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EMBLEMATIC IMAGERY IN THE  
POETRY OF RICHARD CRASHAW

by

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## PREFACE

This thesis will be chiefly concerned with studying the effect of Richard Crashaw's imagery in inducing the reader to contemplate the significance of religious truths presented in his devotional poetry. Crashaw achieves this aim by first unsettling the reader who adheres to a conventional religious wisdom and then guiding him toward a more enlightened realization of the significance of that wisdom within the context of the Christian tradition and his own spiritual life. This process involves providing the reader with an image taken from the mundane world and through rhetorical manipulation forcing him to discard almost all of the everyday associations attached to that image. The result not only jolts the reader but it elevates him above the everyday world and into the contemplative realm which Crashaw invites him to share.

Central to an adequate understanding of Crashaw's aesthetic is an awareness of the relationship between the emblem and the symbolic nature of Crashaw's imagery. The emblem, which had long been associated with devotional exercises, exerted directly or indirectly a marked influence upon Crashaw's mode of expression. For Crashaw the image, like the emblem, is useful primarily as a sign or picture of a religious concept. However, the image is not intended to be visualized literally. Its literal qualities are secondary to its ability to convey spiritual meaning. Accordingly,

Crashaw employs many traditional Christian symbols emblematically and uses them chiefly as instruments inducing contemplation. Moreover, the contemplative focus of many of Crashaw's devotional poems is reminiscent of the style and spirit of one of the chief devotional writers of the period, St. Francis de Sales. It is clear that many elements of de Sales' Introduction to the Devout Life and Treatise on the Love of God are to be found in Crashaw's devotional verse. In Crashaw as in de Sales, there is a de-emphasis of the Loyolan Composition of Place. Instead, the reader's attention is focused upon an image which is intended to be viewed as spiritually representational. Moreover, Crashaw's penchant for metaphorical redefinition and the development of streams of imagery through natural association is very similar to the Salesian "expansion of heart" which provides a great deal of freedom and flexibility in the development of the meditation. Finally, there exists particularly in the longer devotional poems an attempt to draw a lesson at the end of the poem. Again, this is reminiscent of the final stage of the Salesian method of meditation in which the pupil firmly resolves to put into practice some lesson drawn from the meditation.

The poems which I have selected for analysis in this thesis are Crashaw's later versions. I have also normalized the use of u and v and expanded abbreviations in all quotations.

## CHAPTER I

### THE EMBLEMATIC MODE

Recent criticism has done much to define the context within which Crashaw's poetry must be viewed. Ruth Wallerstein, Austin Warren, and Marc Bertonasco have defined the relationship of Richard Crashaw's poetry to the spirit and age in which he wrote.<sup>1</sup> More specifically, these critics have shown the extent to which Crashaw's aesthetic was determined by his literary and religious milieu - a milieu which was characterized by devotional literature and the tradition of the emblem. The emblem tradition was largely responsible for shaping Crashaw's poetic architecture - an architecture which frequently relies upon paradox and antithesis as well as elements of the grotesque, bizarre, and erotic. Furthermore, Crashaw cleverly utilized that aesthetic architecture for his own meditative purpose. Marc Bertonasco, in particular, has made the most concerted effort to examine Crashaw's devotional verse from the perspective of the emblem tradition.<sup>2</sup> And it is Bertonasco who establishes a connection between Crashaw's emblematic method and the Salesian meditative spirit. His study provides valuable insights into the relationship between emblem literature and Crashaw's imagistic method. Furthermore, he demonstrates that Crashaw's devotional verse reflects a spirit which is similar to that which is found in the

writings of St. Francis de Sales.<sup>3</sup>

Crashaw's imagery, which has been the focus of a great deal of critical study, is also the particular concern of this thesis. It is my belief that Crashaw's imagery induces the reader to contemplate the significance of the religious truths contained in his devotional verse - particularly the Divine Epigrams and the longer original English poems. He achieves this by initially unsettling the reader who adheres to a conventional wisdom and then guiding him toward a more enlightened realization of the significance of that religious truth within the context of the Christian tradition and his own spiritual life. To understand fully this aesthetic pattern one must first appreciate the symbolic nature of Crashaw's imagery and its relationship to the emblem tradition. Thus, Chapter I surveys selected critical sources in order to define the nature of the seventeenth-century emblem as it developed from a device presenting a simple moral to its more complex use as an instrument of contemplation. Moreover, it is suggested that in Crashaw's imagery, the literal qualities of the image are secondary to its ability to convey spiritual significance. The emblem had long been associated with devotional exercises and it is not surprising that Crashaw utilized that association in his own meditative method - a method which is similar to that of St. Francis de Sales.

The first major study to connect Crashaw's verse to the emblem tradition was Ruth Wallerstein's. In many ways, her study can be considered a landmark in Crashaw criticism.

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Like earlier critics, she too recognized a certain exuberance of wit in Crashaw's poetry. But she also recognized Crashaw's imagistic architecture for what it is - a method derived from the emblem tradition. This represented an important breakthrough in Crashaw criticism because Wallerstein was the first critic to establish definitively the conceptual or ideational quality of Crashaw's imagery.

Marc Bertonasco expanded our knowledge of the intellectual quality of Crashaw's imagery a number of years later. In one of his early studies of Crashaw, he raises an issue which is central to an adequate understanding of Crashaw's aesthetic. He observes that "the emblem and the habit of thought that gave rise to it are remote from the experience of most of us . . . . And yet the emblematic pattern of Crashaw's imagery is the key to its most disturbing features."<sup>5</sup> If Bertonasco is correct - and I believe he is - the starting point in any discussion of Crashaw's use of the emblematic mode must begin with the tradition itself.<sup>6</sup> For the purposes of this discussion I will use Rosemary Freeman's definition of emblem books as "picture books made up of emblematic pictures and explanatory words."<sup>7</sup>

The popularity of the emblem in England and the Continent during the sixteenth and seventeenth centuries was a direct consequence of medieval attitudes toward the didactic function of art. The emblem in its earliest stage of development was a "product, almost entirely, of religious and moral didacticism. . . . They [emblems] were deeply rooted in medieval

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fable, allegory, and symbolism, and in Renaissance development of medieval theory that Art had a two-fold function, to teach and to delight.<sup>9</sup> However, it would seem that the primary emphasis in the emblem book was on its teaching function,<sup>10</sup>

The emblem picture, with its entertaining depictions of moral and theological allegories, fulfils its purpose to delight admirably. However, the didactic value of the emblem is, perhaps, less obvious. It must be noted that the emblem was addressed to "humanity at large - particularly children, women, and citizens; it sought to convey moral and spiritual truths through the medium of pictures drawn not from the life of Christ or the Saints but from the inner life of man, bodied forth in metaphors, and short allegories."<sup>11</sup> The didactic aspect of the emblem is portrayed by "human figures in some symbolic action against a minutely and realistically delineated background; but the whole aim is non-naturalistic; the figures personify such 'faculties' as the soul, such virtues as love; and there is free use of such palpable properties as the globe, the cross, the heart."<sup>12</sup> In short, the emblem's didacticism results from the symbolic and metaphorical representation of moral and theological precepts.<sup>13</sup>

The operative word in the foregoing description of the emblem is, of course, "non-naturalistic" since it points to the emblem's intrinsically allusive nature. The emblem

tends to be extremely allusive since it compresses highly complex moral and theological notions into a single image.<sup>14</sup> In this regard, Ruth Wallerstein states that "the emblem itself must, of its very nature, be ingeniously figurative and allusive, in as much as it sought to represent a whole moral principle within the compass of one small drawing."<sup>15</sup> An examination of a well-known emblem in George Wither's A Collection of emblemes, ancient and moderne (London, 1635) will demonstrate this principle.<sup>16</sup> In his emblem, Wither depicts a Pelican in her nest tearing the flesh of her breast with her beak to feed her young with her own blood. In the left background of the emblem, Christ is figured dying on the cross. The motto accompanying the emblem reads: "Our Pelican, by bleeding, thus/Fulfill'd the Law, and cured us." The meaning of the Pelican's action is obvious: she dies that her young may live. The depiction of Christ in the background provides a focal point for the reader to apply this notion to Christ's sacrifice. The reader is, therefore, expected to deduce that Christ died on the cross that we may live. In the space of a single plate, Wither has succeeded in representing the doctrine of man's deliverance through the shedding of Christ's blood on the cross.

Due to the highly symbolic and allusive quality of the emblem, the connection between the picture and the verse was, from the beginning, very close. Frequently a companion verse - usually an epigram - accompanied the emblematic

drawing in order to translate the picture into words.<sup>17</sup> The relationship between the verse and the picture is direct and complimentary. The verse explains the picture and the picture particularizes the verse as is the case with Wither's emblem.<sup>18</sup> In fact, the verse and the picture are inseparable. Bargagli states they are "so strictly united together that being considered apart, they cannot explicate themselves distinctly, the one without the other."<sup>19</sup>

Austin Warren, Ruth Wallerstein, and Rosemary Freeman have pointed to an important element in the relationship between the emblem and the verse. It has to do with the metaphorical and literary quality of the emblem picture which lends itself to transformation into verse. Austin Warren notes that the term emblem "often transferred itself from the picture to the epigram which ordinarily accompanied it. Sometimes the epigram prompted the design; frequently . . . the design inspired the verses."<sup>20</sup> Wallerstein also stresses the emblem's influence upon poetic style. She observes that "as the emblem fashion developed from its original sources into far more complicated forms, the verse drew upon the picture to intensify its style."<sup>21</sup>

Rosemary Freeman contrasts the quality of the early emblem books with the later ones. The earliest emblem books were characterized by their use of a single, simple, conventional symbol or of traditional episodes drawn from history, legend, or fable. The emblematic drawing was

usually accompanied by a brief motto and verse which explicated the moral significance of the drawing. However, as the emblem fashion developed, the emblem became less self sufficient and more something to be made use of for various literary purpose.<sup>22</sup> The later emblem writers invented or adapted more complicated images and applied them to their own purpose.<sup>23</sup> Consequently, the later emblems are considerably more complicated and often allude to a far wider range of ideas than the earlier emblems.

To illustrate this development I shall refer to Geoffrey Whitney's A Choice of Emblemes, and other Devises (Leyden, 1586) and George Wither's A Collection of emblemes, ancient and moderne (London, 1635). Both books contain Pelican emblems.<sup>24</sup> Whitney's book appeared 49 years before Wither's. Like Wither's emblem, Whitney's emblem depicts a Pelican tearing the flesh of her breast in order to feed her young with her own blood. But in Whitney's emblem the background is bare. There is no depiction of Christ on the cross. Indeed, there is no direct or indirect allusion to Christ either in the drawing or the accompanying verse. The emblem is a simple representation of a scene from classical mythology which is allegorically interpreted in verse:

The Pellican, for to revive her younge,  
 Doth pierce her brest, and geve them of her blood:  
 Thensearche your breste, and as you have with tonge  
 With penne proceede to doe our countrie good:  
 Your zeale is great, your learning is profounde;  
 Thehelp our wantes, with that you doe abounde.

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Wither's emblem, as I have shown earlier, is more complex. In the foreground, Wither's emblem is very similar to Whitney's. But their backgrounds differ significantly. In the background of Wither's emblem, Christ is figured on the cross. Blood gushes from his body and spills upon the people standing at the base of the cross. Moreover, Wither's poetic treatment of the picture is much richer and more elaborate with a longer poem which contains frequent scriptural references. Indeed, the theological concepts which Wither introduces in his verse do not occur in Whitney's epigram. An extract from Wither's verse will illustrate this point. It reads:

Let mee Oh God! for ever, fixe mine eyes  
 Upon the Merit of that Sacrifice:  
 Let me retaine a due commemoration  
 Of those dear Mercies, and that bloody Passion,  
 Which here is meant; and, by true Faith, still, feed  
 Upon the drops, this Pelican did bleed;  
 .Yea, let me firme unto thy Law abide,  
 And, ever love that Flocke, for which he dy'd.

The comparison of these two emblems shows that Wither's emblem alludes to a far wider range of ideas than Whitney's emblematic presentation of a simple moral. Moreover, Wither's verse is considerably more complex than Whitney's epigram in its allusion to the meaning of Christ's sacrifice. In short, emblems were becoming more adaptive, and complex.

It is, therefore, understandable that seventeenth-century poets like Crashaw would look to and be influenced by a graphic medium with such a close affinity to their own

verbal art -verse.<sup>27</sup> In addition, it is generally accepted that specific continental and English emblem writers exerted considerable direct and indirect influence upon Crashaw's use of the emblematic mode. A few of Crashaw's poems can be linked directly to specific emblematic pictures extant in England and the Continent.<sup>28</sup> Indeed, as T. O. Beachcroft points out, "some of Crashaw's most typical and famous religious poems were accompanied on their first appearance<sup>29</sup> by emblem pictures which he himself engraved."

More important, however, was the indirect influence of the emblem tradition upon Crashaw's method of poetic expression. Indeed, it was the emblematic mode of expression which Crashaw transferred into the texture of his imagery through the symbolization or picturation of an idea.<sup>30</sup> In short, the literal qualities of the image are secondary to its ability to convey spiritual ideas. The image is, therefore, used as a "sign of a concept not intended to be visualized in all its particulars."<sup>31</sup> Bertolasco and Wallerstein both contend that this conceptual transfer is present in Crashaw's devotional verse. Bertolasco terms this transferred image an emblematic image.<sup>32</sup> He states that "an image is emblematic when the pattern of the image is clearly discernable. The image is characterized by a peculiar, often gross, and quite unmistakable visual and tactile vividness. There is, furthermore, a dwelling on concrete detail, on sensuous particulars, which are related to clear concepts, religious

or moralistic."<sup>33</sup> To establish this emblematic pattern, Crashaw employs traditional Christian symbols and expands them beyond their original, limited meaning until a quite unmistakable picture is constructed.

In Crashaw's devotional verse, this verbal emblem is almost always used as an instrument of contemplation.<sup>34</sup> Crashaw's utilization of the emblematic mode of expression as an instrument of contemplation is quite consistent with the development of the emblem fashion itself. Rosemary Freeman has shown how the emergence of the Catholic emblem books reflected a new aim in emblem literature, to promote and direct religious meditation.<sup>35</sup>

However, emblem literature was not the only means by which religious meditation was being promoted. Louis Martz has shown that dozens of books on meditation began to appear in the sixteenth and seventeenth centuries.<sup>36</sup> In England, one of the most widely read devotional writers was St. Francis de Sales.

While there is a lack of definitive evidence to indicate that Richard Crashaw was influenced by the writings of de Sales, elements of Crashaw's verse do display a style and spirit which is reminiscent of St. Francis de Sales. Austin Warren refers to St. Francis de Sales as "that great Christian Humanist and Rhetorician with whose spirit and style, he [Richard Crashaw] has so much in common."<sup>37</sup> Anthony Allison also notes a similarity of spirit between de Sales and

Crashaw. He observes that "although Crashaw nowhere explicitly refers to St. Francois de Sales, he could hardly have failed to read him. Indeed, Crashaw's poetry suggests that Le Traite de L'Amour de Dieu had made a profound impression on him." <sup>38</sup> Moreover, Bertolasco finds a definite connection between the Salesian method of meditation and the aesthetic pattern of Crashaw's "The Weeper." <sup>39</sup> An examination of the Salesian method of meditation as set forth in de Sales' Introduction to the Devout Life (Geneva, 1609) will provide a useful point of reference since I intend to refer to de Sales when such references will shed additional light on Crashaw's aesthetic. <sup>40</sup>

St. Francis de Sales advises that the pupil begin his meditation by first placing himself in the presence of God. He indicates that this initial step can be accomplished in one of four ways:

The first way is to realize more vividly the omnipresence of God, in other words, the fact that God is everywhere and in everything, that nowhere and in nothing in this world may He not be found. Just as the birds, wherever they fly, always encounter air, so we, wherever we go or wherever we are, find God present. . . .

The second way of placing yourself in God's presence is to realize that He is not only present in the place where you are, but also in a very special way, in the depths of your soul, which He enlightens and sanctifies by His presence, since He is, as it were, the heart of your heart, the soul of your soul. . . .

The third way is to think of our Lord in His sacred humanity, seeing everyone from heaven, gazing particularly upon Christians and more especially Christians at prayer. . . .

The fourth way is to use our imagination to represent our Lord as very near to us in the same way as we often think of our friends when we say, "I imagine I can see such and such a person doing this or that", or when we say; "It seems to me that he is really here."<sup>41</sup>

Bertonasco observes that de Sales' first step in the meditation focuses upon the visual apprehension of a Divine Presence in every object in the physical environment.<sup>42</sup> While this is correct, Bertonasco ignores the fact that in the initial step of the meditation de Sales suggests three other ways of putting oneself in the presence of God. Presumably Bertonasco believes that the first way is the method most commonly used by Crashaw. It is not, however, the only method Crashaw uses. In Chapter III of this thesis my analysis of "To the Name above Every Name" will show that Crashaw appears to use the second and third way of placing oneself in the presence of God.

In the second step of the meditation, de Sales suggests that the pupil invoke God's assistance. He says that "once you have realized you are in the presence of God, cast yourself down with deep reverence before Him and acknowledge your unworthiness to appear in His majestic presence, asking for all the graces you need to serve Him well, knowing that in His goodness He longs to grant them to you."<sup>43</sup>

In the third step of the meditation, which is optional, the pupil formally proposes the subject of the mystery he intends to meditate upon. This is often contained in a biblical scene or event. However, St. Francis de Sales cautions

against visualizing the particulars of the scene since they can become a potential source of distraction. De Sales states that "in some meditations ~~it~~ is useful to represent to the imagination the scene of the mystery you are considering as if it were actually taking place before you . . . . To imagine the scene is to keep our mind on the mystery we are considering so that it may not wander to and fro, just as we confine a bird in its cage or a hawk to our wrist."<sup>44</sup>

In the fourth step, the pupil must turn as quickly as possible to the concepts embodied in the meditation scene in order to analyse and appreciate their significance. St. Francis de Sales states that "after using your imagination you begin to use your understanding."<sup>45</sup>

During the course of the meditation, the pupil should expand his heart as much as possible. Bertolasco explains that the purpose of this is to move the will and emotions in the direction of God. To do this, one does not require a meditative scheme. Rather, one can depend upon a natural association of ideas provided it is directed toward the meditative end. De Sales states that "as long as you are gaining light and help from any one consideration stay there without passing on, as the bees do, who never leave a flower so long as they can still find some honey there; but if you find a consideration unhelpful after having tried it for a while, pass on to another, but proceed very gently and simply in this matter without undue haste."<sup>46</sup> One can see that the

Salesian method of meditation provides a great deal of flexibility and an unusual degree of freedom for the pupil.

In the fifth and final step, the pupil must begin to conclude the meditation by making a resolution to put into practice some lesson which he has drawn from the meditation:

The meditation should be brought to a close by three spiritual acts, made with as much humility as possible.

The first, an act of thanksgiving to God for the spiritual acts and resolution which He has inspired in us and for His goodness and mercy which our meditation has revealed anew to us; the second, an oblation to God of our desires and resolutions, in union with the passion and death of His Son, His virtues, His goodness, and His mercy; the third, an act of petition to our Father for the graces and virtues of His Son, for a blessing on our resolutions that we may put them into practice faithfully, praying further for the Church, for priests, and for our relatives and friends; then ask our Lady, the angels and the saints to intercede for us, concluding with a Pater and Ave.<sup>47</sup>

Finally, the pupil should fashion for himself what De Sales terms a spiritual nosegay composed of a point or two which he found moving during his meditation. This spiritual nosegay is intended to serve as a focal point for more informal meditation during the course of his day. De Sales recommends that "we should choose a few thoughts which we found helpful and useful to our spiritual progress, so that we may call them to mind during the day and spiritually breathe their fragrance."<sup>48</sup>

In comparing the Salesian method of meditation to the spirit and aesthetic of Crashaw's verse three points of similarity become immediately apparent. The first is

Crashaw's penchant for metaphorical redefinition: his tendency to define spiritual reality in terms of physical objects or icons. This is a process which is reminiscent of de Sales' suggestion in the first step of the meditation to apprehend Divine Presence in the physical objects around the meditator. The second similarity revolves around the Salesian directive regarding the expansion of heart through a natural association of ideas. De Sales advises that "we should always follow the movements of our heart whenever they come, before or after our considerations, which I have placed first only as a general rule."<sup>49</sup> Crashaw's imagery too is frequently associative in nature and therefore seems to be in total harmony with the Salesian expansion of heart. Indeed, Bertolaso uses the Salesian metaphor of the bee to compare the imagistic architecture in Crashaw's verse to the path followed by a bee moving from blossom to blossom sucking from them contemplative perspectives. This imagistic movement, however non-linear, bizarre, erotic, and perverse,<sup>50</sup> is still logical, conceptual, emblematic and contemplative. Finally, Crashaw often ends his longer devotional verse with a highly particularized resolution to put into practice the truth he has contemplated. This is strikingly similar to the composition of a Salesian nosegay in which the pupil attempts to put into practice what has been "revealed anew" to him.

This chapter has examined the relationship between the

emblem and the symbolic nature of Crashaw's imagery. I have shown that the emblem had long been associated with devotional practices and the emblematic image could be used as an instrument of contemplation. Furthermore, I have suggested that elements of Crashaw's aesthetic are similar to the style and spirit of the Salesian method of meditation.

In the next chapter, I shall examine a representative selection of Crashaw's Divine Epigrams in order to demonstrate that Crashaw's aesthetic depends upon using emblematic images as instruments inducing contemplation. I shall again refer to the Salesian method of meditation when such references shed additional light on the workings of Crashaw's aesthetic.

## CHAPTER II

### THE DIVINE EPIGRAMS

The connection between the emblem and the epigram has been well documented by Rosemary Freeman. She has demonstrated that many emblem pictures were accompanied by epigrams and that these epigrams and pictures frequently reinforced one another - at least in the earliest stages of the emblem fashion. The epigram explicated the picture and the picture illustrated the epigram. Indeed, the connection between the picture and the verse was such that the epigram itself could quite accurately be described as emblematic as well.<sup>1</sup>

Richard Crashaw's earliest poetic achievement are his Latin and Greek epigrams.<sup>2</sup> They are Martialian in taste and style and, therefore, reflect little of the emblem habit. However, there does exist a substantial body of English epigrams which are emblematic.<sup>3</sup> Curiously, all but two of these epigrams are translations of Crashaw's earlier Latin epigrams. These epigrams though translations are stylistically quite different from their Latin models and they reflect Crashaw's maturer poetic style. They are more sensuous, more colloquial and ingenious, and more explicit in their statement of devotional purpose than his Latin epigrams.<sup>4</sup> In short, they display all the traits which characterize emblems.

The most important of these characteristics for the

purposes of this discussion is the explicitness of devotional purpose. And it is this characteristic along with its relationship to the Salesian spirit and the emblematic image which will be discussed in this chapter.

Marc Bertonasco has stated that the "main purpose of the religious epigram, which typically employs either conceit or paradox, is to startle the reader into a consideration of a religious truth. In modern terms, the religious epigrammatist sought at all cost to avoid a 'stock response'." <sup>5</sup> Moreover, he attempted to maintain the reader's awareness of his epigrammatic point - his moral - in order to elicit a new consideration of the conventional truth he was presenting. <sup>6</sup> In short, the reading of a religious epigram begins as merely an intellectual exercise and ends in an act of spiritual contemplation. Crashaw's Divine Epigrams clearly reflect this contemplative aim. The Divine Epigrams focus on a single meditative point. These points are often contained in scenes or events drawn from the New Testament.

Elements of Crashaw's method of meditation in the Divine Epigrams reflect a spirit which is similar to that of St. Francis de Sales. Marc Bertonasco has suggested that the rhetorical ingenuity which Crashaw displays in many of his epigrams not only exists to prevent the reader from experiencing a "stock response" but also functions as a means to "expand the heart" and "raise up the affections to

God".<sup>7</sup> Crashaw achieves this in many of his epigrams by repeatedly disembodying the referential and logical framework of the poem. One will recall that de Sales encourages his pupil during the first stage of the meditation to place himself in the presence of God by realizing that God is everywhere and in everything - even in inanimate objects.<sup>8</sup> Similarly, Crashaw often begins his meditations in the epigrams by focusing upon an image which is intended to be viewed as spiritually ideational rather than sensually representational. For example, Crashaw provides the reader with images drawn from the mundane world - the wardrobe image in "On our crucified Lord Naked, and bloody," the money image in "Marke 12. (Give to Caesar -) (And to God -)," and the net image in "On St. Peter casting away his Nets at Our Saviours call" - and then forces the reader to discard their everyday associations in favour of spiritual associations. In Crashaw as in de Sales there is, also, a de-emphasis of the Loyolan Composition of Place. Moreover, there is a marked similarity between the unusual degree of meditative freedom which the Salesian method of meditation affords the pupil in the consideration of points and the degree of imagistic freedom which Crashaw's epigrams display. Bertonsasco quite correctly emphasizes this point when he indicates that the Salesian method of meditation would surely encourage this type of imagistic exuberance.<sup>9</sup>

The emblematic image is particularly well suited to a

meditative exercise since a veritable wealth of theological and moral doctrine can be compacted into a single image or series of images. The emblematic image is, as I have indicated in the first chapter, essentially an intellectual image. Thus, Crashaw invites his readers to respond intellectually rather than emotionally to his image and to grasp the spiritual concept which the image embodies. <sup>10</sup> The emblematic image is also a particularly useful device with which to startle a reader into contemplating a theological truth because it is frequently grotesque and bizarre in nature. Moreover, the emblem tradition provided Crashaw with an abundance of emblematic pictures and symbols to work with in his epigrams. Some of Crashaw's images and symbols have been traced to specific emblems; others have not. Some are simply commonplace symbols which Crashaw adapted to his own particular purposes. Nevertheless, their emblematic quality is quite unmistakable.

In sum, many of Crashaw's Divine Epigrams reflect an aesthetic which is designed to invite a worldly reader to reconsider a conventional religious truth through a contemplative method which bears a striking similarity to the Salesian method of meditation. As the following study of representative epigrams will show, Crashaw uses the emblematic image to fulfil this rhetorical and contemplative aim.

Crashaw's "Act. 8 On the baptized Aethiopian" is an epigram whose source can be traced to a specific emblem,

"Aetheopem Ruare" in Whitney's A Choice of Emblemes, and other Devises (Leyden, 1586).<sup>11</sup> The epigram can also be traced to a contemporary proverb.<sup>12</sup> Whitney's emblem depicts a naked, black Ethiopian sitting on the edge of a fountain. Two men standing on each side of him attempt to scrub his skin white with water. The first 4 lines of the epigram describe their fruitless efforts to alter nature's design, an Ethiopian's skin colour:

Leave off with paine, the blackamore to skowre,  
 With washinge ofte, and wiping more than due;  
 For thou shalt find, that Nature is of power,  
 Doe what thou canste, to keep his former hue:

Crashaw utilizes this ready-made emblematic symbol of the black Ethiopian in his epigram but with a paradoxical twist. Man's efforts to wash an Ethiopian white are no longer fruitless or forlorne since it is not the body which is being cleansed but the soul:

Let it no longer be a forlorne hope  
 To wash an Aethiope:  
 He's washt, His gloomy skin a peacefull shade  
 For his white soul is made:  
 And now, I doubt not, the Eternall Dove, 13  
 A Black-fac'd house will love.

In the first two lines of the epigram, Crashaw presents an emblematic scene which he has clearly adapted from Whitney.<sup>14</sup> By recalling this proverb, Crashaw creates in the mind of the reader the assumption that the proverb will be fulfilled in the epigram. However, Crashaw at once recalls and denies Whitney's proverbial wisdom and this seems to happen simultaneously. He strengthens his case by presenting as evidence the fact that the Ethiopian has, indeed, been

successfully washed though his skin colour remains unaltered. What has been washed is the man's soul. This sudden denial of proverbial wisdom unsettles the reader and his mind hesitates. The reader is then compelled to attend to a spiritual truth in order to resolve the paradox of the epigram.

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Crashaw achieves his epigrammatic point - the spiritual cleansing power of Baptism - largely through a series of paradoxes and antitheses involving water and colour. The connotations are obvious: the colours black and white suggest uncleanness and cleanliness respectively. Water suggests a cleansing agent. Crashaw utilizes these associations and through a series of rhetorical manipulations, he denies the expectations of the reader by presenting a spiritually cleansed Ethiopian. These rhetorical manipulations are designed both to avoid a "stock response" and "to expand the heart" during the course of the meditation. The rhetoric of the epigram lifts the reader's thoughts out of the temporal world where skin colour is immutable and into the spiritual world where all things are possible through the grace of God. Indeed, as the epigram progresses, the reader becomes less conscious of the visual symbol of the Ethiopian and more conscious of the theological concept which is conveyed by the emblematic image of the cleansed Ethiopian.

Central to the poem's image is the Christian belief in

the power of Baptism. Water is the symbolic medium which the Christian Church uses to initiate its new members into the fold by cleansing the soul of the stain of Original Sin. In order for the reader to understand the paradox of the whitened Ethiopian, he must reawaken his understanding of the power of Baptism.

"Luke 11 Blessed be the paps which Thou hast sucked" is, perhaps, the most graphic example of Crashaw's deliberate effort to shock the reader, in order to prevent him from experiencing a "stock response."<sup>16</sup> This epigram is viewed by one critic as revolting, grotesque, and perverted because of its depiction of what appears to be an almost incestuous relationship between the mother and the son.<sup>17</sup> The epigram reads:

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.<sup>18</sup>

The epigram is, indeed, as initially outrageous as has been suggested. But that is just the point. Crashaw means it to be. Its overtly sexual tone and the suggestions of perversion prevent the reader from assuming a "stock response" to a theological notion.

The epigram opens almost innocently with the emblematic image of the breast. The breast is, of course, a symbol of nourishment since it provides life-sustaining milk to the helpless infant. The association is conventional. Yet Crashaw manages to unsettle the reader with his use of the

second person pronoun "thy." The reader is forced to ask himself: to whom does "thy" refer? To a specific mother? To all mothers? Or even to the reader himself who may well be male? The effect of this initial ambiguity is disturbing. It denies the reader a precise referent. Although the reader later learns that "thy" is a "Mother," the precise mother still generates a good deal of doubt.<sup>19</sup>

Curiously, the mother is unable to provide nourishment for herself despite her ability to provide it for her son. Accordingly, she feels the pangs of hunger. In the third and fourth lines of the epigram, we discover the exact nature of her hunger. It is spiritual deprivation. And this deprivation can only be remedied by her son's death. This is a very disturbing notion. It is at this point that the meaning of the paradox unfolds. The breast is redefined as a spear, the bloody instrument of Christ's death on the cross. And the spear now becomes a symbol of spiritual nourishment. It opens a wound which provides a spiritually life-sustaining blood which the mother, a hungry child of God, is expected to suck. The bizarre reversal of the mother/child role is unsettling for the reader since it denies a natural relationship which is assumed by the reader - namely, that the mother provides nourishment for her offspring. Moreover, the reader's sensibilities are shocked by the nature of the nourishment which her offspring provides - his own blood.<sup>20</sup>

In focussing upon a single, sensual particular - the breast - which he paradoxically manipulates, Crashaw compels the reader toward a new and reinvigorated awareness of the meaning of Christ's sacrifice: Christ's death has provided man with an opportunity of partaking in his offer of Redemption.

"On the wounds of our crucified Lord" is another epigram which shares the grotesque and bizarre quality of "Luke 11 Blessed be the paps which Thou hast sucked." More importantly, it is a poignant example of an epigram which uses an emblematic image as the chief instrument of contemplation. 21  
The image is one which is peculiar, gross, sensual, and vivid:

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, 22  
Which thou in Pearles did'st lend.

In the first stanza of the epigram, a grotesque emblem-

atic image is introduced: Christ's bleeding wounds. And Crashaw displays an almost morbid preoccupation with their appearance. He suggests that the wounds resemble either blood-shot eyes or bleeding mouths. These comparisons are particularly graphic and not at all appealing to the reader. These images are further refined in the second stanza. The bleeding mouths and blood-shot eyes are now depicted as red roses and tears respectively. These comparisons are again disturbing for the reader since they appear to be inappropriate to Christ's Passion. Indeed, they suggest that Christ's wounds are precious and beautiful.<sup>23</sup>

The poetic intent of the first two stanzas is simply to construct and display a shocking emblematic image in order to startle the reader into a reconsideration of the meaning of Christ's sacrifice. In subsequent stanzas, the focus of the epigram shifts and the meaning of Crashaw's emblem unfolds.

In the third stanza, the perspective suddenly moves from the wounds of "thine" (Christ) to "thou" (St. Mary Magdalen). The Magdalen is, of course, a model of the contrite and penitent Christian. This shift in perspective is accomplished by focusing upon the wounds on Christ's feet, thus establishing a recollection of the Magdalen's service to Christ. She washed his feet with her tears and dried them with her hair. It is also suggested that the service which the Magdalen performed is about to be repaid by Christ.

In the fourth and fifth stanzas, the significance of the emblematic image unfolds. The wound on Christ's foot which has previously been described as an open mouth and a blood-shot eye is offered as payment for the Magdalen's kisses and tears. It appears that Christ repays the Magdalen in equal measure but this is not the case. His tears and kisses are more precious and valuable than those originally bestowed on him by the Magdalen. His are tears of ruby and hers are only tears of pearl. It is at this point that the real value of the wounds is clarified. They are precious because they are redeeming. They pay the debt of man's sin.

The emblematic image of Christ's wound in this epigram is used as an instrument of contemplation in compelling the reader toward a new awareness of the meaning of Christ's sacrifice. The image though literally graphic has its primary value as an expression of Crashaw's spiritual thought.

"On the water of our Lords Baptisme" is an epigram which displays a spirit which is similar to that of St. Francis de Sales. Three similarities are immediately demonstrable: first, there is a presentation of a sensual particular, the drop of water, whose spiritual significance is dwelt upon; second, an expansion of heart occurs largely through a meditation upon the significance of the drop of water; and, finally, this meditation ultimately leads to and results in a free association of images when Crashaw transforms the

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drop into a gem and a tear. The epigram reads:

Each blest drop, on each blest limme,  
Is washt it selfe, in washing him;  
Tis a Gemme while it stays here, 25  
While it falls hence 'tis a Teare.

Crashaw begins his meditation by concentrating his focus upon a single, concrete particular from Christ's baptism - a drop of water. Noticeably absent in the epigram is the Loyolan Composition of Place - a step which the Salesian method of meditation does not encourage. Instead, Crashaw presents the reader with a ready-made emblematic image<sup>26</sup> which he probably adapted from the emblem tradition. And he simply extracts from the image its spiritual meaning within the context of the meditation he proposes.

The drop of water in the opening line of the epigram is presumably water from the Jordan River. It is in this river that Christ was baptized by his cousin, John the Baptist. The drop of water comes into contact with Christ's limb and instead of cleansing him is itself cleansed by him. The paradox of this event turns on the long standing, and, indeed, traditional belief that water is a purifying and cleansing agent. We have seen this association at work in a previous epigram, "Act. 8 On the baptized Aethiopian." Here, Crashaw denies the idea and asserts that the water itself needs to be purified. The implication is that the world and all of its elements are to be considered tainted. This notion stems from Adam and Eve's fall from grace in the Garden of Paradise. Christ's purpose in coming into the world is to

wash away man's sin and thereby purify the world. Compressed into this single symbol of the drop of water is a veritable wealth of theological doctrine which the reader is expected to discern. He does so by intellectually responding to the concepts embodied in the image. Next, Crashaw develops another related symbol - the gem. The movement into this second symbol flows quite naturally from the first symbol. The water is transformed into a gem simply because it is in contact with Christ's limb. Crashaw's choice of the gem image is very appropriate at this stage of the meditation since in their traditional associations "white gems in general partake of either purity of heavenly virtue or the contrition of mortals."<sup>27</sup> In this epigram, Crashaw's gem acts in the former capacity as a symbol of heavenly virtue. However, as it is transformed into a tear, it also becomes a symbol of human contrition. It is, after all, part of the human world, a world which is sinful and fallen. Again, one sees the tendency on the part of Crashaw to develop more images when the symbolic meanings of his initial image have been exhausted. This technique is very similar to de Sales' advice to follow the movements of the heart whenever they occur during the course of a meditation.

This meditation clearly demonstrates a similarity of spirit between de Sales and Crashaw. Key elements of de Sales' meditative method appear to be adopted by Crashaw in order to realize a single meditative point - the ability

of Christ to purify and redeem.

In this chapter, I have demonstrated the emblematic texture of Crashaw's imagery and the effect of his imagery on the reader. The emblem which had long been associated with meditative exercises served Crashaw's needs as a religious epigrammatist very effectively, enabling him to compel the reader toward a reconsideration or renewed awareness of a traditional theological concept. The image's peculiar and often gross vividness disturbs the reader's sensibilities and prevents him from having merely a "stock response" by compelling him to evaluate the image beyond its literal meaning. In short, the reader is forced to discern the image's figurative significance within the context of what becomes a rather Salesian act of meditation.

### CHAPTER III

#### THE LONGER DEVOTIONAL POEMS

In the preceding chapter, I demonstrated the devotion-  
al orientation of the Divine Epigrams and their relation-  
ship to the Salesian method of meditation and the emblematic  
image. In this chapter I shall illustrate similar qualities  
in a representative selection of Crashaw's original devotion-  
al verse.

The devotional purpose of many of Crashaw's longer  
poems is not always immediately apparent to the reader. Even  
less obvious is the aesthetic framework within which the  
emblematic image functions. The reason for this is that the  
longer devotional poems are seemingly more diffuse in focus  
and method than Crashaw's shorter, more obviously controlled  
Divine Epigrams. Indeed, the emblematic method which Crashaw  
often employs in the longer devotional poems is of the ex-  
tended type rather than the contracted type usually used  
in the Divine Epigrams.<sup>1</sup> Although his poetic method differs  
Crashaw's purpose remains unchanged. As always, Crashaw's  
aesthetic is directed toward guiding the reader into a new  
quality of awareness of Christian truth - an awareness which  
presumably has hitherto not been fully experienced or which  
needs to be experienced anew.

The longer devotional poems display an epigrammatic  
quality which is reminiscent of the Divine Epigrams.<sup>2</sup>

Crashaw frequently employs bizarre, grotesque, and outrageous images in order to jolt the reader into a new awareness of spiritual wisdom. These images are often initially misread by the reader because he focusses too narrowly on their literal meaning and ignores their symbolic value. Accordingly, the images appear as blatantly unacceptable given the religious and devotional context of the poem.<sup>3</sup> If the reader is to come to terms with the poem he is then forced to reevaluate the images for their symbolic significance. In doing so, he elevates his thoughts to the devotional level of understanding which Crashaw intends. In short, the image acts as an instrument inducing contemplation.

Crashaw also employs a number of other aesthetic techniques to the same end - techniques which are not exhibited in the Divine Epigrams. In the longer devotional poems, a basic image is frequently redefined and modified into a series of extended but related streams of imagery. These extensions of the basic image are intended to advance further and to explore more fully the spiritual concept under meditation.<sup>4</sup> These streams of related images also have a secondary purpose. They prevent the reader from focusing too narrowly upon a single image at the expense of the overall effect which Crashaw wishes to achieve - a new understanding of the spiritual truth which the poem is presenting.

Another obvious characteristic of Crashaw's aesthetic

in the longer devotional poems is the repetition of images, words and phrases. These repetitions help to control the tone of the poems and are in large measure responsible for the structural integrity of the poem since they provide a thread of continuity.<sup>5</sup> Furthermore, Crashaw often repeats images, words, and phrases with subtle variations in meaning in order further to develop the significance of the spiritual truth under consideration.

In the longer devotional poems, the quality and texture of the imagery varies markedly from poem to poem. It is often a disturbing blend of contrasts and contradictions. This blend disturbs the reader and forces him to search for the image's significance within the context of the poem.

Finally, the aesthetic structure of many of Crashaw's devotional poems reflects a deliberate and purposeful movement from matter of fact narrative to rapturous lyric. This type of dramatic shift provokes the reader into a more intense level of spiritual awareness by moving him from the mundane world of everyday life to the timeless world of the spirit. Commensurate changes in the flavour and texture of Crashaw's imagery parallel such a movement.

All of these aesthetic techniques are directed toward the common end of provoking the reader to move beyond a merely traditional affirmation of Christian truths and towards a new quality of full awareness and acceptance of those truths.

Like the Divine Epigrams, the longer devotional poems also suggest that there is a similarity of spirit between Crashaw and St. Francis de Sales. Accordingly, I shall refer to de Sales' writings when such references provide some useful insights into Crashaw's aesthetic practice.

For the purposes of demonstrating my thesis, I have chosen to concentrate on the following poems: "The Weeper," "To the Name above Every Name," "A Hymne to the Name and Honor of the Admirable Sainte Teresa," and "The Flaming Heart." I have selected "The Weeper" for explication primarily because it graphically illustrates Crashaw's use of the extended emblem. "To the Name above Every Name" is a poem which reflects an aesthetic technique which is very different from "The Weeper." It illustrates Crashaw's handling of related streams of images which are cleverly manipulated into one of the most striking emblems found in Crashaw's poetry. I have chosen "The Hymne" because the poem illustrates the dramatic movement from narrative to lyric and the commensurate changes in imagery which accompany this movement. Finally, I have selected "The Flaming Heart" because it demonstrates a second type of dramatic movement - a movement which begins with a witty play on words and then moves toward a state of lyrical rapture.

Marc Bertonasco has successfully demonstrated that Crashaw's most famous poem, "The Weeper," possesses a definable conceptual and aesthetic structure which stems

directly from Crashaw's use of the extended emblematic image.<sup>6</sup> Furthermore, Bertolasco maintains the poem manifests a meditative spirit which is similar to that of the Salesian method of meditation.<sup>7</sup> Following Bertolasco's lead one can see that in "The Weeper" Crashaw uses the extended emblem to guide the reader to a newly enriched awareness of the meaning and significance of Mary Magdalen's contrition.

In "The Weeper" Crashaw focuses upon the basic image of the tear. The tear has symbolic properties which contemporary readers of Crashaw would likely be familiar with primarily because of its emblematic associations.<sup>8</sup>

The poem opens in a startling fashion with Crashaw addressing the tears of the Magdalen.<sup>9</sup> Curiously, he presents a series of images which are one step removed from the poem's literal subject. Furthermore, the opening stanza does not provide any concrete details which would enable the reader to visualize the setting of the poem. Instead, a complex emblem is presented:

Hail, sister springs!  
 Parents of sylver-footed rills!  
 Ever bubling things!  
 Thawing crystall! snowy hills,  
 Still spending, never spent! I mean  
 Thy faire eyes, sweet Magdalen! (1-6)

The tear is a particularly effective emblem to represent the Magdalen's contrition since it possesses the symbolic properties of cleansing. The efficacy and preciousness of the tears are clearly underscored by their association with "Thawing crystall." On one level, crystal symbolizes "the

softening and warming of the cold human eye and heart of  
 the sinner turned saint." <sup>10</sup> On another level, crystal  
 symbolizes purity and "the substance from which are made  
 the heavens." <sup>11</sup> The focus of this stanza is clearly on the  
 meaning of the tears. Indeed, the meaning of the tears ties  
 together the diverse images which are presented. Accord-  
 ingly, Crashaw deliberately avoids presenting a literal setting  
 since it would only tend to distract the reader's attention.  
 This meditative approach is one which is clearly reminiscent  
 of de Sales.

The poet reinforces the connection between the Magdalen  
 and the heavens by comparing her eyes to falling "starres"  
 and "spangles" in stanzas 2 and 3. The tears fall simply  
 because, as tradition indicates, she wept at Christ's  
 feet. <sup>12</sup> While the images which Crashaw presents in the first  
 three stanzas are appropriate and consistent with Christian  
 theology and tradition, the constant shift from one image  
 to another is surprising and unsettling to the reader. <sup>13</sup>

In stanza 4, Crashaw introduces another unsettling note  
 by constructing an image which defies physical realism. In-  
 stead of falling to the earth, the tears rise upward to the  
 heavens. In stanza 5, an even more disturbing image is de-  
 veloped as the cherub sips the now upwardly rising tears. He  
 sips them because they have suddenly been transformed into  
 cream;

Every morn from hence  
 A brisk Cherub something sippes

Whose sacred influence  
 Addees sweetnes to his sweetest Lippes  
 Then to his musick. And his song  
 Tasts of this Breakfast all day long (25-30)

The image of the sipping Cherub is indeed disturbing but it is not as outrageous nor as inappropriate as has been suggested. <sup>14</sup> The image is disturbing because heaven's bosom - the sky - drinks milk rather than giving it. The image appears as a grotesque reversal of human nature. The human breast ordinarily supplies nourishment. It does not receive it. The image does serve a useful purpose within the framework of the poem but the reader must discard the literal qualities of the image in favour of its symbolic associations if any relevant meaning is to be realized. Its symbolic value rests upon the fact that the image introduces an added dimension to the quality of the Magdalen's contrition. Not only are her tears pure but they are now rendered <sup>15</sup> as precious and acceptable in heaven above. They become the "cream" which a "Cherub . . . sippes." Crashaw is not merely displaying his metaphorical virtuosity in stanzas 4 and 5. Rather, he is attempting to give a new dimension of meaning to the already commonplace image of the tear.

In stanzas 8-12, the basic emblematic image of the tear is further extended and modified into images of dew, balsam and wine. These related images have the effect of giving further dimensions of meaning to the Magdalen's tears of contrition and they prevent the reader from focusing too narrowly upon the single image of the tear at the expense

of the developing thought of the meditation.

In stanzas 8 and 9, the Magdalen's tears are compared to "dew" and "balsam". Both substances are heaven sent liquids. Dew is traditionally a symbol of God's grace which is necessary for the spiritual well being of man. Her tears, the dew, are a source of spiritual nourishment to her bruised soul in much the same way as her tears provide sustenance to the Cherub. Balsam, on the other hand, possesses a healing or curative property. The Magdalen's tears - and the grace of which they are a sign - first wash and reinvigorate the unclean soul and now balsam heals the scars which her sins have made.

The Magdalen's tears now become "Their Master's Water: their own wine" in stanzas 11 and 12. The emblematic reference to the water and wine is complex and the reader must resolve the ambiguity which these images create. On a literal level, the water and wine echo the Marriage at Canaan and the Last Supper. On an emblematic level, the water, which represents the tears of the Magdalen, is purified and now may be mixed with the wine of Christ - his blood which has been shed by his Crucifixion. The inclusion of the wine imagery adds one further dimension of meaning to an already complex development of the tear image. Wine suggests inebriation - but in this instance a spiritual inebriation which results from the power and intensity of the Magdalen's contrition for her sins.

In stanzas 16 and 17, Crashaw again shifts imagistic perspective when he returns to water and rain images and adeptly wrings new meaning from these symbols by juxtaposing them with fire and sunshine. More important, however, is Crashaw's use of the language of secular love poetry. It appears out of place given the devotional context of the poem:

O sweet Contest; of woes  
 With loves, of teares with smiles disputing!  
 O fair, and Freindly Foes,  
 Each other kissing and confuting!  
 While rain and sunshine, Cheekes and Eyes  
 Close in kind contrarieties.

But can these fair Flouds be  
 Freinds with the bosom fires that fill thee!  
 Can so great flames agree  
 AEternall Teares should thus distill thee!  
 O flouds, o fires! o suns o showres!  
 Mixt and made freinds by love's sweet powres. (91-102)

The language of secular love poetry though seemingly inappropriate to the meditation is indeed suitable in this context. Crashaw is simply depicting the religious experience of a former prostitute in sensual terms. Here the passion which is associated with a sensual relationship has been appropriated to demonstrate spiritual fervour. In order to make any sense at all out of the fire and water images, the reader must contemplate their significance within the framework already established in the poem. Only then does the ambiguity surrounding the paradox become clear and meaningful. The comparison of the Magdalen's tears to showers and rain develops logically from an earlier comparison to

dew. Like dew, rain comes from heaven and has connotations of grace.<sup>19</sup> Since the heavens and the Cherub have found the Magdalen's tears acceptable, precious and life-sustaining, it is perfectly logical to assume the earth will do so as well. Sunshine also represents God's grace and it, too, is precious and life-sustaining to both the body and the soul. A soul devoid of God's grace is a soul which verges on spiritual death. The paradox which is developed in stanzas 16 and 17 about the friendship of fire and water serves to maintain Crashaw's epigrammatic point - namely, that rain and showers (the Magdalen's tears of contrition and God's grace) are mixed and made stronger by fire and sunshine (the Magdalen's love and God's love).<sup>20</sup>

Stanzas 19-22 concern themselves with the degree of the Magdalen's devotion and loyalty to Christ. An examination of stanza 19, one of the most notorious stanzas in "The Weeper," will illustrate the danger which besets the reader who insists too rigidly on focusing upon the literal meaning of an image at the expense of its symbolic value within the context of the poem as a whole:<sup>21</sup>

And now where're he straves,  
 Among the Galilean mountaines,  
 Or more unwelcome wayes,  
 He's follow'd by two faithfull fountaines;  
 Two walking baths; two weeping motions;  
 Portable, and compendious oceans. (109-114)

The images of the Magdalen's flood of tears are not in themselves unsettling since Crashaw is working within the Petrarchan tradition of copious tears. However, the image

of the walking baths and oceans faithfully following Christ is undeniably grotesque and ridiculous when responded to literally. These images, however, were not intended to be viewed in a literal fashion. The images comprise an emblem which must be read for its symbolic value. Its literal interpretation only serves one function - to provoke the reader into a deeper consideration of the truths which the images symbolize. In this stanza the Magdalen's tears become, in a very real sense, disciples of Christ, following him wherever "he straves," even in "unwellcome wayes," an obvious reference to Christ's death on the Cross. The fountains symbolize the contrition which comes from the heart and the baths represent purification and cleanliness. Both symbols reveal the profusion of the Magdalen's contrition and sorrow. This is a notion which has already been considered earlier in the poem. However, the inclusion of the adjectives "faithfull," "walking," and "portable" illustrates the unlimited extent of the Magdalen's commitment to Christ. She is drawn by the magnetism of her love for Christ, her Saviour.

The next three stanzas, 20-23, reinforce the idea of the value and preciousness of the Magdalen's tears and, indeed, of her continuing devotion to Christ. Her tears are "Gold," "Sylver," and "Pearle." She spends them freely and extravagantly, like a "Prodigall" upon her King, Christ. It is also suggested that no earthly prince has a store of

wealth, nor a servant more faithful and indulgent to her master than Christ. She spends her love and tears recklessly. The action of all these stanzas points to the glory which is Christ's and which is acknowledged by his faithful servant, the Magdalen.

In stanzas 23-26, the significance and importance of the Magdalen's conversion to Christianity is introduced with the words: "Still the Fountain weeps for all." She serves as a perfect model for the contrition and love which all Christians must attempt to emulate. Neither memory nor her precious store of tears (love of Christ) will be subject to the mutation of time.

Stanza 27, as Bertolasco suggests, neatly summarizes all of the points thus far made in the poem:

So doe perfumes expire.  
 So sigh tormented sweets, opprest  
 With proud unpittyng fire.  
 Such Teares the suffring Rose that's vext  
 With ungentle flames does shed,  
 Sweating in a too warm bed. (157-162)

"The Magdalen (rose) consumed by love for Christ (flame) and sorrowing as a result, over past sin (tears) gives up the spirit, which ascends to Christ with a sweet odor (perfume)."<sup>22</sup>

In the concluding 4 stanzas, there is a marked shift in speaker, tone, and imagistic technique. Crashaw, in stanzas 28 and 29, addresses the tears directly and, in stanzas 30 and 31, they reply to his address. The tone of the address and reply is muted and serene largely because the imagistic

exuberance of the first 27 stanzas is absent.<sup>23</sup> The images and the symbols are simple and plain. Their meaning is immediately discernable by the reader. For example, the final stanza presents a vivid and concrete image of the Magdalen's tears at Christ's feet:<sup>24</sup>

Much lesse mean we to trace  
The Fortune of inferior gemmes,  
Preferr'd to some proud face  
Or perch't upon fear'd Diadems.  
Crown'd Heads are toys. We goe to meet  
A worthy object, our Lord's Feet. (181-186)

The closing couplet succinctly summarizes the distance the reader has travelled in the course of the poem. He has arrived at a reinvigorated awareness of the paradoxical significance of the Magdalen's contrition within the context of the Christian tradition and his own spiritual life. In short, he draws a lesson from the meditation which is applicable to his own spiritual well-being. This resembles the spiritual nosegay of the Salesian method of meditation.

The devotional and aesthetic impact of "The Weeper" frequently depends upon Crashaw's use of extended streams of imagery in an epigrammatic fashion. The images appear as bizarre and grotesque given the devotional subject matter of the poem. These images unsettle the literally minded reader and cause him to hesitate about their relevance to Crashaw's devotional line of thought. This hesitation creates ambiguities which the reader must resolve in order to arrive at the meditative conclusion which Crashaw intends.

The reader is, therefore, forced to reevaluate the images by dismissing from his mind their literal meaning and turning toward their symbolic significance. This process is something more than an intellectual exercise. It is a spiritual one as well. Further, the sheer multiplicity of images in "The Weeper" presents another type of problem for the reader. The poem initially appears to lack a definable aesthetic structure. Again, in order to resolve this problem, the reader is forced to make a devotional leap beyond the comfortable world of static spiritual existence and into the dynamic world of the enraptured spirit in order to unify what otherwise appears as a disparate array of shifting images. So what the reader finally experiences is a prolonged meditation on the nature and value of contrition.

Like "The Weeper," "To the Name above Every Name" is built solidly upon a foundation of emblematic images. Indeed, the emblematic pattern of images which the poem displays at its climax is one of the richest and most sophisticated in all of Crashaw's devotional verse. The common end of both poems is, of course, to generate in the reader a fresh awareness of a central Christian truth. But the aesthetic technique which Crashaw employs to achieve this end in "To the Name above Every Name" differs from that of "The Weeper." In "To the Name above Every Name," the texture and flavour of the imagery is quite different although Crashaw's aesthetic purpose remains unchanged. <sup>25</sup> The images in the

poem are delicate, suggestive of warmth, and of harmony. Unlike the imagery of "The Weeper," they neither disturb nor offend the reader. Further, the array of images which Crashaw employs in "To the Name above Every Name" is limited. However, this limited array of images is used repetitively with subtle variations. As the images are repeated, they acquire new and fresh connotations which advance the devotional thought of the poem. <sup>26</sup> The images become less literal and more figurative in meaning. The repetitions also serve to control the emotional tone of the poem.

The poem opens in a straightforward manner by simply and clearly announcing the subject matter of the meditation: <sup>27</sup>

I Sing the Name which None can say  
 But touch't with An interior Ray;  
 The Name of our New Peace; our Good;  
 Our Blisse; and Supernaturall Blood;  
 The Name of All our Lives and Loves. (1-5)

In the subsequent section of the poem (lines 6-50), the poet invokes the souls of the faithful and his own soul for inspiration. These invocations are reminiscent of de Sales' advice to appeal to the souls of the faithful and the depths <sup>28</sup> of the pupil's soul for inspiration.

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,  
 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. (6-18)

Throughout the first 50 lines of the poem, the reader is presented with a series of images whose meanings are, for the most part, simple and direct. The central images of the "morning," the "Chest," the "Doores," and the "Day" are literally related to the dawning of the feast day which Crashaw is celebrating - the feast of the Holy Name - and symbolically linked to Christ's Incarnation as the God made Man. This latter association is one which will be developed to its fullest extent in the climax of the poem. These images serve to unify the poem emotionally since they allude directly to the spiritual concept under meditation - the Incarnation. Indeed, they provide a structural continuity throughout the balance of the poem.

Next Crashaw introduces a series of musical images - "pipes," "Strings," "Lutes," "Harps," and "Cymballs." His intent is to create a sense of rapturous celebration and to suggest the harmony which is restored to the postlapsarian world by the birth of Christ. These images differ markedly from the images of the previous section of the poem. They are not drawn from the pedestrian world of doors and cabinets but rather from the more sublime world of music:

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.

(80-87)

The rhapsodic pattern of images has an effect which is not only celebratory but which elevates the reader out of the mundane world of human experience.

Up to this point in the poem, Crashaw's chief concern has been to use images which will prepare the reader for the devotional heights he will be compelled to scale in unravelling the contracted emblem which will be presented to him at the climax of the poem. Furthermore, the emblem will be constructed with strands of images to which the reader has been previously exposed: the container images of the "Brest," "Nest," "Chest," "Day," and "Doores." Hitherto, these images have signified shelter, refuge, and succour. However, in the succeeding section of the poem, these images will acquire a new and deeper meaning. They will be redefined into images of birth and dawning - concepts which are consistent with the arrival of the feast of the Holy Name:

Unlock thy Cabinet of Day  
 Dearest Sweet, and come away.  
     Lo how the thirsty Lands  
 Gasp for thy Golden Showres! with long stretch'd 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.  
 O see, The WEARY liddes of wakefull Hope  
 (LOVE'S Eastern windowes) All wide ope

With Curtains drawn,  
To catch The Day-break of Thy DAWN. (127-148)

Not only does the imagery of this passage become more complex than that of earlier passages but Crashaw now introduces a series of paradoxes which are intended to illustrate the paradox of the God/Man relationship and the paradox of God become Man. Furthermore, Crashaw dramatizes these paradoxes through the repetition of such words and phrases as "Come, lovely Name," "Lo how," and "O See." The texture of the verse is now shifting, fluid, and mysterious in sharp contrast to the earlier sections of the poem.

With the establishment of a connection between the "Name" and the dawning of a new day, the poet proceeds to consider the meaning and significance of Christ's "Name" by constructing an emblem:

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 showsr;  
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 tastes thee takes from thence. (165-188)

The emblematic pattern of this passage develops the reader's awareness of the significance of Christ. The poet has chosen to symbolize this significance by focusing upon the treasures of the East - spices, nectars, and perfumes. This pattern of imagery is a logical extension of the dawn imagery since the sun rises out of the East. Furthermore, the references to the East and spices evoke, in the reader's mind, the visit of the Magi - an event closely linked to the Incarnation. <sup>30</sup> Each of these treasures is sweet to one or more of the senses much in the same way as the "Name" is "Sweet." These treasures are precious. They are beyond price and they each possess a particular value and purpose. For example, spice represents the strength and power of Christ's redemptive mission on Earth. Balm is physically restorative just as Christ is spiritually restorative to man in need of redemption. <sup>31</sup> Nectar, on the other hand, is the sweetest portion of a fruit and it is reputed to be the food of the gods. It is a very appropriate nourishment with which to feed Man newly redeemed. Frankincense and myrrh are both sweet and fragrant scents. They symbolize the preciousness of the spiritual treasures which Christ can offer Man. It is interesting to note that throughout this emblem, Crashaw has created a sense of rapture which depends upon utilizing images which are sweet to as many of the reader's senses as possible. The notion of the

sweetness of the "Name" is one which is introduced very early in the poem and one which has been further refined and developed through appropriate choices of imagery. No longer are the images drawn from the mundane world of cabinets, doors, and chests.

The poem suddenly shifts direction when Crashaw introduces the image of the early church martyrs - his "Freinds of Fire" who have tasted Christ through their martyrdom. Here again, Crashaw reintroduces a container image in the form of the open wound - a wound which has been caused by the executioner's blade. Crashaw's return to the container image - the wound - reflects a spiritual progression from the imagery of the Incarnation to the imagery of the Crucifixion. The reader is now about to traverse the cycle of Christ's life from birth to death and, ultimately, to re-birth. The wound paradoxically symbolizes the dawning of the new spiritual life which martyrdom achieves:

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.  
 (216-224)

This passage is dominated by shades of red - "purple," "Ruby," and "Rosy." The colour symbolizes the regal nature of the early martyrs' deaths (purple), the richness and value of death (Ruby), and the protection and salvation

achieved by death (Rosy).<sup>32</sup>

In the final section of the poem, the tone becomes tranquil and reflective, and Crashaw meditates upon the consequences which await those individuals who reject Christ:<sup>33</sup>

Wellcome Dear, All-Adored Name!  
 For sure there is no Knee  
 That knowes not THEE.  
 Or if there be such sons 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. (225-239)

Throughout this section of the poem, Crashaw employs a series of images - "Beds," "Shades of Night," and "Dust" - which contrast with the images of succour, security, and comfort in the earlier sections of the poem. Here, a rejection of Christ's offer of redemption is portrayed by images of death.

"To the Name above Every Name" is a poem whose aesthetic and meditative integrity is maintained by Crashaw's pattern of imagery. Crashaw utilizes a limited number of images which are characterized by sensual delicacy. They are suggestive of harmony and warmth. These images are repeated and refined over the course of the poem in order to unify its aesthetic structure and to advance the meditation

toward the end which Crashaw intends - a fresh awareness of the meaning of the Incarnation. Crashaw achieves this by deliberately developing images which present a chronological progression from birth through death to rebirth. Finally, Crashaw's selection of images, "every sweet lipped Thing," suggests that there is a distinctly emotional quality about the poem that is noticeably absent in such poems as "The Weeper" whose imagery is more starkly conceptual. In "To the Name above Every Name" the reader experiences a sense of emotional rapture in contemplating the meaning of Christ's Incarnation.

The aesthetic structure of many of Crashaw's devotional poems reflects a movement from the mundane world of narrative interest to the world of the enraptured spirit. This type of movement reflects, in large measure, a shift from the world of concrete experience to the abstract world of spiritual experience. <sup>34</sup> Both "A Hymne to the Name and Honor of the Admirable Sainte Teresa" and "The Flaming Heart" exhibit this kind of dramatic movement. Both poems begin in the ~~everyday~~ mundane world and develop toward the timeless world of the spirit. As a consequence of this dramatic shift, the reader is led toward a more intense level of spiritual awareness. As often in the longer poems, the quality and texture of Crashaw's imagery undergoes a movement from the concrete to the abstract, from the literal to the figurative. However, there are distinguishable differences

between Crashaw's handling of this type of dramatic movement in "The Hymne" and "The Flaming Heart." An examination of the poems will help to illustrate these differences.

Both poems have for their theme, the hardness and coldness of the unregenerate human heart and the flame of God's love which softens and warms the heart. The theme is developed in both poems by Crashaw's utilization of the wound of love motif.

The wound of love motif can be traced directly to the writings of St. Francis de Sales in his Treatise on the Love of God as well as to the writings of St. Teresa of Avila and St. John of the Cross.<sup>35</sup> In his book, de Sales describes the wound in this way:

Love is the first, even the principle and the source, of all the passions. For this reason love is the first to enter into the heart. Because it penetrates and pierces down to the very basis of the will, where the will has its seat, we say that it wounds the heart. . . . Other affections also enter there, but only by means of love since it is love that pierces the heart and makes a passage-way for them. It is only the point of the arrow that wounds, the rest merely enlarges the wound and the pain.<sup>36</sup>

The wound of love also has roots in the emblem tradition as two of Quarles' emblems, entitled "The Opening of the Heart With A Spear" and "The Softening of the Heart" illustrate.<sup>37</sup> The former emblem depicts a maiden holding a heart which a Seraph pierces with a lance. The epigram reads:

This spear, dear Lord, that's dy'd with  
 blood of thine,  
 Pierces my heart with wounds of love  
 divine.

The latter emblem depicts a kneeling maiden holding a heart  
 in front of a Seraph. The epigram reads:

This icy, marble heart, likewise  
 will melt,  
 Soon as the fire of heavenly love is felt.

"The Hymne" depicts St. Teresa's journey to a symbolic  
 martyrdom. The poem opens in a straightforward manner with  
 a direct statement of the theme for meditation:<sup>38</sup>

Love, thou art Absolute sole Lord  
 Of Life and Death: (1-2)

The poem then goes on to recount the story of the saint's  
 childhood and her desire to run away from home at the age  
 of six in order to achieve martyrdom. Driven by a "fire"  
 of love of God, she resolves to exchange her life for a  
 martyr's death:

She'l to the Moores; And trade with them  
 For this unvalued Diadem.  
 She'l offer them her dearest Breath,  
 With Christ's name in't, in change for death.  
 She'l bargain with them; and will give  
 Them God; and teach them how to live  
 In him; or, if they this deny,  
 For him she'l teach them how to DY.  
 So shall she leave amongst them sown  
 Her Lord's Blood; or at lest her own.

(47-56)

The language of the first 64 lines of the poem is plain,  
 simple, and direct.<sup>39</sup> To some extent it is a verse para-  
 phrase of St. Teresa's own autobiographical account.<sup>40</sup> The

speaker of the poem views the course of events with an air of detached objectivity.<sup>41</sup> The imagery is controlled.<sup>42</sup> It is effective because it is homely. In the last passage, Crashaw even draws upon the imagery of trade and commerce.

However, there is a noticeable shift in the tempo of the next section of the poem. Teresa's desired death at the hands of the Moors is denied her. Instead, she is fated by Providence to die a more mystical death at the hand of God's Seraph who intends to wound her heart with the dart of a more fervent love:

Sweet, not so fast! lo thy fair Spouse  
Whom thou seekst with so swift vowes,  
Calls thee back, and bids thee come  
T'embrace a milder MARTYRDOM.

Blest powres forbid, Thy tender life  
Should bleed upon a barborous knife;  
Or some base hand have power to race  
Thy Brest's chast cabinet, and uncase  
A soul kept there so sweet, o no;  
Wise heavn will never have it so.  
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.

(65-78)

In this passage there is a noticeable shift in tone and diction. While Crashaw continues to draw upon the homely image of the "Cabinet," he introduces a note of ambiguity with paradoxes like "milder Martyrdom" and "still-surviving funerall." The logical development of the narrative sequence is broken by these mildly puzzling notes and the reader's mind begins to hesitate because of the ambiguity. He then searches for answers which will resolve the para-

doxes. However, he discovers that the answers are not to be found in the literal world which the poem has thus far occupied. This discovery prepares him for the devotional leap into the world of the enraptured spirit.<sup>43</sup>

The central images of fire and the dart in the succeeding passage of the poem symbolize both the passion and the love of God. The symbol which communicates this is the wound. The paradoxical association of Divine Love with the deadly wound is further developed:

O how oft shall 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.  
 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.

(97-109)

The wound of love which will be inflicted on the saint is couched in a series of paradoxes, a commingling of pain and joy, of life and death. Teresa's own account of the wound is described in a similar fashion.<sup>44</sup> The paradoxes serve to illustrate the central paradox of Christian existence - only through a surrender of self (death) can one attain spiritual life. Warren explains the paradox in this way:

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, because the body cannot endure the strain put on it by rapture, because the soul longs for death and perfect union with its spouse.<sup>45</sup>

The images which Crashaw employs to describe the state of ecstasy which Teresa is experiencing are rife with paradox. They signal to the reader that he too must make a devotional leap in order to enter the mystical world of Teresa's enraptured spirit - a world which can be entered through a realization of the symbolic significance of the paradoxical images with which he is presented.

The poem suggests that when a series of wounds which the saint experiences is reduced to a single all encompassing wound of love, her soul will evaporate because of the heat of her passion and rise to heaven:<sup>46</sup>

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, (110-117)

Many of the words and images which Crashaw utilizes earlier in the poem are repeated here in this complex emblem which summarizes the major points of the meditation. For the reader who has been engaging in the process of imagistic redefinition within the context of the devotional subject, the meaning of the emblem is apparent: incense symbolizes Teresa's consecration to God, the hot fire represents her spiritual ardour, and the perfume rising to the heavens

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signifies her acceptability to God.

The following passage of the poem describes Teresa's triumphant entry into heaven:

Angels, thy old freinds, there shall greet thee  
 Glad at their own home now to meet thee.  
 All thy good WORKES which went before  
 And waited for thee, at the door,  
 Shall own thee there; and all in one  
 Weave a constellation  
 Of CROWNS, with which the KING thy spouse  
 Shall build up thy triumphant browes. (137-144)

Teresa is shown through her repeated deaths to have achieved a life in heaven more precious and dear than her life on earth. This is emphasized by the image of the crown which will be given to her by God Himself. Death is seen, therefore, not as an annihilation but rather as an ascent to a more desirable state of being.<sup>48</sup> Here, her suffering and tears are repaid with "gemms" and "Diademms," and the scars acquired through her repeated martyrdoms by the deadly wound of Divine Love now adorn her soul:

TEARES shall take comfort, and turn gemms  
 And WRONGS repent to Diademms.  
 Ev'n thy DEATHS shall live; and new  
 Dresse the soul that erst they slew. (149-152)

Thus far by recounting St. Teresa's spiritual progress, Crashaw has guided the reader toward a new quality of understanding of the power of Divine Love. It can be an understanding which the reader has hitherto not fully experienced or one which is being re-experienced and affirmed. It now remains for Crashaw explicitly to draw some lesson from Teresa's spiritual triumph which is applicable to

daily life. He does so by suggesting that Teresa's life becomes a model for Christian man:

Those rare WORKES where thou shalt leave writt  
 Love's noble history, with witt  
 Taught thee by none but him, while here  
 They feed our souls, shall cloth Thine there.  
 Each heavenly word by whose hid flame  
 Our hard Hearts shall strike fire, the same.  
 Shall flourish on thy browes. and be  
 Both fire to us and flame to thee;  
 Whose light shall live bright in thy FACE  
 By glory, in our hearts by grace. (155-164)

Crashaw cleverly states his lesson in images which are already familiar to the reader. He returns to the poem's initial imagery of heat - "fire" and "flame" - thus maintaining the devotional and aesthetic integrity of the poem.

The poem ends with a dazzling vision of Teresa thronged by her followers in heaven. Each follower is an example of the Christian paradox of life:

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. (179-182)

In this passage, Crashaw's use of the indefinite pronoun "who" would seem to indicate an invitation to the reader as well as the poet to draw a lesson from the meditation - namely, that only through surrender of self or death can spiritual life be attained. This invitation to draw a lesson is similar to the making of spiritual acts and resolutions in the Salesian method of meditation. Moreover, de Sales advises that "it is useful to address ourselves sometimes to our Lord, sometimes to the angels, or to the per-

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sons represented in the mysteries, to the saints: . . ."

Clearly, Crashaw's final address is to St. Teresa herself.

"A Hymne to the Name and Honor of the Admirable Sainte Teresa" is a poem in which Crashaw deliberately effects a movement from the world of everyday experience to the timeless world of the enraptured spirit in order to raise the reader's consciousness to a more intense awareness of the meaning of St. Teresa's life. As always, the texture of Crashaw's verse reflects this movement. The opening sections of the poem dealing with Teresa's childhood possess a distinctly narrative quality which is designed to engage the reader's attention. The imagery of these passages is homely and the language is conversational. However, as the poem develops, the imagery gradually becomes more complex and figurative, thus slowly elevating the reader out of the world of everyday associations and preparing him for Crashaw's emblematic vision of Teresa's triumphant ascension into heaven.

"The Flaming Heart," like "A Hymne to the Name and Honor of the Admirable Sainte Teresa," is based solidly on an emblematic foundation. Indeed, Crashaw begins "The Flaming Heart" by focusing on an emblem which he himself engraved, and then proceeds to draw out the spiritual implications contained in the emblem. However, Crashaw's employment of the emblem in this poem differs significantly from the poems previously discussed in this chapter. Crashaw's em-

blematic focus functions merely to concentrate the reader's attention upon the significance of the event depicted; as the poem develops, the emblem - the wound of love - becomes less important and gradually drops out of sight. Nevertheless, the governing aesthetic principle in "The Flaming Heart" is the same as in "A Hymne to the Name and Honor of the Admirable Sainte Teresa" and other poems examined in this chapter. In each of these poems, the reader is slowly elevated out of the world of everyday associations and guided toward a more enlightened realization of the spiritual concept under consideration. In "The Flaming Heart" it is the emblematic depiction of the wound of love.

"The Flaming Heart" begins with an exercise in wit rather than with the entertaining narrative of "A Hymne to the Name and Honor of the Admirable Sainte Teresa." Further, as the poem develops toward an elevated state of rapture, perspectives shift and are redefined. Finally, "The Flaming Heart" is remarkable for the involvement of the speaker in the action of the poem. Unlike the cool and detached speaker of "A Hymne in the Name and Honor of the Admirable Sainte Teresa" and most of Crashaw's other poems, the speaker in "The Flaming Heart" is explicitly involved in the poem, and the imagery of the poem reflects the wit and involvement of the speaker. <sup>50</sup> The images display the witty extravagance and excitement of "The Weeper" and the Divine Epigrams.

The poem begins in a mundane fashion with the speaker

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addressing his reader:

Well meaning readers! you that come as freinds  
And catch the pretious name this peice pretends;  
Make not too much haste to'admire  
That fair-cheek't fallacy of fire.  
That is a SERAPHIM, they say  
And this the great TERESA.

(1-6)

By directly addressing his reader, Crashaw immediately engages his attention.

The poem quickly moves out of the pedestrian, conversational mode with a witty paradox revolving around the emblematic depiction of the saint and the Seraph:

Readers, be rul'd by me; and make  
Here a well-plac't and wise mistake,  
You must transpose the picture quite;  
And spell it wrong to read it right;  
Read HIM for her, and her for him;  
And call the SAINT The SERAPHIM.

(7-12)

The reader is instructed to reverse the roles of the saint and the seraphim in the picture. <sup>52</sup> This instruction is startling and quite unexpected since the poet asks his reader to defy the physical reality of the picture. The reader is now compelled to examine the picture from a new perspective.

The poet goes on to repeat this paradox in various guises over the next 45 lines, and he again imposes a new perspective on the reader when he chides the painter directly for his depiction of Teresa as "some weak, inferior, woman saint." He continues to insist upon a transformation of roles:

Undresse thy Seraphim into MINE.

Redeem this injury of thy Art.  
Give HIM the vail, give her the dart. (40-42)

It is interesting to note that the speaker creeps into the action of the poem by identifying the seraphim as "MINE." The involvement of the speaker is further underscored in the following passage. The detached objectivity of the first 5 lines of the poem has now been undermined and the speaker is now firmly involved in the action of the poem:

But if it be the frequent fate  
Of worst faults to be fortunate;  
If all's praescription; and proud wrong  
Hearkens not to an humble song;  
For all the gallantry of him,  
Give me the suffering SERAPHIM. (59-64)

The shifting perspectives of the first 67 lines of the poem when coupled with the witty paradoxes have the effect of dissolving the narrative framework of the poem. Furthermore, the focus of the poem narrows significantly. The reader's attention is no longer engaged with bickering over the accuracy of the painter's depiction of the saint and the seraphim. Rather his attention is now focused upon the spiritual significance of the event depicted. This focus is emphasized by a narrowing of the area of concern from the emblem as a whole to the wounded heart alone. All of the other elements of the picture drop away just as the mundane world evoked by the poem's prosaic opening drops away. This prepares the reader for the dazzling array of juxtaposed images of love and death which follow:

Leave her that; and thou shalt leave her

Not one loose shaft but love's whole quiver.  
 For in love's feild was never found  
 A nobler weapon than a WOUND.  
 Love's passive's are his activ'st part.  
 The wounded is the wounding heart.  
 O HEART! the aequall poise of love's both parts  
 Bigge alike with wounds and darts.  
 Live in these conquering leaves; live all the same;  
 And walk through all tongues one triumphant FLAME.  
 Live here, great HEART; and love and dy and kill;  
 And bleed and wound; and yeild and conquer still.  
 Let this immortall life wherere it comes  
 Walk in a crowd of loves and MARTYRDOMES.  
 Let mystick DEATHS wait on't; and wise soules be  
 The love-slain witnesses of this life of thee. (69-84)

The reader reels under this extravagant barrage of paradoxical images which are designed to unsettle him and force him to reconcile the inadequacy of depicting Teresa as passive and the seraphim as active.<sup>53</sup> She is active because she willingly submits to the wound of love which the seraphim delivers and passive because she accepts the resulting death. Death, of course, represents the attainment of a closer relationship with God and it ultimately leads to reception into heaven. The imagery of the passage obviously relates directly to the wound of love motif and the associative notions of self mortification and death. The images of violence and destruction in the preceding passage prepare the reader for the bitter sweet rape of the poet's heart which he now requests. The poet's involvement no longer rests upon his witty identification with the Seraph. His involvement has now taken the form of active participation:

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 gracious Robbery shall thy bounty be;  
 And my best fortunes such fair spoiles of me. (85-92)

The images of this passage, though violent and sexual as in Teresa's own account, become meaningful and appropriate to Crashaw's avowed purpose: to experience the same pain and ecstasy of love as Teresa does. Here, the emotions attached to the sexual act - pain, mystery, and ecstasy - are used to describe a mystical experience in which they are both intensified and transcended.<sup>54</sup>

The final lines of the poem are marked by an emotional intensity not found in any of Crashaw's other devotional poems. The pace of the poem quickens as Crashaw directly addresses the saint in an attempt to arrive at a spiritual resolution similar to that sought by the Salesian method of meditation.<sup>55</sup> In his address, he restates in catalogue form the paradoxes he has so far developed. They vividly demonstrate to the reader the power and mystery of Teresa's love for God and act as a suitable prelude to the dramatic re-statement of the central paradox of Christian life:

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, (105-108)

Though "The Flaming Heart" seems initially to be merely an intellectual exercise in witty rhetoric, it rather subtly and quite unexpectedly develops into a devotional exercise.

Crashaw cleverly utilizes a series of witty paradoxes revolving around an emblem to engage the reader's attention in order to lead him toward a fuller understanding of the central paradox of Christian life. Moreover, he utilizes his own increasing participation in the poem to dramatize and heighten the growing sense of spiritual intensity.

In this chapter, I have demonstrated the emblematic texture of Crashaw's imagery in some of his longer poems and the effect of that imagery in provoking the reader to move beyond a merely traditional affirmation of Christian truths and toward a new quality of awareness and acceptance of those truths. I have shown that to achieve this end, Crashaw makes full use of extended images, repetition of images, epigrammatic paradox, and structural movements from the world of everyday human experience to the world of the contemplative spirit. I have also noted the similarity which exists between elements of Crashaw's aesthetic and the Salesian meditative spirit. It remains to draw some general conclusions about Crashaw's aesthetic which may be related to all of his devotional verse.

## CHAPTER IV

### CONCLUSION

In the Divine Epigrams, one finds Crashaw utilizing the rhetorical techniques of the religious epigrammatist in order to induce the reader into a reconsideration of a conventional religious truth. Here, his aim is to avoid eliciting merely a "stock response" to the religious truth he presents. He achieves this end by providing the reader with an image drawn from the mundane world. In "Luke 11. Blessed be the paps which Thou hast sucked" it is the breast; in "I am the Doore" it is the wardrobe; and in "On the water of our Lords Baptisme" it is a drop of water. Moreover, these images are characterized frequently by a gross and bizarre vividness which is seemingly inappropriate to the devotional subject matter of the meditation. The wound image of "On the wounds of our crucified Lord" and the blood and milk images of "Upon the Infant Martyrs" are cases in point. However, as the epigram proceeds, the reader realizes that the image whether homely or bizarre cannot be read literally. He realizes that he must reevaluate the image. He does so by discarding its literal associations and attempting to discern its figurative significance within the context of the devotion.

In the Divine Epigrams, Crashaw's imagery is almost always emblematic. Some images can be traced to specific

emblems as is the case of "Act. 8 On the baptized Aethiopian" or "On the water of our Lords Baptisme." Other images cannot be traced to specific emblem sources. They are simply images which Crashaw adapts to his own purpose. In addition many of Crashaw's epigrams such as "Easter Day" and "On the water of our Lords Baptisme" vividly illustrate the poet's penchant for metaphorical redefinition - a penchant which is reminiscent of de Sales. Indeed, Crashaw's epigrams also exhibit other similarities to the Salesian method of meditation. There is, for example, little emphasis on the Loyolan Composition of Place - something which is given little attention in the Salesian method of meditation. In Crashaw as in de Sales, there is a definite attempt to place oneself in the presence of God by realizing that God is everywhere and in everything even in inanimate objects.

In the longer devotional poems, the poet's devotional aim remains unchanged, to elevate the reader's thoughts to the devotional level of understanding which Crashaw intends. In short, Crashaw attempts to provoke the reader into a more intense level of spiritual awareness by moving him from the mundane world to the world of the enraptured spirit. This movement, however, is accomplished in a manner different than in the Divine Epigrams. In poems like "A Hymne to the Name and Honor of the Admirable Sainte Teresa," and "An Apologie for the foregoing Hymne," what begins as merely entertaining narrative ends in a state of rapturous

lyricism. In both poems, the reader is slowly but deliberately drawn out of the everyday world of pedestrian narrative by the gradual development of increasingly complex images with figurative associations. The reader is, therefore, elevated out of the literal world and into the symbolic world of enlightened religious experience. A similar movement occurs in "The Flaming Heart." However, in this poem, the reader's attention is engaged initially not by entertaining narrative but rather by the entertaining wit of the poet. As the poem develops the focus of the reader's attention is shifted from the petty bickering over the accuracy of the painter's depiction of Teresa to the spiritual significance of the event depicted.

In "To the Name above Every Name" and to some extent in a "Hymn in the Holy Nativity" one finds Crashaw utilizing a type of imagery which is very different from that in much of his devotional poetry. Here, a limited number of images which exhibit a distinctly emotional and delicate quality are used to advance the meditation from the everyday world to the world of the timeless spirit. The quality and texture of the images contrast sharply to the starkly conceptual nature of much of Crashaw's imagery. In "To the Name above Every Name" a limited number of images are repeated and refined over the course of the poem. As the images are repeated they acquire new and fresh connotations - connotations which become less literal and more figurative in meaning.

This development of imagery elevates the reader in an ever increasing fashion toward the sense of rapture which the poet hopes to create in the reader's heart.

As is the case in the Divine Epigrams, the emblematic image is an integral part of Crashaw's aesthetic and emblematic images abound in much of his longer devotional verse. There is the phoenix emblem in "Hymn in the Holy Nativity," the spice emblem in "To the Name above Every Name," and the incense emblem in "A Hymne to the Name and Honor of the Admirable Sainte Teresa." However, no poem better illustrates the integral role that the emblem plays in Crashaw's devotional verse than "The Weeper." It is a poem which utilizes the emblematic image of the tear to guide the reader to a newly enriched awareness of the meaning and significance of the Magdalen's contrition. Both the starkly conceptual quality of the images and the multiplicity of the extended images developed from the basic image of the tear force the reader to experience an almost continuous process of imagistic reevaluation which guides the reader toward Crashaw's meditative goal.

In the longer devotional poems, there are also elements of Crashaw's aesthetic which are reminiscent of de Sales. As in the Divine Epigrams, there is again little emphasis on the Loyolan Composition of Place. Similarly, basic images are often refined, modified, and extended in a fashion which is similar to the Salesian "expansion of heart." There also

exists a deliberate attempt by the poet to draw a lesson at the end of the poem. Finally, there exists a marked similarity, particularly in "A Hymne to the Name and Honor of the Admirable Sainte Teresa," between Crashaw's image of the wound of love and de Sales' treatment of the wound which is more extensive than even Teresa's own account.

The devotional poems analysed in this thesis, though limited in number, are nevertheless representative of Crashaw's imagistic method. And as such, they illustrate the focus and intent of Crashaw's aesthetic in the Divine Epigrams and the longer original English poems. In all of Crashaw's devotional verse, the willing and sympathetic reader is profoundly influenced by the poet's imagistic method. Indeed, through his imagery, Crashaw invites his reader to share the re-enlightened awareness of spiritual truths which he himself has experienced and as a result the reading of Crashaw's poetry is a devotional and aesthetic experience unique in English literature.

## APPENDIX

### EMBLEM ILLUSTRATIONS

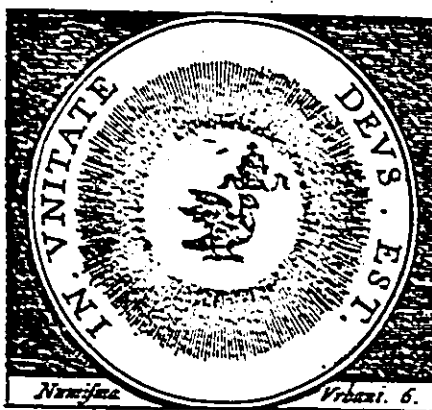
This appendix contains a selection of emblems designed by Richard Crashaw and some of the other emblem writers cited in this thesis. I have included only those emblems by Crashaw which accompany the poems discussed. I have also included emblems by other writers when such illustrations shed additional light on the nature of the emblem cited.

Crashaw's Emblem Accompanying "The Weeper"



THE  
WEEPER.

Crashaw's Emblem Accompanying "To the Name above Every Name"



TO  
 THE NAME  
 ABOVE EVERY NAME,  
 THE  
 NAME OF  
 IESVS  
 A HYMN.

Crashaw's Emblem Accompanying "The Flaming Heart"



Crashaw's Emblem Accompanying "A Hymne to the  
Name and Honor of the Admirable Saint Teresa"



Le Vray portrait de S.<sup>te</sup> Terese, Fondatrice  
des Religieuses, & Religieuse reformee, de  
l'Ordre de S. Dominique du saint Carmel, Dedicte  
le 4. Oct. 1582. Composee le 12. Mars 1622.

Beza's Emblem "Emblema XXI."

EMBLEMA XXI.



*Qualis quae fulvo circumdata cernitur auro  
 Gemma nitens, radio splendidiore micat:  
 Talis formoso splendens in corpore virtus,  
 Nescio quod prodit conspicienda decus.*

Hugo's Emblem "Anima mea liquefacta est, ut dilectus locutus est."

## LIBER TERTIUS.

305

## XXXV.

Anima mea liquefacta est, ut dilectus locutus est. *Cant. 5.*



Anima mea liquefacta est, ut dilectus locutus est. *Cant. 5.*

35.

**T**E semel ut cursum tantum, mea vicia, viderem,  
 Quot iniga, quot sylva, quot loca visa mihi!  
 Ut semel audirem tantum, mea vicia loquentem,  
 Ah! quot inaccessis rura petita viis!  
 Horrida, corruda, spinea, serupea, decua lustra,  
 Saxa, q; montanis vix aduenda: feris.  
 Nec tamen, ecce, tui data spes fuit vlla videndi,  
 Vixq; vel alloqui spes fuit vlla tui.  
 O quoties duxi que te, mea vita, latebra,  
 Que caua, que terra, que nigra lustra regunt?  
 Sed neque lustra meum, neque ras solata dolorem,  
 Respondit lacrymis sylua nec vlla meis.  
 Fors semel ignotos, me duxerat error in agros,  
 Solus vb: ante oculos campus, & error erant.  
 Metio: hic oculis Caelos, clamoribus agros,  
 Sed neque vox Caelis, nec data vox ab agris.  
 Inde decurranti valli se monstrat opaca;  
 Vociferor, nullus fit mihi valle sonus.  
 Ecce caua densum, procul haud à valle, viretum  
 Adiacet, astino sexvili vmbra gregi:  
 Hic eris, hic forsitan, dixi, mea vita, latebit;  
 Heu dolor! ut vidi, nulla latebra fuit.

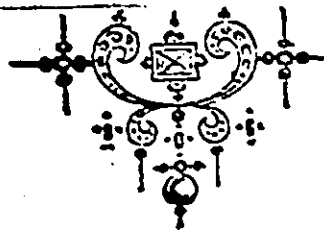
y

Ergo

Ergo auctens tandem lacrymansq; ad littora curro,  
 Littora. que refluus alluit aquor aquis.  
 Hic Pharo ingenti se tollit in ardua clivo,  
 Fude suum ratibus navita captat iter.  
 Scando Pharon, totoq; oculos circumfero ponto,  
 Et quareta possum littora voce roco.  
 Littora, littora, vos cautes, vosq; equoris undæ,  
 An læcet equoreis lux mea iersa radiis?  
 Vix prior atigerat resonantia littora clamor,  
 Cùm cito littoribus vox gemitata redit.  
 Ambigo, mœni scopulis fallax responderit Echo,  
 Et nitidum pronâ luserit aure fidem.  
 Tristibus ergo iterum cœca littora pulso querelis,  
 Littoribusq; iterum vox reperita recit.  
 Vox redit, & vox nota redit, Tua vox, mea vita,  
 Et mihi voce Tuâ, reddita vita fuit,  
 Idem semianimis, subito ad tua verba reuixi,  
 Ne penitus morerer, vox satis vna fuit.  
 Scilicet ora loquens, quoties cœlestia soluis,  
 Magnam aliquid verbis, fulminis instar inest.  
 Ignis omne non quale nucis, tectudine clausum  
 Efflebas Syriæ fraudibus, Eunc, Deæ,  
 Quale sed in comites Emaitica rura parentes  
 Sparsisti sygiis Dux rediuiue plagis,  
 Irigida cum subitis arserunt pectora flammis  
 Pectora colloquio, lux mea, tacta tuo.  
 Hæc mihi succensis caluit quoque flamma medullis,  
 Istaq; cœlesti vocis ab igne sui.  
 Et licet Oceano, gelidis licet undique saccis,  
 Undique caruleis obsita cingat aquis;

Intus

Intus agunt flamma, sic liquer ab ignibus intus,  
 Liquitur re lento pinna tecta foco.  
 O vnam, mea vita, amman liquamur in vnam;  
 Vnaq; ritæ duos iungat Amors, duos



Vz

Anima

Hugo's Emblem "Quis dabit capiti meo aquam, & oculis meis fontem lacrymarum, & plorabo die ac nocte?"

LIBER PRIMVS. 59

VIII.



Quis dabit capiti meo aquam et oculis meis  
fontem lacrymarum? Hierem. 9.

Quis dabit capiti meo aquam, &  
oculis meis fontem lacrymarum,  
& plorabo die ac nocte?

Hierem. 9.

Q Vis mihi det, liquidas caput hoc vertatur in  
vndas,

Totq; fluat guttis, quod sterit ante, comis?  
Fronte pater campus quem sebilis imber inundet,

Ripa nec, ut fluctus exspatientur, ovesit.

O mea, si subito, duo flumina, lumina fiant!

Sat capiet geminas alueus aptus aquas.

Ille meis totus lacrymis non sufficit imber,

Perpetuo stentis, qui rigat ora senis.

Capta nec Andromache, qua lumina proluit vnda,

Illis meis lacrymis vnda sat esse potest.

Nec tua, Ieside, lacrymati balnea lecti,

Balnea nocturnis humida semper aquis.

Nec quibus es solitus ieiunia pascere, guttas,

Nocte, dieq; tuas qua tibi panis erant:

Illas nec illuies plorabilium lacrymarum

Quam pluit in Domini Magdala mæsta pedes:

Nec (tibi, qui geminis inrauerat humida sulcis

Lumina) fons mæste, Petre perennis aque.

Sed tua, Nile, velim septemplice flumina riuo,

Cum vagus Isiacos obruis annis agros.

Aut

## 60 PIA DESIDERIA.

Aut qualis madidum cum mergit Aquarius annum,  
 Totaq; in hybernæ astræ liquantur aquas,  
 Aut potius trepidas qualis ruit imber in vrbes,  
 Omnia cum pluuio claustra reclusa Ioui.  
 Calminaq; & turres & acuta cacumina, cautes,  
 Et nemora & montes, nil nisi pontus erant.  
 Hos oculis roucam grauidis mihi currere nimbos,  
 Et caput hoc, totus fiat vt Oceanus.  
 Aut saltem in geminos tabescere lumina riuos,  
 Perpetuè meæ annæ nascere genas.  
 Nec siccat oculos, nisi cum stupor obstitit illis,  
 Fixat vt lacrymas vltima gutta meas.  
 Fœdices nimium, vitrea, gens cerula, nymphæ,  
 Membra quibus fluido sunt liquefacta vitrol.  
 Vosq;, paludosis mutata fontibus artus,  
 Quas vetus est quondam fama professa nurus.  
 Car mihi non liquidis stillant quoque brachia riuus,  
 Glaucaq;, muscosis fluctuat vnda coniu?  
 Illa ego sum, fontem qua non admittor in vllum,  
 Illa ego sum frustra qua liquor esse velim.  
 O vicinam! celerem vertat, nouas Acis, in amnem,  
 Qui, Galatæa, tuo summen amore fuit.  
 Aut aliquod, fieri iubeat me Bibliada, Numen,  
 Quod fieri iussit Bibliada, fontis aquam!  
 Aut, Acheloë, tuâ liceat mihi ludere formâ,  
 Hercule decepto, cum vuc flumen eras!  
 Non ego tunc, Acheloë, precaria corpora ponam,  
 Taurus, vt exuto fluminis ore, puter.  
 Et licet obscuri fuerim nisi nominis annis,  
 Non ego me nomen vile fuisse, querat.

Iugis

## LIBER PRIMVS.

61

Iugis aquæ largus tantum mihi suppetat imber,  
 Cateræ, securum: nomen honoris erit.  
 Tam meæ inexhaustos deducet lumina riuos,  
 Pindus vt æstiuâ de niue, voluit aquas.  
 Perq; fluent lacrymæ, veluti vasa flumina, vultum,  
 Flumina luce fluent, flumina nocte fluent.  
 Nec nisi flere, meis oculis erit vlla voluptas,  
 Donec erant lacrymis crimina mersa meis.



Quis

Quarles' Emblem "The Opening Of The Heart With The Spear."

THE HEART.

161



THE OPENING OF THE HEART WITH THE SPEAR.

This spear, dear Lord, that's dy'd with blood of thine,  
Pierces my heart with wounds of love divine.

The Hardness of the Heart.

ZECH. VII. 12.

*They made their hearts as hard as an adamant stone, lest  
they should hear the law.*

EPIC. 8.

WORDS move thee not, nor gifts, nor strokes;  
Thy sturdy adamantine heart provokes  
My justice, slights my mercies: anvil-like,  
Thou stand'st-unmoved, thou my hammer strike.

## ODE VIII.

WHAT have we here? An heart? It looks like one,

The shape and colour speak it such:

But, having brought it to the touch,  
I find it is no better than a stone.

Adamants are  
Softer by far.

Long hath it steeped been in Mercy's milk,

And soaked in Salvation,  
Meet for the alteration

Of anvils, to have made them soft as silk;

Yet it is still  
Harden'd in ill.

Oft have I rain'd my word upon it, oft

The dew of Heaven has distill'd,  
With promises of mercy fill'd,

Able to make mountains of marble soft:

Yet it is not  
Changed a jot.

My beams of love shine on it every day,

Able to thaw the thickest ice;  
And, where they enter in a trice,

To make congeal'd crystal melt away:

Yet warm they not  
This frozen clot.

Nay, more, this hammer, that is wont to grind

Rocks into dust, and powder small,  
Makes no impression at all,

Nor dint, nor crack, nor flaw, that I can find:

But leaves it as  
Before it was.

Is mine almighty arm decay'd in strength?

Or hath mine hammer lost its weight?  
That a poor lump of earth should slight

My mercies, and not feel my wrath at length,

With which I make  
Even Heav'n to shake!

No, I am still the same, I alter not,

And, when I please, my works of wonder  
Shall bring the stoutest spirits under,

And make them to confess it is their lot

To bow or break,  
When I but speak.

But I would have men know, 'tis not my word

Or works alone can change their hearts;  
These instruments perform their parts,

But 'tis my Spirit doth this fruit afford.

'Tis I, not art,  
Can melt man's heart.

Yet would they leave their customary sinning,

And so unclench the devil's claws,  
That keeps them captive in his paws,

My bounty soon should second that beginning:

Even hearts of steel  
My force should feel.

## Quarles' Emblem "The Softening of the Heart."

'THE HEART.

285



## The Softening of the Heart.

This icy, marble heart, like wax will melt,  
Soon as the fire of heavenly love is felt.

JOB. XXIII. 16.

*God maketh my heart soft.*

EPIC. 16.

**M**INE heart is like a marble ice,  
Both cold and hard : but thou canst in a trice  
Melt it like wax, great God, if from above  
Thou kindle in it once thy fire of love.

ODE XVI.

**N**AY, blessed Founder, leave me not :  
If out-of all this grot

## THE SCHOOL OF

There can but any gold be got,  
The time thou dost bestow, the cost  
And pains will not be lost :  
The bargain is but hard at most.  
And such are all those thou dost make with me :  
Thou know'st thou canst not but a loser be.

When the sun shines with glittering beams,  
His cold-dispelling gleams  
Turn snow and ice to wat'ry streams,  
The wax, so soon as it hath smelt  
The warmth of fire, and felt

The glowing heat thereof, will melt.  
Yea, pearls with vinegar dissolve we may,  
And adamant in blood of goats, they say.

If nature can do this, much more,  
Lord, may thy grace restore  
Mine heart to what it was before.

There's the same matter in it still,  
Though new-inform'd with ill,  
Yet can it not resist thy will.

Thy pow'r that fram'd it at the first, as oft,  
As thou wilt have it, Lord, can make it soft.

Thou art the Sun of Righteousness :  
And though I must confess

Mine heart's grown hard in wickedness,  
Yet thy resplendent rays of light,  
When once they come in sight,

Will quickly thaw what froze by night.  
Lord, in thine healing wings a pow'r doth dwell  
Able to melt the hardest heart in hell.

Although mine heart in hardness pass  
Both iron, steel, and brass,  
Yea, the hardest thing that ever was,  
Yet if thy fire thy Spirit accord,  
And, working with thy word,

A blessing unto it afford,  
It will grow liquid, and not drop alone,  
But melt itself away before thy throne.

Yea, though my flinty heart be such,

That the sun cannot touch,

Nor fires sometimes affect it much,

Yet thy warm reeking self-shed blood,

O Lamb of God, is so good,

It cannot be withstood.

The aqua-regia of thy love prevails,  
E'en where the pow'r of aqua-fortis fails.

Then leave me not so soon, dear Lord,

Though I neglect thy word,

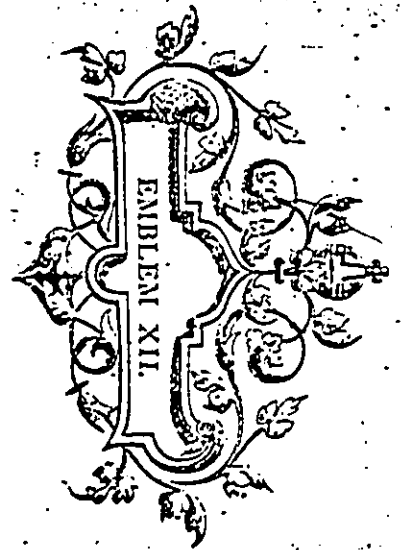
And what thy power doth afford ;

O try thy mercy, and thy love

The force thereof may prove.

Soak'd in thy blood, mine heart will soon surrender  
Its native hardness, and grow soft and tender.

Quarles' Emblem "Ye may suck, but not be satisfied with the breast of her consolation."



*Ye may suck, but not be satisfied with the breast of her consolation.—ISAIAH LXVI. 11.*

WHAT, never fill'd? Be thy lips screwed so fast  
To th' earth's full breast? for shame, for shame un-  
seize thee;

Thou tak'st a surfeit where thou should'st but taste,  
And mak'st too much not half enough to please thee.

Al, fool, forbear; thou swallowest at one breath  
Both food and poison down! thou draw'st both milk and  
death.

The ubrous breasts, when fairly drawn, repast

The thriving infant with their milky flood,

But being overstrain'd, return at last

Unwholesome gulps composed of wind and blood.

A moderate use does both repast and please;

Who strains beyond a mean, draws in and gulps disease.

But, O that mean, whose good the least abuse

Makes bad, is too, too hard to be directed!

Can thorns bring grapes, or crabs a pleasing juice?

There's nothing wholesome where the whole's infected.

Unseize thy lips : earth's milk's a ripened core,

That drops from her disease, that matters from her sore.

Thinkst thou that paunch, that burles out thy coat,

Is thriving fat ; or flesh that seems so brawny ?

Thy paunch is dropst and thy cheeks are bloat ;

Thy lips are white, and thy complexion navy ;

Thy skin's a bladder blown with watry tumours ;

Thy flesh a trembling bog, a quagmire full of humours.

And thou, whose thriveless hands are ever straining

Earth's fluent breasts into an empty sieve,

That always hast, yet always art complaining,

And whin'st for more than earth has pow'r to give ;

Whose treasure flows and flees away as fast ;

That ever hast, and hast, yet hast not what thou hast.

Go choose a substance, fool, that will remain

Within the limits of thy leaking measure ;

Or else go seek an urn that will retain

The liquid body of thy slipper'y treasure ;

Alas ! how poorly are thy labours crown'd !

Thy liquor's never sweet, nor yet thy vessel sound.

What less than fool is man to prog and plot,

And lavish out the cream of all his care,

To gain poor seeming goods ; which, being got,

Make firm possession but a thoroughfare ;

Or, if they stay, they furrow thoughts the deeper ;

And, being kept with care, they lose their careful keeper.

S. GREG. Hom. iii. secund. Parte Ezech.

If we give more to the flesh than we ought, we nourish  
an enemy ; if we give not to her necessity what we ought,

we destroy a citizen : the flesh is to be satisfied so far as

suffices to our good : whosoever alloweth so much to her as

to make her proud, knoweth not how to be satisfied : to be

satisfied is a great art ; test, by the satiety of the flesh, we

break forth into the iniquity of her folly.

HUCO de Anima.

The heart is a small thing, but desireth great matters.

It is not sufficient for a kite's dinner, yet the whole world is

not sufficient for it.

EPIC. 12.

What makes thee, fool, so fat ? Fool, thee so bare !

Ye suck the selfsame milk, the selfsame air ;

No mean betwixt all paunch, and skin and bone !

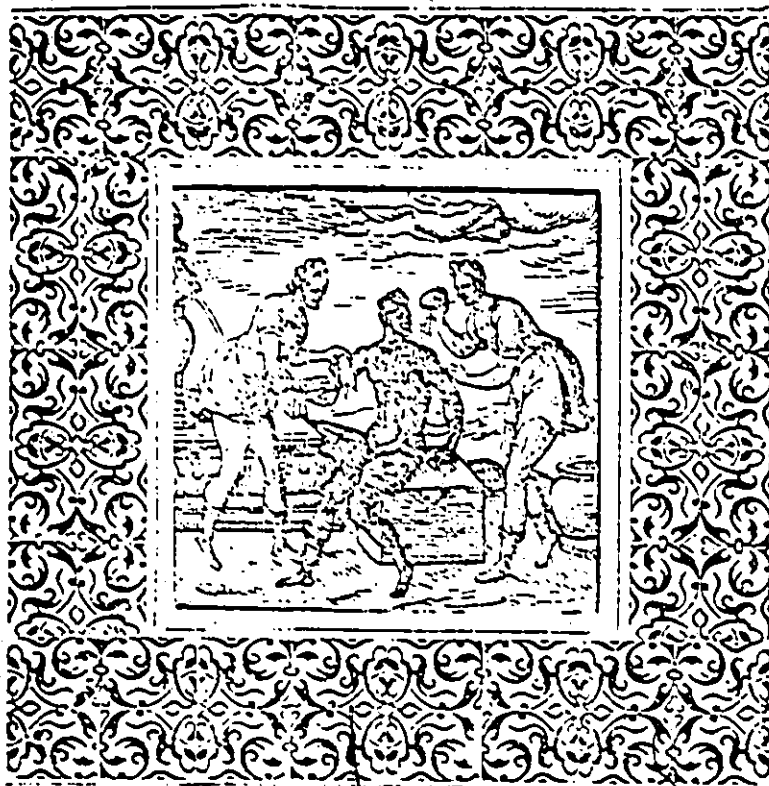
The mean's a virtue, and the world has none.



Whitney's Emblem "Aetheopem Rusare"

*Aethiopem lauare.*

57



LEAVE of with paine, the blackamore to skowre,  
 With washinge ofte, and wiping more then due:  
 For thou shalt finde, that Nature is of powre,  
 Doe what thou canste, to keepe his former hue:  
 Though with a forke, wee Nature thruste awaie,  
 Shee turnes againe, if wee withdrawe our hande:  
 And though we, wee ofte to conquer her assaie,  
 Yet all in vaine, shee turnes if still wee stande:  
 Then euermore, in what thou doest assaie,  
 Let reason rule, and doe the thinges thou maie.

Erasmus ex Luciano.  
 Ab his est in peris fra-  
 tra: quon de jano rici?  
 Haud unquam efficit  
 rex se ve atro, det.  
 Horae. Epit. 10.  
 Nunciam expellat sur-  
 ca tamen usque ro-  
 portis.

*equus*  
 Nunquam ex degeneri fiet generosus asello,  
 Et nunquam ex stolido cordatus fiet ab arte.

Annus in pict.  
 poëti.

H

Nen

*Quod in te est, prome.*

*Ad eandem.*



**T**H E Pelican, for to reuiue her younge,  
Daxh peirce her brest, and geue them of her blood:  
Then searche your breste, and as yow haue with tongue,  
With penne proccede to doe our countrie good:  
Your zeale is great, your learning is profounde,  
Then helpe our wantes, with that you doe abounde.

*Parad. Poet.  
Cor. Sanguis uoluit fieri  
pellicanorum carnis.  
Et si probatus sit  
ut ipse.*

*De par-*

Wither's Emblem "The Pelican"

154

Our Pelican, by bleeding, thus,  
Fulfill'd the Law, and cured Vs.



ILLVSTR. XX.

Book 3

**L**ooke here, and marke (her sickly birds to feed)  
 How freely this kinde *Pelican* doth bleed.  
 See, how (when other *Salves* could not be found)  
 To cure their sorrowes, she, her selfe doth wound;  
 And, when this holy *Emblem*, thou shalt see,  
 Lift up thy soule to him, who dy'd for thee.  
 For, this our *Hieroglyphick* would expresse  
 That *Pelican*, which in the *Wildernesse*  
 Of this vast *World*, was left (as all alone)  
 Our miserable *Nature* to bemone;  
 And, in whose eyes, the teares of pittie stood,  
 When he beheld his owne unthankfull *Brood*  
 His *Favours*; and his *Mercies*, then, contemne,  
 When with his wings he would have brooded them:  
 And, sought their endlesse peace to have confirm'd,  
 Though, to procure his ruine, they were arm'd.

To be their *Food*, himselfe he freely gave;  
 His *Heart* was pierc'd, that he their *Soules* might save.  
 Because, they disobey'd the *Sacred-will*,  
 He, did the *Law of Righteousnesse* fulfill;  
 And, to that end (though guiltlesse he had bin)  
 Was offered, for our *Universall-sinne*.

Let mee Oh *God!* for ever, fixe mine eyes  
 Vpon the Merit of that *Sacr. fixe* :  
 Let me retaine a due commemoration  
 Of those deare *Mercies*, and that bloody *Passton*,  
 Which here is meant; and, by true *Faith*, still, feed  
 Vpon the drops, this *Pelican* did bleed;  
 Yea, let me firme unto thy *Law* abide,  
 And, ever love that *Flocke*, for which he dy'd.

Bee.

NOTES

CHAPTER I

1

Ruth Wallerstein, Richard Crashaw: A Study In Style And Poetic Development (Madison: University of Wisconsin Press, 1935); Austin Warren, Richard Crashaw: A Study In Baroque Sensibility (Ann Arbor: University of Michigan Press, 1957); Marc Bertonasco, Crashaw and the Baroque (Montgomery: University of Alabama Press, 1971).

2

Warren's study illustrates very clearly the connection between Baroque Art and the emblem tradition. However, it does not examine Crashaw's poetry for emblematic influences. Wallerstein's study establishes the intellectual quality of Crashaw's imagery and his use of sensuous particulars to express abstractions, a method derived from the emblem tradition.

3

Bertonasco has analysed only one poem, "The Weeper," from the Salesian perspective. While I believe that his thesis is sound and defensible, it needs to be tested against a broader representation of Crashaw's poetry. Anthony Allison, in "Crashaw and St. Francis de Sales," RES, 24 (1948), 295-302, also deals with the influence of de Sales in Crashaw's devotional verse. But he discusses it in very general terms. He does not make any attempt to analyse intensively any of Crashaw's poems from the Salesian perspective.

4

A useful study of Crashaw's symbolism is George Walton Williams' Image and Symbol in the Sacred Poetry of Richard Crashaw (Columbia: University of South Carolina Press, 1963). It is a comprehensive analysis of Crashaw's symbolism.

5

Marc Bertonasco, "Crashaw and the Emblem," English Studies, XLIX (1968), p. 530.

6

Useful studies of the emblem tradition include: Rosemary Freeman, English Emblem Books (New York: Oxford Press, 1966); R. J. Cléments, Picta Poesis (Rome: Edizione Di Storia E Letteratura, 1960); Mario Praz, Studies in Seventeenth Century Imagery (London: The Warburg Institute, 1939).

7  
Freeman, English Emblem Books, p. 9. It should be noted that both R. J. Clements in Picta Poesis and Joan Evans in A Study In Ornament In Western Europe From 1180-1900 (New York: Hacker Art Books, 1975) point out that not all emblems were comprised of pictures and verses. The pictures or the verses were sometimes omitted. Emblems of this type are referred to as "naked emblems."

8  
Freeman states that the first emblem book produced on the Continent was Alciati's Emblematum Liber (Lyons, 1551) and the first English emblem book was Geoffrey Whitney's A Choice of Emblemes, and other Devises (Leyden, 1585). However, Bush in English Literature In The Early Seventeenth Century (Oxford: Oxford Press, 1962) cites Van der Noots' Theatre For Worldlings (London, 1569) as the first English emblem book.

9  
Wallerstein, p. 115.

10  
The chief end of an emblem according to a French handbook on the subject (The Devout Hart Or Royal Throne Of The Pacified Salomon, 1634) is "to instruct us, by subjecting the figure to our view, and the sense to our understanding" (cited by Freeman, English Emblem Books, p. 14).

11  
Warren, Richard Crashaw, p. 70. Praz makes a similar observation in Studies In Seventeenth Century Imagery when he states that "it [the emblem book] aims at being a way of making ethical and religious truths accessible to all, even to the illiterate and to children, through the lure of pictures" (p. 169).

12  
Warren, Richard Crashaw, p. 70.

13  
Margaret Willy, "Richard Crashaw," British Writers and Their Work No. 4 (Lincoln: University of Nebraska Press, 1964), p. 92.

14  
Bertonasco refers to these doctrines and morals as "theological commonplaces."

15  
Wallerstein, p. 118.

16

Book 3, p. 154. I have chosen this particular emblem because it was quite popular during the seventeenth century. The Pelican emblem can be found in numerous emblem books of the period. See Geoffrey Whitney's A Choice of Emblemes, and other Devises (Leyden, 1586), p. 87. See below pp. 89-91.

17

Most emblems are composed of three parts - a picture, a motto, and a verse.

18

Freeman observes that "the term emblematic lies in such a detailed pictorial and allegorical presentation of ideas and the pleasure of the reader lay in identifying the significant details and correlating them with the moral doctrines taught in the accompanying poem" (English Emblem Books, p. 19).

19

Freeman, English Emblem Books, p. 18.

20

Warren, Richard Crashaw, p. 73.

21

Wallerstein, p. 119.

22

Freeman, English Emblem Books, p. 34.

23

Freeman, English Emblem Books, p. 34.

24

Wither, p. 154 and Whitney, p. 87. See below pp. 89-91.

25

See Rosemary Freeman's discussion of the two emblems in her Introduction to George Wither's A Collection of emblemes, ancient and moderne (Columbia: University of South Carolina Press,) 1975; pp. vii-x.

26

The engravings Wither utilized first appeared in Rollenhagen's Nucleus emblematum selectissimorum (Utrecht, 1611). Rollenhagen's verses are extremely simple. They consist of two or four line epigrams which merely embody the words of the mottos. The function of Rollenhagen's verses is purely

illustrative. See Freeman's Introduction to Wither's Emblemes for a more detailed analysis of Rollenhagen.

27

Donne and Herbert are examples of other poets whose mode of expression is often emblematic.

28

Bertonasco, "Crashaw and the Emblem," p. 533. He states that "Crashaw is often indebted to specific emblematic pictures."

29

T. O. Beachcroft, "Crashaw and the Baroque Style," Criterion, XXIII (1934), pp. 420-421. See below pp. 73-76.

30

Wallerstein, p. 120.

31

Bertonasco, Crashaw and the Baroque, p. 9.

32

Bertonasco, Crashaw and the Baroque, p. 38.

33

Bertonasco, Crashaw and the Baroque, p. 38.

34

Bertonasco, Crashaw and the Baroque, p. 6.

35

Freeman, English Emblem Books, p. 175. She cites Henry Hawkins' Partheneia Sacra (Paris, 1633) as the most influential of the Catholic emblem books. Hawkins presents a series of meditations upon the Virgin Mary. He uses emblematic pictures and an analysis of the pictures in order to guide the meditation.

36

See Louis L. Martz, The Poetry of Meditation (New Haven: Yale University Press, 1954).

37

Austen Warren, "The Mysticism of Richard Crashaw," The Church Quarterly Review, CCXXXI (1933), p. 85. He draws a parallel between the imagistically minded poet, Crashaw, and the imagistically minded mystic, St. Francis de Sales. Other critics have noted a similarity of spirit as well. Bertonasco's Crashaw and the Baroque provides the most comprehensive investigation in this regard. However, earlier Crashaw

critics have also noticed an apparent similarity as well. See Anthony Allison, "Crashaw and St. Francois de Sales," RES, 24 (1948), 295-302. and Livio Dobrez, "The Crashaw-Teresa Relationship," Southern Review, 5 (1972), 21-37.

38

Allison, p. 295. Allison points to the similarity between the Salesian Bond of Love and the Crashavian attitude of Via Affirmativa in his relationship with God.

39

Bertonasco, Crashaw and the Baroque, pp. 94-117.

40

All quotations from de Sales are from the Introduction to the Devout Life, trans. Michael Day (London: J. M. Dent & Sons Ltd., 1961).

41

De Sales, pp. 54-55.

42

Bertonasco, Crashaw and the Baroque, p. 82. Bertonasco says that in the first step of the meditation a magic wand must strike every object near the pupil charging it with spiritual significance and transforming it into an icon.

43

De Sales, p. 56.

44

De Sales's reluctance to advocate visualizing the particulars of the meditation scene contrasts to the Loyolan method as outlined in the Spiritual Exercises of St. Ignatius Loyola. Loyola recommends using the image-forming faculty of the mind to provide a concrete setting for a meditation on invisible things. De Sales recommends this approach only in "some meditations" because he believes that such a focus would tend to distract the pupil.

45

De Sales, p. 57.

46

De Sales, p. 58.

47

De Sales, p. 59.

48

De Sales, p. 59.

49 De Sales, p. 61.

50 Bertonasco, Crashaw and the Baroque, p. 90.

## CHAPTER II

1) Freeman states that "emblems were pictures but they were also 'pithy moral sayings' [epigrams]" (English Emblem Books, p. 40). Mario Praz, in the chapter on "Richard Crashaw and the Baroque," The Flaming Heart (New York: W. W. Norton & Company Inc., 1973), also points to the connection between the emblem and the epigrammatic tendency in the seventeenth century (p. 207).

2 It is generally accepted by critics that these epigrams were schoolboy exercises in rhetoric.

3 These fifty epigrams first appeared in Steps To The Temple in 1646.

4 Wallerstein, p. 109. The devotional orientation of these epigrams is consistent with the meditative tendency of the epigrammatic genre. The impulses behind the meditative orientation of the epigram and, indeed, the emblem were prompted by the proliferation of devotional books during the sixteenth and seventeenth centuries. These books utilized emblematic pictures and epigrams to further their meditative aims. Henry Hawkins' Partheneia Sacra is the most important of these books.

5 Bertonasco, Crashaw and the Baroque, p. 10. George Walton Williams has also noted the epigrammatic tendency to shock and startle the reader in Crashaw's longer devotional verse (p. 10).

6 Lee A. Jacobus, "Richard Crashaw As A Mannerist," Bucknell Review, 18 (1970), in his excellent discussion of "The Weeper" remarks that the purpose of shocking the reader is "to make us see and respond to the implications of Crashaw's subject matter . . . ." This is certainly true of the Divine Epigrams as well (p. 84).

7 Bertonasco, Crashaw and the Baroque, p. 87.

8 De Sales, p. 54.

9 Bertonasco, Crashaw and the Baroque, p. 89.

10 Helen White, in The Metaphysical Poets (New York: The MacMillan Company, 1936), discusses the intellectual quality of Crashaw's imagery.

11 Whitney, p. 57. See below p. 88.

12 M. P. Tilley, A Dictionary of the Proverbs of England in the Sixteenth and Seventeenth Centuries (Ann Arbor: University of Michigan Press, 1960), p. 190. The proverb is #186 and is entitled "To wash an Ethiop (blackamoor, Moor) white."

13 L. C. Martin, ed., The Poems, English, Latin and Greek, of Richard Crashaw (Oxford: Clarendon Press, 1927), p. 85.

14 The scene has its ultimate source in the Acts of the Apostles 8:36-39. The New Testament describes Philip's encounter with a black eunuch and the eunuch's conversion to Christianity through Baptism.

15 A similar reversal of proverbial wisdom occurs in "On the Blessed Virgin's bashfulness." In this epigram, Crashaw startles the reader by denying the commonly held belief that one looks upward to heaven. However, in this epigram, the belief is denied because the infant, Jesus, rests in the Virgin's lap. The epigram closes: "Twas once looke up, 'tis now looke down to Heaven."

16 "Upon the Infant Martyrs" also utilizes elements of the bizarre and grotesque in order to shock the reader's sensibilities and compel him to reconsider a conventional religious truth. In this epigram, Crashaw exhibits a seemingly ghoulish fascination with the blend of the Infants' blood and their Mothers' milk. He is unable to decide whether the mixture appears white or red - Lilies or Roses.

17

Robert Adams, "Taste and Bad Taste in Metaphysical Poetry: Richard Crashaw and Dylan Thomas," Hudson Review, VIII (1955), claims that "the poet here [Crashaw] 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" (p. 69).

18

Martin, p. 94. Bertolasco has suggested a number of possible emblem sources for the breast sucking image in order to demonstrate that Crashaw merely adapted an already commonplace emblematic image. He cites "Azulum Cordis in Latere Vulnerato" (Asylum of the Heart in the Wounded Side) in Amoris Divini et Humani Effectus Varii Sacrae Scripturae Sanctorumque (Antwerp, 1626) and "Ye may suck, but not be satisfied with the breast of her consolation" in Quarles' Emblemes (London, 1635). Of the two emblems, Quarles' is the more grotesque. It depicts a large globe with two breasts. A fat, bloated man sucks greedily on the right breast and a tattered, emaciated woman kneels milking the left breast. See below pp. 86-87.

19

R. Goldfarb, "Crashaw's 'Suppose He Had Been Tabled at thy Teates'," Explicator, XIX (1961), 35. Goldfarb suggests that the mother referred to is not the Blessed Virgin but the woman in Luke 11:27. This suggests that "mother" refers to maternity in general.

20

Warren, Richard Crashaw, p. 89

21

Crashaw also utilizes a similar emblematic image in "I am the Doore." In this epigram, the central image is the wounded heart of Christ which has been pierced by the spear of one of his persecutors. The act is paradoxically significant because though the "doors of Heaven" are now open to mankind, they are "shut" for the man who opened them.

22

Martin, p. 99.

23

Williams maintains that "red is basically the blood of the sacrificed Lamb. . . and it symbolizes the great love of God and His Son as revealed in the Passion" (p. 35).

24

A similar transformation of images occurs in "Easter Day." The focus in this epigram is upon developing images of becoming. The images include the "Tombe," the "East," the "nest," the "morne," the "bud," the "Nativity," and the "Grave."

25

Martin, p. 85.

26

Crashaw develops the drop image into the emblematic image of the gem. The gem image appears to bear a striking similarity to an emblem in Beza's Icones, id est verae imagines virorum doctrina simul et pietate illustrum (Geneva, 1580). The emblem appears on Plate XXI. It depicts a gem-encrusted ring pointing upward to heaven. See below p. 77. The epigram reads:

Qualis quae fulvo circumdata cernitur auro  
 Gemma nitens, radio splendidiore micat;  
 Talis formoso splendens in corpore virtus,  
 Nescio quod prodit conspicienda decus.

My translation is as follows:

Just as a glittering gem seems to be surrounded  
 By tawny gold and flashes a more brilliant ray  
 So excellence shining from a beautiful body  
 Points to a certain grace that is admirable.

27

Williams, p. 37.

### CHAPTER III

1

Bertonasco defines the contracted emblem as "a single image into which several related thoughts have been tightly packed," and the extended emblem as "a lavish, leisurely imagistic embellishment which is not redundant . . . but which subtly yet significantly advances the developing thought" (Crashaw and the Baroque, p. 118).

2

Williams suggests that elements of Martial's epigrammatic style - particularly a delight in paradox and in witty contradiction - permeate all of Crashaw's writings. These elements lend themselves naturally to a method

expressive of the paradox of Christian life (p. 3). Anthony Raspa, "Crashaw and the Jesuit Poetic," UTQ, 36 (1966), also notes Crashaw's epigrammatic style in his longer poems. He says that "it sought to provoke at the beginning of a long poem the emotional response of the reader normally occurring at the end of the standard short epigram, and sustaining it throughout by the technique of handling metaphors" (p. 37).

3

Michael McCanles, "The Rhetoric of the Sublime in Crashaw's Poetry," The Rhetoric Of Renaissance Poetry From Wyatt To Milton, ed. Thomas O. Sloan and Raymond B. Waddington (Berkeley: University of California Press, 1974). McCanles suggests that Crashaw's imagery "requires the reader to become a rhetorical critic and to incorporate his recognition of the 'exaggerations' and 'inadequacies' of hyperbole into his understanding of the poetry itself" (pp. 210-211). This comment is reminiscent of Stanley E. Fish's "Good Physician" approach in Self-Consuming Artifacts (Berkeley: University of California Press, 1972). Crashaw's poetry can be viewed as an exercise in the creation of self-consuming artifacts with the transfer of the reader's attention from the poem itself to the effect which Crashaw wishes to achieve - a reinvigorated awareness of a spiritual concept.

4

Bertonasco, Crashaw and the Baroque, pp. 95 and 118.

5

Williams, p. 8. Mary Ellen Rickey, Rhyme And Meaning In Richard Crashaw (Lexington: University of Kentucky Press, 1961), states that the influence of the Jesuit epigrammatists is demonstrated by Crashaw's use of repetitions "which dramatize the contrasts and ambiguities of which epigrammatists were so fond" (p. 26).

6

The influence of the emblem tradition on "The Weeper" was first suggested by T. O. Beachcroft, "Crashaw and the Baroque Style," Criterion, XXIII (1934), 407-425, and later by Stephen Manning, "The Meaning of 'The Weeper'," ELH, XXII (1955), 34-47. However, the fullest analysis of the poem's emblematic structure is Marc Bertonasco's Crashaw and the Baroque, 94-117. The assertion that an emblematic structure is at work in the poem is important because many unsympathetic critics like Mario Praz believe that the poem is little more than "a rosary of epigrams or madrigals clumsily linked together without progression" (The Flaming Heart, p. 218). Indeed, even Austin Warren believes that the poem is a "series of metaphors, in which the poet perpetually returns to his initial image - tears. It is a theme with variations - only the variations lack much variety" (Richard Crashaw, p. 128).

7  
Bertonasco states that the Salesian organization of the poem is as follows: Stanzas 1-13 introduce the subject of the meditation: "the beauty and preciousness of Magdalen's repentance." Stanzas 14-17 "explore the relationship between repentance and supernatural joy." The role of the divine agent and the sinner's change of heart is stressed in stanzas 18-22. In stanzas 23-26, there is a broadening of the significance of the Saint's conversion to encompass all Christians. Stanza 27 represents the end of the meditation proper. Here, all the major points of the meditation are summarized. Finally, stanzas 28-31 form the spiritual nosegay (Crashaw and the Baroque, pp. 94-117).

8  
Bertonasco cites two of Hugo's emblems in Pia Desideria Emblematis Elegiis & affectibus S. S. Patrum illustrata (Antwerp, 1624), pp. 204 and 205 entitled "Quis dabit capite meo aquam et oculis meis fontem lacrymarum ut plorabo dies ac nocte? Hierem, 9." (Who will give my head water and my eyes a fountain of tears so that I may weep day and night?) and "Anima mea liquifacata est quando delectus meus locutus est mihi" (My soul turned to water as my beloved spoke to me) (Crashaw and the Baroque, p. 36). See below pp. 78-81.

9  
Martin, p. 308. See below p. 73.

10  
Williams, p. 99.

11  
Williams, p. 43.

12  
Manning, pp. 38-39.

13  
Williams, p. 10.

14  
Adams describes the image in this way: "The transformation of salt tears to milk is queer; raising butterfat content to make it cream is odder yet. The delicacy of the 'sippes' gives us a slight respite; but the domestic word 'Breakfast' in congruence with the idea of aftertaste (the whole image being underlain by notions of cud-chewing, angelic saliva, and a delicate series of cosmic belches) would seem in the worst possible taste . . . . The fact that there is something slightly nauseating about the terms of the extension is not wholly apart from Crashaw's intent; for it is

precisely human kindness he is describing, hence incommensurate with the divine nature" (*Taste And Bad Taste In Metaphysical Poetry*, pp. 66-67).

15

Williams, p. 101.

16

"Song upon the Bleeding Crucifix" is a poem which also illustrates Crashaw's use of extended images. The central image in the poem is Christ's bleeding wounds and it is presented emblematically in the first stanza. Out of this initial image, Crashaw develops in the succeeding stanzas a cumulative progression of water images - "Nilus," "red sea," "one [river] all ore," "Rain-swoln rivers," and "deluge" - which culminates in the final paradoxical image of the bleeding Christ as the "Well of Living Waters."

17

Manning, p. 40.

18

A similar appropriation of sensual language occurs in "A Hymne to the Name and Honor of the Admirable Sainte Teresa." John Peter, "Crashaw and 'The Weeper'," *Scrutiny*, 19 (1953), suggests that although much of Crashaw's use of imagery seems "strange", it is justified because he attempts to lead his reader into unfamiliar areas of feeling (p. 272).

19

Williams, pp. 102-104.

20

"In the ardent penitent, neither element (fire and water), as in Nature, extinguishes the other, for love prompts the contrition: the more one loves, the more one weeps for having sinned against the beloved. Flames, instead of quelling, increase the flow of tears; the water makes the fire burn more brightly" (Warren, *Richard Crashaw*, p. 126).

21

Edmund Gosse, *Seventeenth Century Studies* (New York: Dodd Mead and Company, 1897) refers to this stanza as "the worst lines in Crashaw . . . perhaps the worst lines in all English poetry" (p. 174). Adams maintains that in this stanza "one laughs at the images, but one squirms under them too; and this effect can, if Crashaw's art is art and not accident, be taken as meaningful. The whole technique of loosely, floridly extended metaphors seems to culminate in this stanza,

which is ridiculous, of course, as an operatic duet between a pair of duellists is ridiculous; the art is developed beyond and in defiance of nature" ("Taste and Bad Taste in Metaphysical Poetry," pp. 69-70). Joan Bennet, Five Metaphysical Poets (Cambridge: Cambridge University Press, 1964), describes the imagery of this stanza as "unacceptable." She states that it reveals Crashaw's "mercilessly minute dwelling on sensations, unrelated to thought" (p. 102).

<sup>22</sup>Bertonasco, Crashaw and the Baroque, p. 109.

<sup>23</sup>Manning, p. 46.

<sup>24</sup>The last four lines of this stanza comprise a spiritual nosegay similar to that which is advocated by de Sales.

<sup>25</sup>Martin, p. 239. See below p. 74.

<sup>26</sup>White, pp. 251-252.

<sup>27</sup>Martz provides a detailed analysis of the poem which shows its dependence on Bishop Hall's Arte of Divine Meditation (The Poetry of Meditation, pp. 337-352). There is also a critical opinion which suggests that Salesian influences are at work in the poem. See Bertonasco's Crashaw and the Baroque, p. 95 and Dobrez's "The Crashaw-Teresa Relationship," p. 32.

<sup>28</sup>The poet's invocation to the saints, to his soul, and to the things of the world bears a striking resemblance to de Sales' advice in his Introduction to the Devout Life. He suggests that one of the ways of beginning a meditation is to appeal to the souls of the faithful: "As God often sends us inspiration by his angels, we should often send Him our aspirations through them. The souls who live in heaven with the angels, and whom our Lord says are as the angels, share their work by inspiring us and interceding for us" (p. 74). De Sales also advises that the meditator appeal to the depths of his own soul: "The second way of placing yourself in God's presence is to realize that He is not only present in the place where you are, but also in a very special way, in the depths of your soul, which He enlightens and sanctifies by His presence, since He is, as it were, the heart of your heart, the soul of your soul" (p. 54).

<sup>29</sup>Warren, Richard Crashaw, p. 179.

30

The "Hymn in the Holy Nativity" is one of Crashaw's devotional poems which displays an aesthetic similar to that of "To the Name above Every Name." The pattern of images which the poem exhibits is neither startling nor shocking. Hence, Crashaw does not intend to startle his reader into a reconsideration of the meaning of the Incarnation. Instead, he gradually elevates the reader out of the pastoral world of simple shepherds and into the timeless world of the enraptured spirit. In order to effect this movement, Crashaw refines the relatively simple images of dawn and light into two complex emblems which consider the meaning of the Incarnation and ultimately, the Resurrection. In both emblems Crashaw utilizes the mystical Phoenix as a symbol of Christ:

We saw thee in thy baulmy Nest  
 Young dawn of our aeternal Day!  
 We saw thine eyes break from their Easte  
 And chase the trembling shades away. (31-34)

and

The Phaenix builds the Phaenix's next  
 Love's architecture is his own.  
 The Babe whose birth embraces this morn,  
 Made his own bed e're he was born. (46-49)

Kirby Neill, "Structure and Symbol in Crashaw's 'Hymn in the Holy Nativity'," PMLA, LXIII (1948), 101-113, provides an excellent discussion of Crashaw's use of structural symbols:

31

Williams, p. 97.

32

Warren states that things red are symbols of love and passion (Richard Crashaw, p. 192).

33

Crashaw's warning to those who reject Christ is similar to the final stage of the Salesian method of meditation in which the pupil makes a brief application to his own life of some short lesson drawn from the meditation.

34

Louis Martz, The Wit of Love (London: University of Notre Dame Press, 1969), p. 131. Martz suggests that a characteristic of the Baroque method is the movement from the concrete to the abstract.

35

Francis de Sales, Treatise on the Love of God, trans. John K. Ryan (Rockford: Tan Books and Publishers Inc., 1974), Vol. 1, pp. 302-314.

36

De Sales, Treatise, p. 303.

37

Quarles, pp. 261 and 285. See below pp. 82-85.

38

Martin, p. 317. See below p. 76.

39

Martz, The Wit of Love, p. 132.

40

Teresa of Avila, The Autobiography of St. Teresa of Avila, trans. E. Allison Peers (Garden City: Image Books, 1960), p. 66.

41

John Petersson, The Art of Ecstasy (New York: Atheneum Press, 1970), pp. 139-140. Petersson states that "at first he [Crashaw] stands conspicuously over the scene, watching, reporting, commenting, explaining."

42

This is particularly noticeable when compared to the opening stanza of "The Weeper."

43

"An Apologie for the fore-going Hymne is the second poem in the Teresa trilogy. Austin Warren has indicated that the poem was written to excuse the pro-Spanish sentiments expressed in "A Hymne to the Name and Honor of the Admirable Sainte Teresa." The poem is of interest because it, too, reflects a structural movement out of the world of mundane narrative interest in which the poet offers his justification for praising Teresa and into the world of the enraptured spirit - a spirit inebriated with the wine of Divine Love.

44

"The pain was so sharp that it made me utter several moans; and so excessive was the sweetness caused me by this

intense pain that one can never wish to lose it, nor will one's soul be content with anything less than God" (The Autobiography of St. Teresa, p. 275).

45 Warren, Richard Crashaw, p. 144. De Sales compares the wound of love to the juice of pomegranets: "The juice of pomegranets which, as we know, is agreeable to both well and sick, is so mixed with the bitter and the sweet that we cannot decide whether it delights our taste because of its sweet bitterness or because of its bitter sweetness. Truly, Theotimus, love too is bittersweet" (Treatise on the Love of God, vol 1, p. 303).

46 Teresa describes the state of rapture thus: "The Lord gathers up the soul, just (we might say) as the clouds gather up the vapours from the earth, and raises it up till it is right out of itself (I have heard that it is in this way that the clouds of the sun gather up the vapours) and the cloud rises to Heaven and takes the soul with it; and begins to reveal to it things concerning the kingdom that He has prepared for it" (The Autobiography of St. Teresa, p. 190).

47 Bertolasco, Crashaw and the Baroque, p. 26.

48 Dobres, p. 26.

49 De Sales, Devout Life, p. 61.

50 Crashaw inserts himself in the action of the "Hymn in the Holy Nativity." In this poem Crashaw views the Infant Christ along with the shepherds. He continually states that "We Saw" or "I saw."

51 Martin, p. 324. See below p. 75.

52 Martz suggests Gehard Segher's painting of St. Teresa and the Seraph as a possible model for Crashaw's poem. He describes the picture in this way: "The Seraph is a small and boyish figure compared to the larger and more mature figure of the Saint. . . . She is a stiff and frosty figure. . . . The figure of the Seraph floats in mid air, arrayed in those streaming robes of turquoise, light gold, and rose, while the cheeks are flushed with red. The rosy fingers grip the Saint and dart" (The Wit of Love, pp. 124 and 128).

53 Dobrez, p. 28.

<sup>54</sup> John Tytell, "Sexual Imagery in the Secular and Sacred Poems of Richard Crashaw," Literature and Psychology, 21 (1971), p. 22.

<sup>55</sup> De Sales, Devout Life, p. 61.

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## RESUME

Richard Crashaw's imagery induces the reader to contemplate the significance of the religious truths contained in his devotional poems. He achieves this by initially unsettling the reader who adheres to a conventional wisdom and then guiding him toward a more enlightened realization of the significance of that religious truth within the context of the Christian tradition and his own spiritual life.

To understand fully this aesthetic pattern one must first appreciate the symbolic nature of Crashaw's imagery and its relationship to the emblem tradition. Thus, Chapter I surveys selected critical sources in order to define the nature of the seventeenth-century emblem as it developed from a device presenting a simple moral to its more complex use as an instrument of contemplation. Moreover, it is suggested that in Crashaw's imagery, the literal qualities of the image are secondary to its ability to convey spiritual significance. It is also suggested that elements of Crashaw's aesthetic display a style and spirit reminiscent of St. Francis de Sales.

Chapters II and III analyse a representative selection of Crashaw's devotional verse drawn from the Divine Epigrams and the longer original English poems in order to demonstrate that Crashaw utilizes imagery to further his poetic aim - to guide the reader out of a world in which traditional spiritual truths receive only a conventional nod of superficial acceptance and into a world in which a new quality of aware-

ness and genuine acceptance is fully realized. These chapters focus specifically upon the aesthetic method which Crashaw employs to achieve this end.

Chapter IV recapitulates the observations made in the previous chapters and draws some conclusions about the nature of Crashaw's aesthetic which may be applied to much of his devotional verse.