

FROM EMBLEM TO CONCEIT IN SEVENTEENTH-CENTURY METAPHYSICAL
POETRY: A STUDY OF RICHARD CRASHAW'S
"SAINT TERESA" POEMS

A THESIS

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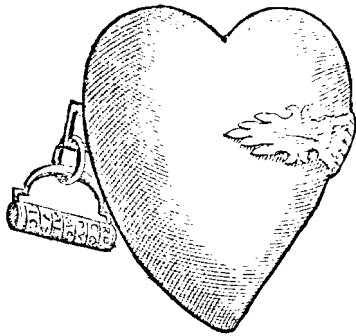


Illustration for
"To the Noblest & best
of Ladyes, the Countesse
of Denbigh." (1652)

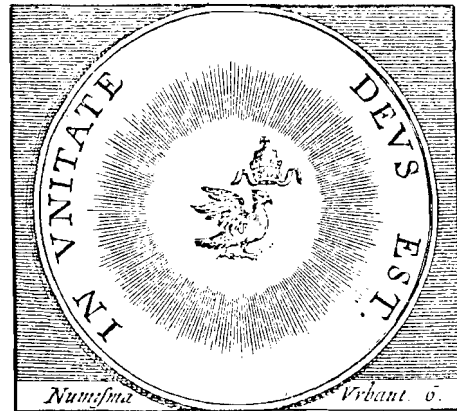


Illustration for
"To the Name Above
Every Name, The Name of
Jesus." (1652)



Illustration for
"The Weeper." (1652)



Illustration for
"A Hymn to the Name and
Honor of the Admirable
Saint Teresa." (1652)

PREFACE

On one's first reading, he finds the poetry of Richard Crashaw both exciting and puzzling. For example, he may feel that a gloss should be included with the text so that he may reach an understanding of Crashaw's thought itself, relinquishing, however, the idea that he will ever understand the subtleties of Crashaw's metaphysical and mystical propositions. On the other hand, he may feel that any detailed study of a "minor" metaphysical poet is hardly worth the effort it entails. However, Crashaw's contribution to the metaphysical tradition is important to one's understanding of the variety of seventeenth-century poetic style, for this author represents a combination of the poetic old and new.

The present author feels that the reader who carefully considers Crashaw's poetry gains from the experience. The major problem one faces in reading Crashaw, however, involves the meaning of certain characteristic images which the poet uses consistently. A most valuable approach to the recognition of this typical imagery would involve one's reading the complete works, sorting from them the repeated images and discovering the pattern which integrates these typical figures into the scheme of Crashaw's thought. This analytical method, however, is not

always possible for those who study the metaphysical school in toto rather than Richard Crashaw in particular. This study has been limited, therefore, to the scope of three poems which are more frequently connected with Crashaw than any others of his poems—although many seventeenth-century studies include "The Weeper" as being typical of Crashaw's style.

It may be hoped that this detailed study of the imagery in Crashaw's "Saint Teresa" poems will encourage a reader to investigate Crashaw's works in greater depth. When one discovers that Crashaw did, indeed, develop a detailed system for the presentation of his images rather than introducing them extemporaneously, he may become interested enough in this system to trace its history in Crashaw's other works. Such a study is fascinating and rewarding, especially because of the insight it gives into metaphysical style. George Walton Williams' book, Image and Symbol in the Sacred Poetry of Richard Crashaw, would be an invaluable aid in the study of Crashaw's poetry, as it has been to the author of this work.

In this particular project, many people have aided the present author. The guidance and direction of Dr. Charles E. Walton have been of great importance throughout this study, as has been the understanding and patient criticism of Dr. June Morgan. This writer also expresses

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CHAPTER I

INFLUENCES UPON RICHARD CRASHAW'S POETIC TECHNIQUE

The seventeenth-century metaphysical style represents a fusion of diverse elements in poetry which simultaneously attracts and repels, fascinates and confuses. The poetry held to be most representative of this style is that of John Donne and his followers, but a definition of the style and an explanation of its poetic are more difficult to identify than are the names of those poets involved in the movement.¹ The most commonly recognized quality of metaphysical poetry is its paradoxical nature. As an exercise in mental gymnastics, an extreme example of metaphysical style poses a challenge in composition to the poet and a puzzle to be solved by the reader. This puzzle aspect of metaphysical poetry is a result of the use of a special form of metaphor, the conceit, in its construction.²

The conceit, as it is understood today, is an offspring of poetic wit, a term closely identified with the puzzle aspect of metaphysical poetry. Metaphysical wit may be defined as an exercise for the creative faculty which,

¹W. B. Smith, "What Is Metaphysical Poetry?" Sewanee Review, XLII (1934), 261.

²Joseph E. Duncan, The Revival of Metaphysical Poetry--The History of a Style, 1800 to the Present, p. 27.

through certain rules, prompted the poet to reach for ingenious figures of speech and to integrate them into his work. These images, although seemingly unrelated outside the poem, would mesh and form a logical pattern in the structure of the thought.³

The extremity of this intellectual exercise could lead to figures so bizarre as to seem to insult the good sense and the good taste of the public and the poet. Samuel Johnson, in representing the classical viewpoint, found the besetting sin of the metaphysical poet to be his non-conformity.⁴ The modern idea of the conceit's being merely a far-fetched figure of speech shows that the "game" image of wit often obscures the more serious side of its use as a poetic device.⁵ Sharp, however, has pointed out that the poetic idiom derived from the use of the conceit as a form of wit did not sound foreign to the Renaissance poet or to his audience.⁶ The poet's desire to display his intellectual ingenuity, his wit, led him to use devices which, to later poets, seemed to be, in some cases, unintelligible.

³Ibid., p. 26.

⁴Smith, op. cit., p. 264.

⁵James Smith, "On Metaphysical Poetry," Scrutiny, II (1933), 231-232; R. L. Sharp, "Observations on Metaphysical Imagery," Sewanee Review, I (1936), 464.

⁶Sharp, op. cit., p. 465.

The greatest difficulty one finds in the interpretation of the work of a poet who used the conceit is the ambiguity involved in the juxtaposition of images within the device. The conceit, however, obeyed certain rules;⁷ this fact is important to an understanding of the seventeenth-century poetic. One discovers that the particular idiom of the metaphysical conceit is involved with both the conventional Elizabethan figure and the trend toward High Church Anglicanism, especially in the case of poets such as Richard Crashaw, who wrote religious poetry in the metaphysical style.

Those in sympathy with High Church aims became more and more involved with pre-Anglican forms of worship, especially as compared with the practices being developed by the clergy with a strong leaning toward Calvinism or Presbyterianism. Some movements involved deeply in the religious conflict were begun under the influence of William Laud's High Church policy. The Little Gidding community, founded by Nicholas Ferrar, was the center of one of these movements.⁸ The atmosphere at Little Gidding was particularly designed to appeal to the group of scholars who frequented it. Wallerstein describes the system of the

⁷Ruth C. Wallerstein, Richard Crashaw: A Study in Style and Poetic Development, p. 11.

⁸Ibid., p. 28.

Little Gidding community in this way:

That community offered . . . as its pattern a regular day organized primarily for the service of private and liturgical prayer; the cultivation of the arts of music, drawing and embroidery, as arts of piety; and constant devotional reading;—exercises all ministering as preparations to that personal dedication to God exemplified in Nicholas Ferrar himself.⁹

A resident from time to time at Little Gidding was Richard Crashaw,¹⁰ whose father, paradoxically, was a violently anti-Catholic Episcopal clergyman.¹¹

As a product of his times, Crashaw represents an example of the divided nature of the seventeenth-century religious scene, and, as a poet, he shows the contrasting influences which mingled to form the metaphysical style. His poetic idiom, for instance, shows trends established during the Elizabethan era.¹² Certainly, the conceit is not a seventeenth-century convention, for it was cultivated and adapted to great lengths during Elizabeth's lifetime.¹³ In fact, some critics find the taste for metaphorical connections so jaded by the end of the Elizabethan era that

⁹Ibid., p. 21.

¹⁰Austin Warren, "Richard Crashaw, 'Catechist and Curate,'" Modern Philology, XXXII (February, 1935), 261.

¹¹Wallerstein, op. cit., p. 17.

¹²Raymond Macdonald Alden, "The Lyrical Conceits of the Metaphysical Poets," Studies in Philology, XVII (1920), 195.

¹³Sharp, op. cit., pp. 468-469.

the special "metaphysical" conceit, they believe, represented an attempt to return life to the very metaphorical basis of poetry, the creation of analogies.¹⁴

A look at the Petrarchan convention in literature during the sixteenth and early seventeenth centuries illustrates the fact that the Elizabethan conventions were being remolded during the emergence of the new poetic. Elizabethan exuberance and elaboration for its own sake was giving way to a concise and stylized system of symbolism, but the exuberant image was necessary as the base upon which the new body of symbolism was to be placed.¹⁵ The system of correspondences which has been perpetuated in Elizabethan drama, but which originated in medieval scholasticism, certainly has its place in the imagery of the metaphysical poem.¹⁶ One important influence upon Richard Crashaw, namely, the emblem and emblematic poetry, compounded of stylized symbolism and allegorical art, had its roots in medievalism and reached its height of popularity during the Elizabethan golden age.¹⁷

¹⁴Kathleen M. Lea, "Conceits," The Modern Language Review, XX (1925), 398.

¹⁵Sharp, op. cit., p. 467.

¹⁶Duncan, op. cit., p. 14.

¹⁷Rosemary Freeman, English Emblem Books, p. 4.

Since the flowering of the Renaissance poetic was also intimately mixed with literary trends upon the continent, foreign influence upon metaphysical poetry is most important.¹⁸ This influence led to an investigation of the classical mode of imagery and its application in the writings of the French and Italian poets composing at the end of the Renaissance.¹⁹ The foreign style determined the direction of metaphysical poetry and led to the development of a group of Baroque poets whose writing reflects that style.

A combination of these influences was used by Richard Crashaw in the writing of three poems: "A Hymn to the Name and Honor of the Admirable Sainte Teresa," "An Apologie for the Fore-going Hymne," and "The Flaming Heart." In these poems, a type of conceit proceeded from the symbolic material contained in an emblem, pictured or written. This material formed the basis for an intellectual pattern which includes the typical features of the metaphysical conceit, and Crashaw's work shows definite signs of being emblematic in nature.

Crashaw's interest in the emblematic convention has

¹⁸Arthur H. Nethercot, "The Reputation of Native Versus Foreign 'Metaphysical Poets' in England," Modern Language Review, XXV (1930), 152.

¹⁹Ibid., p. 153.

its roots in his early attempts at poetic expression. His interest in the epigrammatic form of poetry and his skill in the composition of the epigram are indications of a poetic sensibility which was drawn to the elliptical form of the metaphysical conceit as well as to the special conventions of emblematic poetry.²⁰ In addition, the continental influence of Giovanni Marino, whose works Crashaw early rendered into English, is evident in the ornamental style of his poetry. In the combination of the concise and the ornamental which is present in the emblem, Crashaw found a challenge to his ability as a sensual poet and as an epigrammatist.²¹

Before he reached the mature poetic style reflected in his Saint Teresa poems, however, he developed and enlarged his poetic technique through his interest in several varieties of poetry, each of which contributed to his mature style and added to his understanding of the art of poetry. These poetic schools were products both of the traditional theory of poetry and of the movements caused by the events which occurred in England during Crashaw's lifetime. His involvement with poetic theory indicates his interest in mastering the technical skills necessary to the seventeenth-

²⁰Duncan, op. cit., p. 8.

²¹Lea, op. cit., p. 403.

century concept of poetic wit. The particular direction his writings were to take is involved with his decision to embrace High Church politics during his residence at Cambridge and, later, with his conversion to the Roman Catholic Church following his voluntary exile on the continent. During his schooling at Cambridge, he began to develop his High Church views and to master the practice of meditation, especially after his introduction into the circle at Little Gidding.²²

It is evident from Crashaw's poetry that the habit of meditation was of the greatest importance in his life; as a discipline, indeed, it may well have determined his method of composition.²³ It is also certain that he apprenticed himself, in learning the poetic art, to three particular types of poetry: the epigram, during his early schooling; the Italian epic of the Marinisti, during his years at Pembroke College; and emblematic poetry, during his exile on the continent.²⁴ Each of these types of poetry has a set of conventions which Crashaw set out to master.²⁵ Wallerstein describes the effect of these orderly

²²Wallerstein, op. cit., p. 21; Warren, op. cit., p. 261.

²³Wallerstein, op. cit., p. 9.

²⁴Joan Bennett, Four Metaphysical Poets, p. 96.

²⁵Wallerstein, op. cit., p. 11.

conventions on the development of Crashaw's style:

Crashaw's poetic development was . . . a highly self-conscious and educated one, involving a minute study of techniques and a careful drill in them. This study drew from a number of widely different sources. And the schools of poetry in which he was early trained and later trained himself as an apprentice had very formal rhetorical laws and very formal modes of image-making, based on complex and conventionalized intellectual patterns.²⁶

As Crashaw mastered the techniques he was studying, he introduced each of them into his poetry. His frequent use of epigrammatic structure, even within an involved conceit or within a series of conceits, shows that his early studies of the epigrammatic form were put to use even in his later compositions. In a similar manner, the sensationalism which Crashaw acquired during his study of Marino determines the use that he makes of the metaphysical style.²⁷ Finally, his study of the emblem and emblematic verse aided his formation of a system of imagery which he continued to use in all his works.²⁸

Crashaw's use of the terse form of the epigram becomes evident even within the text of a longer and more sustained poem. In "Hymn," for instance, epigrammatic phrases abound. Because of the antithetical nature of the

²⁶Loc. cit.

²⁷Bennett, op. cit., p. 96.

²⁸Wallerstein, op. cit., p. 13.

epigram, Crashaw uses these as concluding statements, as opening generalizations, or as modifying elements stressing the contradictions within the idea under discussion. For example, in ten lines toward the beginning of "Hymn" (11. 25-34), he consistently uses the form of the epigram as conclusion (11. 25-28), as opening statement (11. 29-32), and as emphasis upon contradiction (11. 33-34).

Scarse has she Blood enough to make
 A guilty sword blush for her sake;
 Yet has she'a HEART dares hope to proue
 How much lesse strong is DEATH then LOVE.
 Be loue but there; let poor six yeares
 Be pos'd with the maturest Feares 30
 Man trembles at, you straight shall find
 LOVE knowes no nonage, nor the MIND.
 'Tis LOVE, not YEARES or LIMBS that can
 Make the Martyr, or the man.

This use of the epigrammatic structure has its foundations in Crashaw's early studies and his first attempts at the writing of poetry. These early experiments in the terse and formal art of epigram-making were, in part, the results of formal training,²⁹ but they also show his investigation of poetic wit or ingenuity.³⁰ Crashaw obviously respected the neo-classical movement upon the continent that was favored by those in England who saw a changing form of the Renaissance poetic emerging in the literature.³¹ The

²⁹Ibid., p. 9.

³⁰Lea, op. cit., p. 404.

³¹Freeman, op. cit., p. 19.

fondness of Bacon for the epigrammatic form is evidence that the terse and witty statement was a popular mode of expressing paradoxical or ironic thought. The specimens contained in commonplace books provide further indications of the popularity of the epigram.

Crashaw's epigrammatic training was fortunate in view of his involvement with the over-wrought style of the Marinists, and with Marino in particular. Since Marino's work carried the sensual image to an extreme,³² Crashaw's use of the epigrammatic form provided a leavening for the figurative, intricate writing inspired by the Italian's style. In practice, Crashaw uses the epigrammatic structure to clarify a figure or to present an idea that was expanded in a figurative passage.³³

In addition, the epigrammatic style imposed a strict form upon the development of the poem. The short, balanced period which resulted from the use of the epigram served Crashaw with a method of summarization. The imposition of form also encouraged him to develop a metaphysical style; in contrast to some of his mature work, such as the Teresa poems, the poetry directly inspired by Marino lacks the balance and logical direction which are major elements of

³²Nethercot, op. cit., p. 155.

³³Lea, op. cit., p. 404.

the metaphysical style. The epigrammatic structure, then, may be said to have forced the sensual imagery (inspired by Marino) into a logical and, therefore, metaphysical pattern.

Since Crashaw's epigrams are religious in nature, his admiration for the neo-classical religious epigrams being produced on the continent led Crashaw to a closer study of religious imagery in tradition.³⁴ It is in his imagery and in his use of the special esoteric symbolism which he developed that Crashaw is most metaphysical. These traits were influenced by the formality of the religious symbol-making within the work of the epigrammatists and led Crashaw to a deeper investigation of the inter-relationships between religious truth and its allegorical interpretation in symbolism.³⁵ Since these relationships are explored most wittily in emblem poetry, Crashaw's study of the epigrammatic form of religious poetry caused him to investigate the emblem and to use its symbolism in determining his own systematic figurative concepts.³⁶

The tradition of allegorical presentation of religious mysteries is fully documented in rhetorical texts which were

³⁴Wallerstein, op. cit., p. 36.

³⁵Ibid., p. 61.

³⁶Ibid., p. 114.

available to Crashaw during his early schooling.³⁷ The belief that the contemplation of subtle rhetorical puzzles led the mind to a state which encouraged meditation had been part of rhetorical convention since the Middle Ages.³⁸ Although scholars were abandoning the allegorical method of teaching during Crashaw's time, religious allegory had not been pushed aside completely.³⁹

Paradox and antithesis, primary elements of the epigram, were usually present in the religious allegory which developed into the emblem symbol.⁴⁰ The Incarnation of Christ, for instance, was often explained in allegorical terms.⁴¹ Although the religious basis of some traditional symbols was forgotten or was given a more Protestant emphasis during the early seventeenth century, the origin of allegorical renderings of events or doctrines particularly significant to Christians was still clear.⁴² Crashaw did not have to go far to discover a symbolic system which would convey religious doctrine to his readers. When these

³⁷Ibid., pp. 63-64.

³⁸Duncan, op. cit., p. 23.

³⁹Freeman, op. cit., p. 4.

⁴⁰Wallerstein, op. cit., p. 61.

⁴¹Duncan, op. cit., p. 12.

⁴²E. M. W. Tillyard, The Elizabethan World Picture, pp. 4-7.

symbols were integrated into a terse and ingenious verse form in epigrammatic poetry, the metaphysical process was beginning. In light of Crashaw's study and use of the emblem, one notes in this connection that the Italian emblematists, who originated the convention, recognized the influence of the epigrammatical style upon their works.⁴³

Although Crashaw produced epigrams of considerable merit during his lifetime, his work is mainly recognized for the sensualism of its images.⁴⁴ Crashaw's sensual habit proceeded from his study of the work of the Italian, Giovanni Marino, whose works, both lyrical and epic, were translated by several English poets during the Renaissance. Crashaw's translations, however, had the most far-reaching effects in promoting the reputation of Marino's poetry in England.⁴⁵ From Marino, Crashaw derived an elaborate and emotional style, which was, at times, extremely artificial. The imagery in his poems influenced directly by Marino is stiff and ambiguous. Wit and ingenuity are present, but they are forced rather than central to the idea of the work. Wallerstein comments upon his use of sensual detail in Sospetto d'Herode, a translation from Marino:

⁴³Freeman, op. cit., p. 19.

⁴⁴Bennett, op. cit., p. 92.

⁴⁵Nethercot, op. cit., p. 153.

The floriate style is in these passages purely decorative; it is not central, that is to say, to the telling of the story or to the assertion of the theme. For the sake of the decoration Crashaw is willing to delay the action by dissipating our attention upon delights that are irrelevant to the effect of the whole. . . .⁴⁶

This sensualism, however, balances Crashaw's epigrammatic tendency. When the two styles became integrated so that each complemented the other, a balanced poetic product resulted. As his poetic sensibility matured, Crashaw was able to find this complementary style more often, although even his most powerful poetry suffers from conceits which the mind refuses to accept, despite the detached logic of the metaphysical style.⁴⁷

In his more successful conceits, however, Crashaw achieves the intellectual ambiguity of the metaphysical style. These more mature and directed metaphors show that he could temper the sensual image which he learned from his study of Marino's works by means of a controlled technique. Therefore, he joined an emotive element to a logical one so as to produce a particular type of metaphysical conceit.⁴⁸

The key to Crashaw's development as a metaphysical poet lies in his determination of a specific pattern of

⁴⁶Wallerstein, op. cit., p. 76.

⁴⁷Bennett, op. cit., p. 152.

⁴⁸Wallerstein, op. cit., p. 78.

symbolic images.⁴⁹ The patterned image is Crashaw's particular method of developing the metaphysical conceit. By ordering the placement of figures within the conceit, he indicated the direction of his thought.⁵⁰

Crashaw's use of epigrams and his study of the Marinistic image point to certain tendencies in his developing poetic theory. For instance, Crashaw's use of the epigram shows (1) a tendency toward wit or ingenuity; (2) a knowledge of rhetorical conventions, especially paradox and balance; (3) a formal discipline; (4) a compression of images within a rhetorical pattern; (5) a tendency toward the stylized or universal symbol; and (6) a religious sensibility conscious of the conflict between world and spirit, as is indicated by the subject matter of the poems.

On the other hand, Crashaw's Marinistic poems show (1) a tendency toward emotion as opposed to intellection; (2) emotive freedom and associative spontaneity; (3) an unpatterned elaboration; (4) a use of images for their decorative appeal; (5) a tendency toward the esoteric symbol; and (6) a sensuous expression of subjects more generally conceived of as demanding an ascetic technique. One should note that the majority of these tendencies exhibit varying

⁴⁹Bennett, op. cit., p. 104.

⁵⁰Loc. cit.

directions of the same poetic impulse, rather than of divergent impulses. In regard to imagery, the first point in each list indicates a desire for a personal set of symbols; the second point involves a desire to juxtapose images in order to obtain an expression of content; the third indicates a desire to develop a technique, either formal or spontaneous; the fourth presents an indication of the two basic elements of the metaphysical conceit; the fifth demands a discovery of an intermediate method for deriving a connotational concept; and the sixth predicates a system of symbol including the sensual elements of a spiritual concept. It was by means of Crashaw's study of the emblem that he was able to unite these tendencies within a single body of symbolic elements.⁵¹

In his study of the emblem, Crashaw perceived a method by which it was possible for him to integrate the formal style of the epigram with the sensual and emotive style of the Marinistic epic. In the first place, the emblem symbol allowed emotive experience to be expressed by means of an ingenious image, the product of the wit or intellect. Secondly, this convention made use of formal patterns, but did not neglect the enlargement of the pattern by numerous connotations brought to mind by the symbolic

⁵¹Wallerstein, op. cit., p. 114.

elements in the emblem. Although derivative enlargement was not usually realized in the emblem book, a poetic interpretation of the emblematic symbol encompassed these possibilities.⁵²

In the case of Crashaw's third tendency, the emblem as interpreted in poetry developed a type of patterned spontaneity based upon the connotations inherent in its usual symbolism. This patterned spontaneity allows the relationships of poetic images either to be expanded or condensed, as in the fourth point. Again, the emblem consists of stylized symbol, but the poet could develop a personal pattern of arrangement, causing the pattern to become intimately involved with the figures and to become in itself a symbol. Finally, since the emblem was developed largely to convey a moral lesson by means of a picture, it allows for the sensuous or visual presentation of religious themes. The emblem convention, then, satisfies the desires represented by Crashaw's poetic tendencies.

Crashaw clearly indicates his growing familiarity with the symbolism of the emblem book in his revisions of the early versions of some of his works. In addition, his use of such stock emblem symbols as the phoenix developed in a characteristic pattern.

⁵²Freeman, op. cit., p. 28.

The first instances of the image are ingenious, literally physical, vague in connotation, inorganic to the theme. Following these come instances which connote specific sentiment. The last instances are pure symbol, clarified, with the physical diagram again present, but absorbed into and expanding the connotations of the symbol.⁵³

Such a pattern indicates the influence of the ingenious epigram, the sensuous poetry of Marino, and, finally, the literal, yet highly abstract, emblem in Crashaw's work.

Since his mature poetry contains both epigrammatic elements and sensuous detail, the emblematic symbol forms a catalyst enabling him to utilize both literal description (an essential of emotive poetry) and abstraction (necessary for the discussion of spiritual dogma). An integration of these elements proceeds from Crashaw's use of typical emblematic symbols. In other words, the symbol—the flame, for instance, to cite one frequently used by Crashaw—is derived, and receives a portion of its meaning, from the emblem; it is conventional. The pattern of symbols which Crashaw continuously associates with the flame forms part of his personal system of connotations, although these additional concepts are related to the original emblematic figure. Since the symbol—the flame—carries with it associated concepts made familiar in the emblem, it involves Crashaw in a series of image clusters which enlarge and

⁵³Wallerstein, op. cit., p. 131.

enrich the original figure. The emblem symbol is catalytic in that it calls to mind a group of associated images. Thus, the manner in which these images move forms Crashaw's metaphysical style.

CHAPTER II

THE EMBLEM AS IMAGE IN METAPHYSICAL POETRY

The poetic image is the basic unit of the metaphysical conceit; the particular movement of that image is the criterion by which a conceit becomes metaphysical, for in the movement, the metaphysical mode of thought becomes apparent.⁵⁴ However, the quality of the image which is most basic to the movement of the metaphysical conceit is its allegorical nature. The intellectual exercise of finding correspondences is of ancient origin.⁵⁵ The rhetorical ramifications of these likenesses allowed them to be used in several specific ways: to contrast or to compare; to develop an involved analogy; or to identify a specific subject within a group of related entities. In particular, poets used the metaphor to link a physical object with an abstract statement. The metaphor clarified the abstraction and presented it in an understandable manner to those who wished to be instructed concerning its nature.

An allegory may be held to be an expanded metaphor, and its purpose is largely an instructional one. By using an allegory, which sets up a system of analogous

⁵⁴Bennett, op. cit., p. 3.

⁵⁵Duncan, op. cit., p. 10.

characteristics between a concrete object and an abstract concept, an instructor can more clearly define the point under discussion. The use of the allegory in philosophical and theological discussion, then, is most understandable. Within the Christian religion, the allegorical characteristics of certain statements or happenings in Biblical history are interpreted as signs of spiritual truth's being made concrete within these events. Pelikan explains the purpose of allegorical signs in Christian theological instruction:

For because God in His transcendent majesty is beyond comprehension within the abstractions of human thought, He is best spoken of in signs. The abstractions of the theologians have a legitimate function, but a limited one, as a convenience and as a caution upon the use of these signs. Yet it is finally to the signs themselves that theologians must turn and return if they are to perform their task faithfully.⁵⁶

The interpretation of these signs in an allegorical manner was, indeed, almost dogmatic.⁵⁷ The parables of Christ were viewed as the authoritative specimens of allegorical presentation of religious truth. Christ's opening formula of "The Kingdom of Heaven is like . . ." seemed to license the use of the allegorical tale as a teaching device. The proponents of wit felt that their ingenious juxtapositions of

⁵⁶Jaroslav Pelikan, "Please Don't Deface the Signs," The Eastern Kansas Register, XXVIII (January 6, 1967), 12.

⁵⁷Duncan, op. cit., p. 12.

images in metaphors, paradoxes, and puns were in themselves allegorical, since they were signs analogous to the joining of God and man in the physical incarnation of Christ.⁵⁸

The Christian use of allegory is not, however, the only case of its aid to teachers of theology and morality. Much of the conventional imagery taken from classical sources by the metaphysical poets is in itself religious allegory. The union of Cupid and Psyche, love and the soul or intellect, is interpreted as a moral and ethical allegory. The story of Persephone, although it is more specifically an allegory explaining the winter-spring cycle, was intimately involved in the reincarnational Mysteries of Eleusis. Thus, many of the classical allegories are religious in their origins.

It is convenient to refer to the Cupid-Psyche myth in tracing the further development of the allegory, especially when dealing with the relationship of the emblem and the allegory. The most outstanding feature of this legend seems to be its use of the personification of abstract concepts. This characteristic is divorced from the allegorical nature of the myth, for the allegory concerns moral concepts, such as the reward of perseverance with happiness and the need for faith in an unknown if it is divine. The concepts,

⁵⁸Loc. cit.

however, carry much greater symbolic weight, since they are parts of an allegory in which characters personify love and the human soul. The personifications reinforce the moral values to be taught.

This use of characterization in the allegory shows the relationship between allegory and symbol, or, more specifically, between allegory and emblem. The Cupid-Psyche legend could be told without personifying either the god or the maiden and would remain allegorical. The characterization, however, enlarges the scope of the allegory and permits those familiar with the legend to identify within the story other qualities of the abstractions, love and the soul. The recognition of these qualities leads to a further understanding of the moral principles involved in the legend. In this case, Cupid and Psyche may be identified as emblematic, for they have been added to the allegory in order to introduce a larger system of abstract elements into the simple tale.

Such an addition of abstraction to an allegory would have been attractive to Crashaw, since it allowed him to expand his original image in an ingenious manner.⁵⁹ The modification of allegory is inherent in the development of the emblem. Indeed, emblem, in its Greek origin, signified

⁵⁹Wallerstein, op. cit., p. 62.

something added to an object.⁶⁰ The definition of the emblem as it was understood during the Renaissance was itself an expansion of the original significance of the word.

Geoffrey Whitney's introduction to his Choice of Emblems establishes the elements involved in the emblem during his time.

It resteth now to shewe breeflie what this worde Embleme signifieth, and whereof it commeth, which thoughe it be borrowed of others, & not proper in the Englishe tonge, yet that which it signifieth: Is, and hathe bin alwaies in vse amongst vs, which worde . . . is as muche as to saye in Englishe as To set in, or to put in: properlie ment by suche figures, or workes; as are wroughte in plate, or in stones in the pauementes, or on the waules, or suche like, for the adorning of the place; hauinge some wittie deuise expressed with cunning woorkemanship, somethinge obscure to be perceiued at the first, whereby, when with further consideration it is vnderstood, it maie the greater delighte the behoulder.⁶¹

Bacon, in his Advancement of Learning, also treats of the nature of the emblem and makes clear the relationship between the emblem and the allegorical tale:

Embleme deduceth conceptions intellectuall to images sensible, and that which is sensible more forcibly strikes the memory, and is more easily imprinted than that which is intellectual.⁶²

The Renaissance emblem involved, then, a cunning and witty work of art which portrayed an intellectual conception in a

⁶⁰Henry Green, Shakespeare and the Emblem Writers, p. 1.

⁶¹Quoted in ibid., p. 6.

⁶²Quoted in ibid., p. 1.

manner which, because it was sensuous, stimulated all the faculties.

Whitney suggests that all emblems may be divided into three types: the historical, which represents the actions of famous and noble persons in history; the natural, which expresses the characteristic natures of creatures; and the moral, which pertains to " . . . vertue and instruction of life" Whitney calls the moral emblem the chief of the three kinds, yet he hastens to add that each of the three types may be included in this classification, " . . . for, all doe tende vnto discipline, and morall preceptes of liuing" ⁶³

These three types of emblems depend upon the creator's faculties of observation, for the symbol used must be capable of being developed into a representative relationship with the moral principle being expressed. The relationship must not be too obvious, however, for the reader's involvement in the process of deducing the correspondence between two unlikes provided him with the greatest pleasure and the most valid instruction.⁶⁴ The pictorial part of the emblem necessarily involved some ambiguity without the accompanying text. On the other hand, while the

⁶³Quoted in ibid., p. 6.

⁶⁴Freeman, op. cit., p. 19.

poem was sometimes printed without a picture (a "naked emblem"),⁶⁵ the meaning of the relationship was most clear when it was associated with a pictorial representation. The emblem picture and its verse were ideally completed only by each other, and the emblem book generally was made up of both picture and verse.⁶⁶ The picture presented graphically an allegorical scene, which was, in turn, explained by the verse. However, the verse retained an ambiguous character because of its allusive language.⁶⁷ The reader was left to form additional associations for himself.⁶⁸ This connotative quality is also evident in Crashaw's poetry.

The emblem book showed two types of pictures: the emblema, depicting animate beings; or the impressa, limited to the representation of inanimate objects, tools, flowers, and other forms of vegetable or mineral life.⁶⁹ This distinction was not formally observed, but, in theory, the impressa qualifies as "pure" symbol. A human figure could be recognized, theoretically, only by the objects which

⁶⁵Green, op. cit., p. 13.

⁶⁶Freeman, op. cit., p. 18.

⁶⁷Wallerstein, op. cit., p. 117.

⁶⁸W. B. Smith, op. cit., p. 266.

⁶⁹Wallerstein, op. cit., p. 124.

surrounded it.⁷⁰ Even a traditional Cupid becomes only a small boy unless he bears his wings, bow, and quiver. The inanimate symbol, then, serves as an aid in the recognition of the human symbol.⁷¹ This principle allows a distinction to be made between the use of characterization in a literary or oral form of allegory and in a pictorial allegory.⁷² The inanimate object labels the character in the pictorial emblem.

The arrangement of symbolic objects in the picture (technically called the Device) explains the moral characteristic involved in the emblem.⁷³ Tradition dictated most of these characteristic labels, but the emblematist also used other ingenious and realistic signs to indicate the moral statement he wished to present.⁷⁴ Similarly, the stance and positioning of the characters in an emblem were significant.⁷⁵ Freeman illustrates the importance of the arrangement of an emblem picture in a discussion of two comparable pictures from George Wither's A Collection of

⁷⁰Freeman, op. cit., p. 12.

⁷¹Loc. cit.

⁷²Wallerstein, op. cit., pp. 117-118.

⁷³Freeman, op. cit., p. 18.

⁷⁴Wallerstein, op. cit., pp. 121-122.

⁷⁵Freeman, op. cit., p. 13.

Emblemes (1635) and Lord Shaftesbury's Characteristicks (1714):

The exact story [presented in the pictures] . . . is recorded by Xenophon The fable describes the meeting of Hercules and two goddesses, Virtue and Pleasure, their conflicting invitations to him, the long debate which follows, and the final decision of the hero.

The story offers an opportunity for what Shaftesbury calls 'history painting', that is, painting where 'not only men, but manners, and human passions are represented', and not only human passions but human actions. The artist is asked to set before the eye struggles which are agitating only within the mind and to transfix in one instant events which take place in time. Shaftesbury and Wither have different methods of solving this problem. In the engraving of Hercules Shaftesbury has appointed his time carefully: he rejects three possible alternatives and finally chooses the moment when Pleasure has ceased to plead and Virtue is still speaking. Hercules is leaning towards her with the memory of Pleasure's inducements still in his mind, and the ensuing conflict is conveyed by his attitude and expression. In Wither's picture none of the three characters has any particular interest in the others: it is a tableau in which each is posed in an attitude appropriate to his own nature. There is no sense of dramatic movement.⁷⁶

The basic elements in the pictures are almost identical, however. For example, Pleasure is seated in both pictures, while Virtue maintains an upright and commanding attitude. The position of the body of Hercules in both pictures indicates his division; he recognizes both characters and is weighing the arguments of each. In both pictures, characteristic objects surround each figure.⁷⁷

⁷⁶Ibid., p. 11.

⁷⁷Ibid., p. 8.

The traditional association of objects with characters is extremely important to the metaphysical style, for the connotations inherent to the concrete images influenced the form of the poetry, both in its logical and in its stylistic structure.⁷⁸ The symbolic objects used in the emblematic pictures, and explained in the emblematic verse, aided the Renaissance poet since they presented familiar images, with their moral significances, to an audience of readers.⁷⁹ The masque, a favorite Renaissance entertainment, often introduced characters who carried emblematic symbols or were dressed in the manner indicated for their personifications in the emblem books.⁸⁰ When this secular image joins with the religious emblematicism of cathedral decoration, the prominence of the emblematic in the surroundings of the Jacobean era is evident.⁸¹ For this reason, poets who sought to enliven Elizabethan imagery were able to use familiar symbols in a different arrangement so as to impose a new significance upon the traditional body of imagery.⁸²

⁷⁸Wallerstein, op. cit., p. 121.

⁷⁹Freeman, op. cit., p. 19.

⁸⁰Ibid., pp. 95-96.

⁸¹Green, op. cit., pp. 126-128.

⁸²Sharp, op. cit., p. 470.

Crashaw uses certain key emblematic symbols in his three poems upon the subject of Saint Teresa. The recurrence of these symbols indicates that they were central to his imagery in the three poems. For example, Teresa herself is indicated by certain repeated symbols: The Flaming Heart is the chief one, but others include the Bride, the Mother, the Soldier, the Book, the Seraph, and the Sacrificial Victim. Other key religious symbols occur in the context of philosophical or mystical statement. Some echo the romantic or chivalric symbols used by Teresa, especially in her own poetry, to indicate Christ. A discussion of these typical symbols, included in Appendix A, pp. 145-151, will show possible sources for the conventions and an interpretation of their meaning.

Crashaw's use of the emblem to explain spiritual truths is shared with the writers of Catholic emblem books like Henry Harvey's Partheneia Sacra (1633). Such books included emblems used to induce meditation upon spiritual attributes. These contemplations could be expanded into a spiritual discipline enabling those who practiced it to gain heavenly rewards.⁸³ The devotional prose of England had, even in the seventeenth century, a long history; indeed,

⁸³Freeman, op. cit., p. 174.

devotional prose made up a great block of medieval literature.⁸⁴ Although Catholic devotional literature had often to be smuggled into England from the continent, Jesuit missionaries made these works available to the seventeenth-century Catholic reader.⁸⁵ Those works were kept highly secret, but, in some cases, High Church Anglicans eagerly read them. Little Gidding residents had access to a number of Catholic devotional books, both in English and in foreign tongues.⁸⁶ Among these, the community seems to have possessed copies of the works of Saint Teresa of Avila, or at least devotionals relating to her.⁸⁷

The emblematic manner of these books is especially relevant to Crashaw's poetry, for such works are surfeited with emblems expounding upon the various aspects of Marianism, devotion to Mary, the mother of Christ.⁸⁸ Crashaw's works present ample illustrations of his devotion to this chief of the saints. His poetic renderings of the medieval hymns to the honor of the Virgin are fine examples of his poetic technique, although they are also marred by a

⁸⁴Wallerstein, op. cit., p. 28.

⁸⁵Freeman, op. cit., p. 173.

⁸⁶Wallerstein, op. cit., p. 212.

⁸⁷Ibid., p. 17.

⁸⁸Freeman, op. cit., pp. 180-181.

characteristic lack of control of sensuous imagery.⁸⁹ The emblematic praises of the Virgin, on the other hand, begin with a static concept, usually a traditional symbol of Mary, and build a sensuous pattern upon the abstraction, so that the symbol is used to lead to the topic for meditation.⁹⁰

An hypothetical example of this difference in the approach to the religious symbol clarifies the use Crashaw makes of the sensuous religious image. The traditional religious image is used by Antony Stafford in his The Female Glory to describe the Virgin Mary:

Put off thy shooe, tis holy ground,
For here the flaming Bush is found,
The mystic Rose, the Iv'ry Tower,
The morning Star and Dauids bower,
The rod of Moses, and of Jesse,
The fountain sealed, Gideons fleece,
The woman clothed with the Sunne,
The beauteous throne of Solomon,
The Garden shut, the living Spring,
The Tabernacle of the King,
The Altar breathing sacred fume,
The Heaven distilling honie-combe,
The untouch'd Lilly, full of dew,
A Mother, yet a Virgin true⁹¹

One should compare this treatment by static symbol with Crashaw's method of utilizing a gush of sensuous images to produce a mental state in the reader comparable to poetic

⁸⁹Wallerstein, op. cit., pp. 108-109.

⁹⁰Freeman, op. cit., pp. 181-183.

⁹¹Quoted in ibid., p. 182.

ecstasy.⁹² Quite often, Crashaw also employs the technique of the litany, which presents a series of images or symbols particular to a certain saint, such as that typical literary treatment of the Virgin above.

The apostrophe to Saint Teresa which is found in the poem, "The Flaming Heart" (ll. 93-102), forms a litany. Once again, Crashaw introduces the symbolic references in a static order, but the movement of this particular invocation leaps outside the arrangement because of the sensuous nature of the treatment:

O thou undanted daughter of desires!
 By all thy dour of LIGHTS & FIRES;
 By all the eagle in thee, all the dove;
 By all thy lives & deaths of love;
 By thy larg draughts of intellectuall day,
 And by thy thirsts of love more large then they;
 By all thy brim-fill'd Bowles of feirce desire
 By thy last Morning's draught of liquid fire;
 By the full kingdome of that finall kisse
 That seiz'd thy parting Soul, & seal'd thee his. . . .

Each line of this "litany" is a picture in motion; in comparison, each invocation or description within The Female Glory is stiff and artificial. The treatment of each set of similar symbols makes them move or stand.

It is possible to paraphrase Crashaw's invocation to match the manner of the first example:

⁹²Bennett, op. cit., p. 106; Wallerstein, op. cit., p. 37: "It is as a result of this feeling [of poetic ecstasy] that he blends and interchanges images from the various senses"

Desired daughter, dowered bride;
 Meek dove, yet bird of pride;
 Vessel of knowledge, urn of love;
 Bowl, fierce-burn'd with fire above;
 Etc.

When the paraphrase is given this litany form, the images, while able to be visualized, are static. Crashaw's symbols, which take their life from the association of sensuous detail, here become merely parts of an emblematic catalogue. To obtain movement in the lines from "The Flaming Heart," he associates the visual symbols—the emblems—which are evident in the paraphrase with connotations inherent in the symbol, but which are not directly evident in the textual image.

The emblematic image, therefore, provides the basis for the movement of Crashaw's symbols. In a formal arrangement such as the invocation to Teresa, visual connotations produce the metaphysical style of the statement.

Crashaw's reading of the works of Saint Teresa added to his knowledge of the typical symbolism of the Catholic Church and of the Catholic mystics in particular. Teresa's imagery is reminiscent of the emblem; she continually uses visual metaphors to explain the experiences of mysticism granted to her.⁹³ Her most moving literary works, indeed, consist of elaborate allegories, the best known of which is

⁹³E. Allison Peers, Saint Teresa of Jesus and other Essays and Addresses, p. 87.

found in her Interior Castle, wherein she compares the soul to a palace with Christ the King enthroned in its central chamber.⁹⁴ Several emblems using the same visual symbolism exist.⁹⁵

Teresa's fondness for allegory and other types of metaphor is related to her incredibly active life. While she was a young child, her step-mother indulged her passion for adventure by allowing her to read romances, against the wishes of her father.⁹⁶ Her "expedition" to the Moors, used by Crashaw in "Hymn," shows both her romanticism and a strength of character which remained with her throughout her life.⁹⁷ Teresa includes an account of the incident in her autobiography:

I had one brother almost of my own age. It was he whom I most loved, though I had a great affection for them all, as had they for me. We used to read the lives of saints together; and, when I read of the martyrdoms suffered by saintly women for God's sake, I used to think they had purchased the fruition of God very cheaply; and I had a keen desire to die as they had done, not out of any love for God of which I was conscious, but in order to attain as quickly as possible to the fruition of the great blessings which, as I read, were laid up in Heaven. I used to discuss with this brother of mine how we could become martyrs. We agreed to go off to the country of the Moors,

⁹⁴Elizabeth Hamilton, Saint Teresa: A Journey to Spain, p. 137.

⁹⁵Green, op. cit., pp. 12-13.

⁹⁶Hamilton, op. cit., p. 18.

⁹⁷Ibid., p. 20.

begging our bread for the love of God, so that they might behead us there; and, even at so tender an age, I believe the Lord had given us sufficient courage for this, if we could have found a way to do it; but our greatest hindrance seemed to be that we had a father and a mother.⁹⁸

The use of military imagery in Teresa's works shows that her mind dwelt on more daring activities than those considered proper for a Spanish woman of her time.

Teresa indicates in her autobiography that, after she became a nun, her desire for a life outside the spirit of conventual asceticism may have been the cause for the period of illness which she suffered during her years at the Convent of the Incarnation.⁹⁹ Her attempts at mental prayer, which she conceived as a way to perfection, placed a strain upon her. She indicates that she was hampered in her devotions by a certain amount of pride, which led her to attempt to establish spiritual union through prayer without submitting herself to the practice of humility.¹⁰⁰ These spiritual trials are detailed in her Life, which she wrote at the command of her confessor.¹⁰¹ Eventually, however, she

⁹⁸St. Teresa of Avila, Life, I (E. Allison Peers, The Complete Works of Saint Teresa of Jesus, I, 11).

⁹⁹Benedict Zimmerman, "Saint Teresa of Avila," The Catholic Encyclopedia (1907), XIV, 516.

¹⁰⁰St. Teresa, Life, VII (Peers, Complete Works, I, 45).

¹⁰¹Hamilton, op. cit., p. 25.

perfected the practice of spiritual meditation which led to her experiences with mystical phenomena.¹⁰²

Teresa combined her life as a mystic with her career as an organizer. She indicates that her reform of the Carmelite Order was divinely inspired, yet her talents as a foundress were inherent in her own personality.¹⁰³ The organization of the Reform was a challenge even to Teresa's adventurous instincts; in the works which she addressed to her nuns, the instruction in spiritual perfection is often accompanied by directions upon the proper way to administer the affairs of a convent.¹⁰⁴ In all, Teresa established fifteen convents and two monasteries.¹⁰⁵ At the same time, she recorded in her works an active spiritual life of such intensity that it caused her sanctity to be officially recognized in 1622, only forty years after her death.¹⁰⁶

The events of Teresa's life form the material of much of her writings, especially when there is no distinction made between the active and the spiritual life. Her

¹⁰²Kathleen Pond, The Spirit of the Spanish Mystics, p. 80.

¹⁰³Hamilton, op. cit., pp. 49-50.

¹⁰⁴Ibid., pp. 98-99.

¹⁰⁵Pond, op. cit., p. 80.

¹⁰⁶George Walton Williams, Image and Symbol in the Sacred Poetry of Richard Crashaw, p. 6.

writings were mainly the results of attempts to clarify for her religious community the method of meditation which she used herself, or to justify the acts of her life to her superiors.¹⁰⁷ The most important source of information about both of these subjects is her autobiography, The Life of the Holy Mother Teresa of Jesus. It contains not only biographical facts, but also an account of her mystical and spiritual experiences and exercises. Crashaw used the book as a source, as may be seen by his use of two incidents—the "expedition" to the Moors and the transverberation of her heart—in his poems honoring her.¹⁰⁸ He also knew others of her works, particularly her devotional writings.¹⁰⁹ Of these, the most widely known are The Interior Castle; or the Mansions, The Way of Perfection, and Exclamations of the Soul to God, all particularly noteworthy for their use of elaborate allegory. Teresa's poems, while not typically literary, are nevertheless consistently interesting for their intense visualization of images.

Scholars have questioned whether Crashaw was directly influenced by Teresa's writings.¹¹⁰ However, according to

¹⁰⁷Hamilton, op. cit., pp. 116-117.

¹⁰⁸L. C. Martin (ed.), The Poems English Latin and Greek of Richard Crashaw, p. 437.

¹⁰⁹Williams, op. cit., p. 6.

¹¹⁰Wallerstein, op. cit., p. 17.

contemporary evidence, Crashaw could have had access to all of her works. The publication dates of Teresa's books, especially the Spanish editions, fall within Crashaw's lifetime.¹¹¹ Seventeenth-century English translators of her works were chiefly interested in the Life.¹¹² Crashaw knew at least one translation: an edition of the Life called The Flaming Hart, published in London by Sir Tobias Mathew in 1623, and re-issued at Antwerp in 1642.¹¹³ Crashaw adopted the title of Mathew's edition for one of his poems concerning Teresa.¹¹⁴ He could easily have read this volume, despite its obvious Catholic bias, for, especially at Little Gidding, the range of devotional literature seems not to have been restricted.¹¹⁵

While the Life furnished Crashaw with two of the central incidents in the three Teresa poems, a survey of his works indicates that he was familiar with the greater portion of Teresan literature. The Spanish editions provided no language difficulty, for " . . . he was excellent in five Languages (besides his Mother tongue) vid. Hebrew, Greek,

¹¹¹Peers, Complete Works, I, xliv.

¹¹²Loc. cit.

¹¹³Martin, op. cit., p. 437.

¹¹⁴Loc. cit.

¹¹⁵Wallerstein, op. cit., pp. 21-22.

introduced into England under cover. If Crashaw obtained Teresa's works from a Catholic source on the continent, he could have obtained Catholic emblem books in the same way.

In a reading of Teresa's works, Crashaw would have discovered a mystical philosophy of religion close to that expressed in his own poetry. Teresa's idea of mystical experience is based upon an intense sense of the presence of God. Her knowledge of the Divine Presence is further expanded in her theory of spiritual union, but Teresa recognized the phenomenon in the early stages of her spiritual development. For instance, she was particularly aware of Christ's presence during a period of reading. She apparently used a text as an aid to meditation, much as is suggested in the Catholic emblem books. Teresa explains these experiences in the following manner:

When picturing Christ in the way I have mentioned, and sometimes even when reading, I used unexpectedly to experience a consciousness of the presence of God, of such a kind that I could not possibly doubt that He was within me or that I was wholly engulfed in Him. This was in no sense a vision: I believe it is called mystical theology. The soul is suspended in such a way that it seems to be completely outside itself. The will loves; the memory, I think, is almost lost; while the understanding, I believe, though it is not lost, does not reason—I mean that it does not work, but is amazed at the extent of all it can understand; for God wills it to realize that it understands nothing of what His Majesty represents to it.¹¹⁸

Although some complicated spiritual steps must be negotiated

¹¹⁸St. Teresa, Life, X (Peers, Complete Works, I, 58).

before the spiritual union is achieved, as is made evident in Teresa's more purely devotional works, such a state of union is reached through a succession of experiences with divine awareness.

Teresa's description of a state of spiritual longing, such as precedes union, reveals her method of describing spiritual experience.

There grew within me so strong a love of God that I did not know who was inspiring me with it, for it was entirely supernatural and I had made no efforts to obtain it. I found myself dying with the desire to see God and I knew no way of seeking that life save through death. This love came to me in vehement impulses, which, though less unbearable, and of less worth, than those of which I have spoken previously, took from me all power of action. For nothing afforded me satisfaction and I was incapable of containing myself: it really seemed as though my soul were being torn from me. O sovereign artifice of the Lord, with what subtle diligence dost Thou work upon Thy miserable slave! Thou didst hide Thyself from me, and out of Thy love didst oppress me with a death so delectable that my soul's desire was never to escape from it.¹¹⁹

In her further explanation of these spiritual experiences, Teresa employs conventions used in the emblem. For example, she develops concrete analogies for spiritual ecstasy in a typical metaphorical passage. One should note, especially, the mixture of figures as indicative of Teresa's style.

No one who has not experienced these vehement impulses can possibly understand this: it is no question of physical restlessness within the breast, or of uncontrollable devotional feelings which occur frequently and seem to stifle the spirit. That is

¹¹⁹St. Teresa, Life, XXIX (Peers, Complete Works, I, 190).

prayer of a much lower kind, and we should check such quickenings of emotion by endeavouring gently to turn them into inward recollection and to keep the soul hushed and still. Such prayer is like the violent sobbing of children: they seem as if they are going to choke, but if they are given something to drink their superabundant emotion is checked immediately. So it is here: reason must step in and take the reins, for it may be that this is partly accountable for by the temperament. On reflection comes a fear that there is some imperfection, which may in great part be due to the senses. So this child must be hushed with a loving caress which will move it to a gentle kind of love; it must not, as they say, be driven at the point of the fist. Its love must find an outlet in interior recollection and not be allowed to boil right over like a pot to which fuel has been applied indiscriminately. The fire must be controlled at its source and an endeavour must be made to quench the flame with gentle tears, not with tears caused by affliction, for these proceed from the emotions already referred to and do a great deal of harm. I used at first to shed tears of this kind, which left my brain so distracted and my spirit so wearied that for a day or more I was not fit to return to prayer. Great discretion, then, is necessary at first so that everything may proceed gently and the operations of the spirit may express themselves interiorly; great care should be taken to prevent operations of an exterior kind.¹²⁰

In the conclusion of Teresa's metaphorical passage, one recognizes a consistent use of symbolic elements contained in Crashaw's Teresa poems. The figurative uses of fire, wound, and arrow follow a pattern similar to that used by Crashaw.

These other impulses are very different. It is not we who put on the fuel; it seems rather as if the fire is already kindled and it is we who are suddenly thrown into it to be burned up. The soul does not try to feel the pain of the wound caused by the Lord's absence. Rather an arrow is driven into the very depths of the

¹²⁰Ibid., pp. 190-191.

entrails, and sometimes into the heart, so that the soul does not know either what is the matter with it or what it desires. It knows quite well that it desires God and that the arrow seems to have been dipped in some drug which leads it to hate itself for the love of this Lord so that it would gladly lose its life for Him. No words will suffice to describe the way in which God wounds the soul and the sore distress which He causes it, so that it hardly knows what it is doing. Yet so delectable is this distress that life holds no delight which can give greater satisfaction. As I have said, the soul would gladly be dying of this ill.¹²¹

Teresa's desire for death and an ultimate union is apparent in this final passage. Crashaw refers to this wish again and again in his Teresa poems.

The flood of images which is apparent in these statements shows a definite relationship to the profuse number of images used by Crashaw. The visual and sensual aspects of the passage are beyond question, as is the intensity of the feeling, in the light of which the use of an almost violent vocabulary is quite appropriate. Such intensity is allied to that which Crashaw expresses with great force in his poems upon the Passion of Christ. The image of sexual desire and union, the relationship between the bride and the divine groom, is present not only in this passage, but also in most of Teresa's discussions of spiritual union; Crashaw also includes the nuptial image in his most sublimely spiritual contexts.¹²²

¹²¹Ibid., p. 191.

¹²²Williams, op. cit., pp. 94-95.

From the bridal image in the first paragraph, Teresa moves to two homely images: the crying child, and the pot boiling over. Crashaw's frequent use of the image of a child in "Hymn" shows that he finds the figure of the child as appropriate to innocence. Teresa, however, maintains the tension set up in the previous paragraph by continuing the use of the violent image: the violent sobbing leading to the child's choking.

She next introduces a note of authority or guidance, implying that the sobbing child is both soothed and disciplined by the mother. From the mother, she easily shifts to the housewife and is able to introduce the boiling pot and to enter into the next lengthy image concerning fire. Her mixture of images seems, however, to be a product of native wit rather than of a considered technical process.¹²³ Again and again in the Life, she apologizes for her lack of understanding of the technical terms of mystical theology, and she continually reverts to metaphorical language in order to make her meaning understood.¹²⁴ She admits this point:

I shall have to employ some kind of comparison
I should like to avoid doing so; but this spiritual
language is so hard to use for such as, like myself,

¹²³Peers, Saint Teresa of Jesus and other Essays, p. 91.

¹²⁴Ibid., p. 87.

have no learning, that I shall have to seek some such means of conveying my ideas.¹²⁵

Her use of metaphor seems comparable to an Elizabethan pattern of composition. If, as has been stated, the Elizabethans thought in metaphorical language, so did Teresa.

Most notable in a study of Teresa's symbolism is the wide range of imagery she employs. According to Peers, her imagery " . . . gives her readers an insight into her own interests."¹²⁶ He continues:

For she does not confine herself, as do some of her less original contemporaries, to figures like iron, wood, and coals in the fire, or the river and the sea, which generations of mystical writers had made familiar. In upwards of 420 figures of speech which she uses in her works . . . are included flowers, beasts, birds, insects, reptiles, fishes, parts of the body, landscapes, the heavens, household implements, and common objects. There are figures of war, of family life, religious life, court life, and prison life, of matrimony, of agriculture, of athleticism, of journeys by land or by sea, not to mention such unexpected figures as the game of chess, the bullfight and the silkworm.¹²⁷

One should note that each of the images mentioned above could be easily visualized and allegorically interpreted. With a few exceptions, the imagery common to Teresa is identical, then, to the system of symbols employed by the

¹²⁵St. Teresa, Life, XI (Peers, Complete Works, I, 64).

¹²⁶Peers, Saint Teresa of Jesus and other Essays, p. 88.

¹²⁷Loc. cit.

emblem writers, and, indeed, by the metaphysical poets.

Crashaw, who had obviously read her works thoroughly, comments in the subtitle of "Hymn" that she is "A Woman for Angelicall height of speculation, for Masculine courage of performance, more then a woman."¹²⁸ Within the list of figures compiled by Peers, the masculine image appears as frequently as those which would appeal to the feminine instinct. The most common figures that Teresa uses in her works, excluding her collected letters, are martial figures or those dealing intimately with warfare.¹²⁹ Crashaw, one notices, also relies heavily upon military figures in the Teresa poems.

Other images familiar either in emblematic literature or in heraldry (which is often intimately connected with emblematism),¹³⁰ occur in Teresa's works. Peers offers an extensive list of images, arranging them in the order of their frequency of occurrence. Following the martial figure in this order are images of water.¹³¹ Ranking next in frequency are " . . . small animals, birds, and insects."¹³²

¹²⁸Waller, op. cit., p. 266.

¹²⁹Peers, Saint Teresa of Jesus and other Essays, p. 89.

¹³⁰Green, op. cit., p. 212.

¹³¹Peers, Saint Teresa of Jesus and other Essays, p. 90.

¹³²Ibid., p. 91.

Peers includes the following list, which contains many creatures in common use by emblematicists:

ants, bees, birds (aves, avecitas), butterflies, caterpillars, cobwebs, doves, eagles, flies, hedgehogs, hens, lizards, moths, reptiles, serpents, snakes, sparrows, sparrow-hawks, spiders, toads, tortoises, turtle-doves, vipers, and worms

Next to them in importance would come images connected with or suggestive of fire (brand, brazier, candle, coal, comet, flame, fuel, furnace, spark), but these are often either stock items in the vocabulary of mysticism or words which have almost lost their figurative value. Closely related to fire-images are images connected with light—either light itself, in some particular form or manifestation (daystar, illumination, lamp, lightning, spark, star, and—one of the most frequently used—sun) or objects which reflect light, such as crystal, diamond, glass, jewels or precious stones in general, mirror, and pearl. Images of darkness are frequent but are apt to stand in contraposition to those of light, in which case it is generally the latter that have the greater significance.¹³³

As scholars have recorded, these images are also those most frequently employed by Crashaw.¹³⁴ One is tempted to speculate upon these similarities, especially in the light of Crashaw's avowed familiarity with Teresa's works.

Teresa's use of metaphorical language approaches, at times, a feeling of poetic wit. Peers comments upon her imagery in a statement which is curiously close to many observations made concerning the metaphysical conceit: "Sometimes they are not only vivid, but (in relation to the

¹³³Loc. cit.

¹³⁴Williams, op. cit., p. 11.

context in which they are used) daring"135 He adds, nevertheless, in regard to the figures she chooses to illustrate mystical concepts, that " . . . all these things lay close to her hand: they imply no straining after originality or effect."136

In a discussion of the effect of figurative language upon the understanding of a spiritual concept, Teresa uses as an example that familiar and typical element of the conceit and the emblem, the phoenix. The following passage illustrates Teresa's recognition of the highly allegorical character of the mythical bird:

I assisted at Mass and communicated. I do not know how I did so [since I was in a state of ecstasy]. I thought I had been there only a very short time and I was astounded when the clock struck and I found that I had been in that state of rapture and bliss for two hours. Afterwards I was amazed at having experienced this fire, which seems to proceed from on high, and from the true love of God, for, however much I desire and strive and am consumed with the effort to attain it it is only when His Majesty so pleases, as I have said on other occasions, that I am able to obtain so much as a single spark. It seems to consume the old man, with his faults, his luke-warmness and his misery; it is like the phoenix, from the ashes of which, after it has been burned (or so I have read), comes another. Even so is the soul transformed into another, with its fresh desires and its great fortitude. It seems not to be the same as before, but begins to walk in the way of the Lord with a new purity. When I besought His Majesty that this might be so with me and that I might begin to serve Him anew, He said to

135Peers, Saint Teresa of Jesus and other Essays, p. 93.

136Ibid., p. 91.

me: "The comparison thou hast made is a good one: see thou forget it not, that thou mayest ever strive so to amend."¹³⁷

Teresa obviously felt that this common allegory adequately illustrates a spiritual truth.

According to the Life, Teresa cherished visual representations of Biblical stories that were liable to allegorical interpretation. One recalls that pictures of such events as the wedding at Cana—including the transformation of water to wine—were likely to be emblematic in nature.

Such a picture is described by Teresa:

Oh, how often I remember the living water of which the Lord spoke to the woman of Samarial I am so fond of that Gospel. I have loved it ever since I was quite a child—though I did not, of course, understand it properly then, as I do now—and I used often to beseech the Lord to give me that water. I had a picture of the Lord at the well, which hung where I could always see it, and bore the inscription: "Domine, da mihi aquam."¹³⁸

Peers adds as a note to this passage:

These words, which form part of the Gospel for the Friday after the third Sunday in Lent, the Saint could have read as a child beneath a picture of the scene in the Gospel. On her father's death the picture was given to the Convent of the Incarnation, where it is still preserved.¹³⁹

Teresa was obviously familiar with this type of spiritual

¹³⁷St. Teresa, Life, XXXIX (Peers, Complete Works, I, 288-289).

¹³⁸St. Teresa, Life, XXX (Peers, Complete Works, I, 203).

¹³⁹Peers, Complete Works, I, 203.

aid. The purpose of such a picture would be the same as the purpose which inspired the use of illustrations in the emblem book: i. e., to present a graphic image which could be used to illustrate an allegory for the purpose of instruction, especially for children or for the unlettered. Teresa also indicates that she experienced visions which, if they are visualized, are both allegorical and emblematic. Her recollection of one of the most striking of these visions shows, in addition, her familiarity with the military metaphor:

While I was at prayer, I saw myself in a great field, all alone, and around me there was such a multitude of all kinds of people that I was completely surrounded by them. They all seemed to have weapons in their hands for the purpose of attacking me: some had lances; others, swords; others, daggers; and others, very long rapiers. Well, I could not get away in any direction without incurring mortal peril, and I was quite alone there, without anyone on my side. I was in great distress of spirit, and had no idea what I should do, when I raised my eyes to Heaven, and saw Christ, not in Heaven, but in the air high above me, holding out His hand to me and encouraging me in such a way that I no longer feared all the other people, who, try as they might, could do me no harm.

This vision will seem meaningless, but it has since brought me the greatest profit, for its meaning was explained to me, and soon afterwards I found myself attacked, in almost exactly that way, whereupon I realized that the vision was a picture of the world, the whole of which seems to take up arms in an offensive against the poor soul. Leaving out of account those who are not great servants of the Lord, and honours and possessions and pleasures and other things of that kind, it is clear that, when the soul is not on the look-out, it will find itself ensnared, or at least all these will strive their utmost to ensnare it—friends, relatives,

and, what amazes me most, very good people.¹⁴⁰

The description is presented so graphically that an emblematic picture could easily be drawn from the passage above. Each detail is exactly noted: the adversaries carried lances, swords, daggers and "very long" rapiers; Christ appeared, not in Heaven, but in the air high above. Thus, these two paragraphs are highly analogous to the illustrations in an emblem book and to the explanatory poem or motto.

One notes from Crashaw's poetry that he seems to have been more highly involved with the study of Teresa than with almost any other saint, although the Magdalene may be the exception. He would have become readily aware of the possibility of emblem designs in Teresan literature. He added, therefore, typical symbols from Teresa's writings to those religious emblems he had previously included in his system of figures.

¹⁴⁰St. Teresa, Life, XXXIX (Peers, Complete Works, I, 186-187).

CHAPTER III

THE EMBLEMATIC CONCEIT IN CRASHAW'S POETIC

Crashaw used the emblematic conceit to indicate his philosophy of religious ecstasy without resorting to didactic methods,¹⁴¹ because mystic concepts could be expressed by the use of allegorical symbols rather than by a lengthy and technical explanation. He formed, however, his own set of symbols to indicate specific concepts or ideas,¹⁴² although many of these symbols could be said to have been derived, at least in their characteristic uses, from the emblem. The poet—and this word need not indicate Crashaw alone—developed, in addition, sets of connotations for a basic symbol.¹⁴³ However, the symbol need not have been emblematic; it could be mathematical, scientific, or homely. When such a symbol is used repeatedly in metaphysical poetry, nevertheless, a definite pattern of associated symbols often develops surrounding the basic symbol.¹⁴⁴

Crashaw's use of the "nestling" image is one such

¹⁴¹Constance Spender, "Richard Crashaw, 1613-1648," Contemporary Review, CXVI (August, 1919), 210-211.

¹⁴²Williams, op. cit., pp. 7-8.

¹⁴³Sharp, op. cit., p. 470.

¹⁴⁴Wallerstein, op. cit., pp. 89-94.

case. Nest carries with it an intrinsic association with protection.¹⁴⁵ Within Crashaw's poetry, there is a continual linking of nest with breast; the rhyming quality of the two words is an obvious reason for the liason.¹⁴⁶ From the associated image, breast, the nest image takes on additional connotations. A link with motherhood—which is, of course, an intrinsic association—is obvious throughout Crashaw's poetry honoring a feminine subject; a sexual connotation may proceed from the "mother" imagery. Finally, Crashaw unites the image of protection and the image of passion, which may proceed from the sexual connotation, especially in reference to Christ, as may be seen in The Hymn of the Holy Crosse:

Lo, how the streames of life, from that full nest
Of loues, thy lord's too liberall brest,
Flow in an amorous floud
Of WATER wedding BLOOD.
With these he wash't thy stain, transfer'd thy smart,
And took it home to his own heart.¹⁴⁷

Here, the marital image used allows the figure to retain each of the connotations of nest by emphasizing the protection for the soul embodied in Christ the Lover. Since Christ in the role of the soul's lover is a central image in

¹⁴⁵Bennett, op. cit., pp. 100-101.

¹⁴⁶Lea, op. cit., p. 405.

¹⁴⁷There is an additional emblematic conception—the piety of the pelican—involved in this conceit, Freeman, op. cit., pp. 145-146.

both Crashaw's poetry and Teresa's works, one must not overlook its importance. Bennett identifies this quality in Crashaw's poetry as follows:

The images of the ascetic Crashaw are far more predominantly sexual than those of Donne, who had known the pleasures of sensuality, or of Herbert, who never seems to have desired them. He constantly identifies the processes of conception, birth and fostering, with the love that unites God and the saints. The function of the intellect in his poetry is to give logical coherence to his perception of identity between these things.¹⁴⁸

The concept of Christ as bridegroom or lover was present in emblematic literature. In 1615, for instance, Otho Vænius, in his AMORIS DIVINA EMBLEMATA, illustrated the adoption of the human soul in an emblem showing a winged Cupid—Christian Love, in this case—presenting the soul, represented in the form of a young winged maiden, to Christ, who opens his arms to receive her.¹⁴⁹ The identification of passionate love with the love of the soul for God is common in Teresa's writings, especially in her poetry. In one case, she implies an identification of Cupid with Christ:

I gave myself to Love Divine,
And lo! my lot so changed is
That my Beloved One is mine
And I at last am surely His.

When that sweet Huntsman from above
First wounded me and left me prone,

¹⁴⁸Bennett, op. cit., pp. 104-105.

¹⁴⁹Green, op. cit., p. 32.

Into the very arms of Love
 My stricken soul forthwith was thrown.
 Since then my life's no more my own
 And all my lot so changed is
 That my Beloved One is mine
 And I at last am surely His.

The dart wherewith He wounded me
 Was all embarbed round with love,
 And thus my spirit came to be
 One with its Maker, God above150

In this poem, " . . . [Teresa's] imagery is . . . more suggestive of the passionate love symbolized by Eros rather than the Christian Agape."¹⁵¹ Crashaw, since his mind seems to have been especially tuned to the emotional in literature, would have been significantly impressed by Teresa's representation of Christ as Lover.¹⁵²

The very tradition of allegorical literature which Crashaw had set out to study would have led to his use of the emblematic conceit; it is as much a product of Crashaw's temperament as was the use of the scientific conceit to a man of Donne's intellectual habit. Crashaw's individual character distinguishes him from other poets called metaphysical: his intimate connection with Laudianism led him into an atmosphere more medieval than that which was shared

¹⁵⁰St. Teresa, Poems, III (Peers, Complete Works, III, 282).

¹⁵¹Hamilton, op. cit., p. 64.

¹⁵²Wallerstein, op. cit., p. 36.

Into the very arms of Love
 My stricken soul forthwith was thrown.
 Since then my life's no more my own
 And all my lot so changed is
 That my Beloved One is mine
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¹⁵⁰St. Teresa, Poems, III (Peers, Complete Works, III, 282).

¹⁵¹Hamilton, op. cit., p. 64.

¹⁵²Wallerstein, op. cit., p. 36.

by his contemporaries. As a skilled musician, he was also conscious of the music of his poetry, and, for this reason, his verse lacks, in most instances, the rough texture common to other metaphysical poetry.¹⁵³ As an artist with High Church leanings, he would have been sensitive to the allegorical elements in the church art favored by the Laudians.¹⁵⁴ Finally, as a convert to Catholicism, he was intimately conscious of the importance of allegory as a means of teaching religious truth. His polemicism, while mild, dictates the choice of subjects for his poetry, but is particularly evident in his poem addressed to the Countess of Denbigh. One concludes, then, that Crashaw's conceits differ from the conceits of his fellow metaphysical poets, mainly in the purpose for which they are used. One must remember that Crashaw's role as curate at Peterhouse included in its responsibilities the catechizing of the residents at the college.¹⁵⁵ Warren points out that such catechetical activity probably took the form of theological discussion.¹⁵⁶ Clearly, Crashaw the catechist must have

¹⁵³Ibid., p. 27.

¹⁵⁴R. L. Sharp, "Some Light on Metaphysical Obscurity and Roughness," Studies in Philology, XXXI (October, 1934), 499.

¹⁵⁵Warren, "Richard Crashaw, 'Catechist and Curate,'" p. 264.

¹⁵⁶Ibid., pp. 266-267.

been aware of the value of allegory in the teaching of religious thought.

When one considers these varied activities, it is not surprising that Crashaw was drawn to the emblem and made use of a system of emblematic symbols in his poetry. The most clear case of Crashaw's debt to the emblematisers is contained in the illustrations he designed for Carmen Deo Nostro, some of which he may have executed himself.¹⁵⁷ The majority of these illustrations are emblematic, several of them reaching the heroic form of the impressa.¹⁵⁸ The volume containing these illustrations was printed in Paris in 1652.¹⁵⁹ That they were designed by Crashaw is authenticated by an epigram written by Thomas Car, included only in the Paris edition.¹⁶⁰

¹⁵⁷Freeman, op. cit., p. 139.

¹⁵⁸Loc. cit.

¹⁵⁹William B. Turnbull (ed.), The Complete Works of Richard Crashaw, pp. x-xiii; Martin, op. cit., p. xlviii.

¹⁶⁰Martin, op. cit., xlviii, comments upon crediting Crashaw with the engravings in the 1652 edition: "Thomas Car's ambiguous words about 'the pictures in the following Poemes which the Authour first made with his owne hand' can be taken to mean that Crashaw was the original artist of all the twelve engravings. That this was not the case seems clear both from the inequalities of style and the technique which the engravings present. . . . Nevertheless it seems probable that at least the two engravings heading respectively the poem addressed to the Countess of Denbigh . . . and 'The Weeper' . . . represent Crashaw's own drawings."

AN EPIGRAM

Upon the Pictures in the following Poems which the
 Author first made with his own hand admirably well,
 as may be seen in his Manuscript dedicated
 to the Right Honourable Lady the
 Lady Denbigh.

Twixt pen and pencil rose a holy strife
 Which might draw virtue better to the life;
 But wits gave votes to that: but painters swore
 They never saw pieces so sweet before
 As these: fruits of pure nature; where no art
 Did lead the untaught pencil, nor had part
 In th' work.
 The hand grown bold, with wit will needs contest.
 Doth it prevail? ah, wo! say each is best.
 This to the ear speaks wonders; that will try
 To speak the same, yet louder, to the eye.
 Both their aims are holy, both conspire
 To wound, to burn the heart with heavenly fire.
 This then's the doom, to do both parties right:
 This, to the ear speaks best; that, to the sight.
 THOMAS CAR¹⁶¹

One notes that Car equates Crashaw's poems with wit, thus indicating, perhaps, that Crashaw attempted to achieve in his poetry the metaphysical style which he had found so appealing in Herbert's poetry.

In this edition, the illustrated poems are "To the Noblest and Best of Ladies the Countess of Denbigh;" "To the Name above Every Name, the Name of Jesus, A Hymn;" "A Hymn of the Nativity, sung by the Shepherds;" "In the Glorious Epiphany of our Lord God;" "The Office of the Holy Cross;" "The Recommendation;" "Sancta Maria Dolorum;" "The

¹⁶¹Quoted in Turnbull, op. cit., p. 145. Martin, op. cit., p. 235, also includes the epigram.

Hymn of Saint Thomas in adoration of the Blessed Sacrament;" "The Hymn 'Dies irae Dies illa,' In Meditation of the Day of Judgment;" "The Hymn 'O Gloriosa domina';" "The Weeper;" and "A Hymn to the Name and Honour of the Admirable Saint Teresa."¹⁶² A description of these illustrations helps to clarify the question of Crashaw's knowledge of emblem-making, for elements of the emblem are contained in each.

The first two illustrations are of especial interest in that they represent an example of the impressa, or heroic emblem, figures more abstract than the emblem, per se, since they were restricted in their design from the presentation of life. The impressa told no story, but was purely symbolic, and, therefore, highly esoteric.¹⁶³ Lodovico Domenichi presents these points as the qualities of an impressa:

1. It must have just proportion of body and spirit (D'anima & di corpo: figure and epigraph).
2. It must be not obscure . . . , neither so clear that every common spirit (plebeo) can understand it.
3. Above all, it must have sensuous charm (bella vista), . . . stars, suns, moons, flame, water, trees in leaf, mechanical tools, strange animals, & fantastic birds.

¹⁶²These illustrations are included in the texts of Crashaw's poetry edited by L. C. Martin and A. R. Waller. It is noteworthy that the majority of the poems illustrated are liturgical in nature; such objects would be treated in religious art.

¹⁶³Wallerstein, op. cit., p. 124.

4. It must contain no human form.
5. The motto should be commonly in a language different from that of him for whom the impresa is made so that the sentiment may be somewhat covered; and it should be brief, yet no so much so as to be either ambiguous or unclear.¹⁶⁴

The first illustration used in the Paris edition is prefixed to the poem addressed to the Countess of Denbigh and shows a heart fastened with a padlock which bears the inscription

"Non Vi." Beneath this device occur the lines,

'Tis not the work of force but skill
To find the way into man's will;
'Tis love alone can hearts unlock:
Who knows the word, he needs not knock.¹⁶⁵

In emblematic fashion, the poem completes the illustration, enlarging upon the symbol of the locked heart and drawing the main conceit of the poem from it. The use of such a device in conjunction with a poem addressed to an aristocratic woman indicates that Crashaw was taking advantage of the contemporary passion for emblems to reinforce his polemicism. The conceits which develop from this symbol show to what extent a metaphysical poet could make use of the emblem and the symbolism implied in that form of illustration:

What heaven-entreated heart is this
Stands trembling at the gate of bliss?
Holds fast the door, yet dares not venture

¹⁶⁴Quoted in loc. cit.

¹⁶⁵Turnbull, op. cit., p. xi.

Fairly to open it and enter . . . ?
 What magic bolts, what mystic bars
 Maintain the will in these strange wars!
 What fatal, what fantastic bands
 Keep the free heart from its own hands!
 So, when the year takes cold, we see
 Poor waters their own prisoners be;
 Fetter'd and lock'd up fast they lie
 In a sad self-captivity¹⁶⁶

The final four lines of this passage illustrate the movement in the imagery which allows the objects being compared to be linked by a third image.

The second heroic emblem, illustrating "To the Name above Every Name," pictures a dove beneath a tiara, with the two surrounded by a glory, or halo. The legend is "IN VNITATE DEVS EST," and it is contained within a circle surrounding the figures. The symbolism used in this illustration is typically Catholic. The dove universally indicates the Holy Spirit, the third person of the Trinity.¹⁶⁷ The tiara, suspended above the dove, is surmounted by a cross, the sign of the Son of God, the second person in the Trinity. The glory indicates the divine nature of the symbols, while the surrounding circle is itself a sign of the Trinity, complete and never-ending. Below the device occur the words, "Numisma Urbani 6," (The Coin of Urban VI). The design is simple, and the placement of the figures is

¹⁶⁶Ibid., pp. 146-147.

¹⁶⁷Williams, op. cit., p. 108.

emblematic, that is, static and formal; the significance is seemingly the unity of the three persons in God.

The third illustration, in contrast, is done in the manner of the Renaissance painters rather than the emblem-atists. The human form predominates in this nativity scene which faces the title page of the poem, "Hymn In the Holy Nativity." The scene is pastoral and traditional, with Mary, eyes averted, showing the child to the shepherds, while angels watch and Joseph stands guard, leaning on a staff. The shepherds have obviously just arrived; one is removing his hat and leads a dog. The background detail shows stone pillars, and, through an arch, other shepherds are pointing to an angel who appears above them in the sky. A set of initials occurs in the lower right-hand corner of this illustration. The second letter seems definitely a C; the first letter may be an L, an I, or the downstroke of an imperfectly printed R. This third interpretation gains strength from the appearance of shading within the body of the C, which indicates that an R may have been entwined with it, but did not print completely.¹⁶⁸

The fourth illustration is a headpiece to the poem "In the Glorious Epiphanie," and, both in style and content, is allied to the previously described nativity scene;

¹⁶⁸Martin, op. cit., p. xlvihi, identifies the initials as I. G., in the discussion of the engravings.

neither is it particularly emblematic. The Holy Family is depicted at the left of the illustration, while the three kings are shown on the right, each with a sceptre and offering gifts to the child. A six-pointed star hangs above the family. Behind Joseph may be seen the corner of a thatched building and the head of an ass, while the background for the right side of the picture is formed of stone pillars and arches, some of them ruined. There is no initial or signature in the picture.

The fifth illustration, printed on the reverse of the full-page title of "The Office of the Holy Crosse," shows Christ hanging upon the cross. Beneath the crucifix is the legend, "Tradidit semetipsum pro nobis oblationem, et hostiam Deo in odorem Suauitatis. ad Ephe. 5."

The sixth illustration, the headpiece to "The Recommendation," shows Christ in glory, surrounded by clouds. Above the picture is the legend, "Expostulatio Jesu Christi cum mundo ingrato," (The Conversation of Jesus Christ with an ungrateful world). Below the picture is a Latin poem which does not occur in any other place in Crashaw's works.¹⁶⁹ The illustration is signed, "I. Messenger excud."

The headpiece to the poem, "Sancta Maria Dolorum," is the seventh illustration. The engraving shows Mary holding

¹⁶⁹Waller, op. cit., p. 375.

the body of the dead Christ; she is seated upon an open tomb and surrounded by the instruments of the crucifixion.

Behind the figures is a cross surmounted with a scroll bearing the letters INRI (Iesus Nazarenus, Rex Iudaeorum). Against the cross rest two poles, one a spear and the other topped with a sponge. A whip hangs from one arm of the cross. At the feet of Mary are gathered a basin and pitcher, used by Pilate, a gauntlet, a sword, dice, a cloth, a hammer, and pliers. At the right of the figures appears a pillar upon which stands a cock (since Peter denied Christ three times before the cock crowed). At the left of the figures grows a plant, which may be a cattail.¹⁷⁰ This figure is more emblematic than are the third, fourth, fifth, and sixth illustrations, because the instruments which surround the figures are indicative of various events which occurred during the passion.

The eighth illustration occurs as a headpiece to "The Hymn of Saint Thomas," which deals with the Holy Eucharist. The figure shows an ornate remonstrance, a vessel used to reserve the Eucharist after its consecration. A divine radiance appears as a background. The vessel itself includes in its design two figures, one holding a key, the other a sword. Below the figure occurs the legend, "Ecce panis

¹⁷⁰The present author has not discovered this plant's significance.

Angeloru[m]," (Behold the bread of Angels).

The ninth design appears on a full page, facing "The Hymn 'Dies irae Dies illa,' In Meditation of the Day of Judgment." Again, it is an involved engraving, representing the events which are to occur at the Last Judgment according to the Biblical accounts. The picture is within an oval, which, in turn, is contained within a rectangle, with leaves and flowers at the four corners. The picture itself is on four levels. At the top is Christ surrounded by saints and standing upon clouds. Issuing from the clouds are two angels blowing trumpets to summon the resurrected dead. In the background of the lower part of the picture are the dead being separated into the good and the evil and being led into heaven or forced into the pit. At the extreme lower part of the picture, two resurrected men are being helped from their graves, one by an angel, the other by a demon with the head of a swine. Once again, this illustration includes representations with origins in scripture.

The tenth illustration, the headpiece to "O Gloriosa Domina," pictures Mary holding the Christ child, surrounded by clouds, angels, and a radiance. Above the Madonna are two angels, holding palm leaves in one hand and supporting between them a crown. Above the crown is a dove. The Christ child holds in his arms a book. Below the figure is the legend: "S. MARIA MAIOR. Dilectus meus mihi et ego

illi, qui pascitur inter lilia. Cant. 2." The picture is signed, "I. Messenger, ex."

The eleventh illustration is the headpiece to "The Weeper." It depicts a weeping woman; below her is a winged heart, pierced and bleeding, aflame at the top. The figure is surrounded by a radiance.

The final illustration is one most intimately connected with the Teresa poems. This engraving appears on the reverse of the full-page title to "Hymn," and is a portrait of Teresa. She is shown, gazing upwards, with her hands folded. She is clothed in the habit of the Carmelites, a halo surrounds her head, and above her is a scroll bearing the legend, "MISERICORDIAS DNI. IN AETERNVM CANTABO." In the upper left corner of the picture is a dove among clouds. Beneath the picture occur the words, "Le Vray portraict de S.^{te} Terese, Fondatrice des Religieuses, & Religieux reformez de l'ordre de N. Dame du mont Carmel: Decedez le 4^e Octo. 1582. Canonisee le 12^e Mars, 1622." The illustration is derived from a portrait of Teresa at the age of sixty, painted by Brother Juan de la Miseria, at the request of the nuns at the convent of Seville, in 1575.¹⁷¹ Hamilton describes this portrait in her biography of Teresa, as follows:

¹⁷¹Hamilton, op. cit., frontispiece.

Like many done during the same period in England, it has character and honesty. The hands, the dove and the scroll, all added later, can be ignored. The interest of the painting is in the face framed in the white coif and black veil. There is nothing sanctimonious about it. It is pleasing rather than beautiful, serene, not ecstatic. The dark eyes under the well-defined arched brows have a humorous quizzical expression; they are eyes that see God, but they see man, too, with a gentle, amused tolerance.¹⁷²

Crashaw's design, which was, again, executed by Messenger, retains these qualities, but, in his characteristic manner, also includes the dove and the scroll.

It cannot be ascertained whether Crashaw saw the original painting, which is in the possession of the nuns at Seville and kept at the convent.¹⁷³ He may have seen a copy at Paris during his residence in that city. However, it is possible that he could have seen the original if he had detoured through Seville on his trip from Paris to Rome in 1646 or 1647.

These illustrations for Carmen Deo Nostro indicate that Crashaw was familiar with emblem practice, and, indeed, designed emblematic illustrations as adjuncts to his poems. The emblematic tendencies in his conceits are similar to the illustrations, since they provide the central imagery for a particular poem but also allow the imagination of the reader to discover additional allegorical interpretations. By this

¹⁷²Ibid., p. 159.

¹⁷³Loc. cit.

method, Crashaw is able to imaginatively expand an image, a process he had seemed to desire in his work with the Sospetto. He could also, by a particular process of intellectualization of the image, retain control of the form of the expression and keep it within a conventional framework. In the emblematic conceit, Crashaw discovered a means of having the best of both worlds, as it were. He could maintain the sensual image which, as an artist and designer, he favored, while leading the reader to grapple with intellectual exercises, a mental discipline which, as a scholar, he favored.¹⁷⁴

Crashaw's use of the emblematic conceit, as it is described in this study, sets him apart from most of the other metaphysical poets, although emblematicism is sometimes found in their works.¹⁷⁵ His conceits do share common characteristics, however, with those used by other poets of the school. Two of these characteristics are of particular importance: the philosophical aspects of the conceit, embodying those peculiarities which make a figure metaphysical; and the formulaic aspects of the conceit, involving stylistic obscurity and movement.

One may question whether Crashaw was, indeed, a

¹⁷⁴Wallerstein, op. cit., pp. 38-39.

¹⁷⁵Freeman, op. cit., pp. 148-149.

metaphysician of the school of Donne.¹⁷⁶ Doubts concerning Crashaw's style mostly involve his use of sensualism—"fancy," the Romantic poets were to style it—in a poetic style known especially for its intellectualism. Crashaw's conceits are, certainly, different from those used by Donne. Although both poets use images which are visualistic, Donne applies his to a philosophical proposition, while Crashaw makes his subject mystical. The application is similar, however. Both poets use imagery in a sophistry which allows the image to stand for the "truth" discussed through the movement of the image. Bennett points up these differences in the conceits of the two poets:

For Donne [the intellectual element in a conceit] was peculiarly apt and necessary. His mind was constantly spurred to fresh activity by sensation or by emotion, and the total experience resulting could only be conveyed in the metaphysical conceit Crashaw's images, on the other hand, arise directly out of his emotional needs.¹⁷⁷

She argues, however, that Crashaw's conceits are nevertheless metaphysical, since they rely on the intellect to supply the sensation of union in linking concrete objects with an abstract emotion.¹⁷⁸ Donne's conceits are more readily assimilated in the mind of the reader; Crashaw's

¹⁷⁶Bennett, op. cit., p. 99.

¹⁷⁷Ibid., pp. 103-104.

¹⁷⁸Ibid., p. 104.

conceits, on the other hand, are apprehended as they are introduced, or not apprehended at all. This difficulty proceeds from Crashaw's particular use of symbol.¹⁷⁹

The metaphysical conceit, as a philosophical device, occurs as it links together two opposites. These " . . . must be such that they can enter into a solid union, and, at the same time maintain their separate and warring identity" ¹⁸⁰ This connection is often apparent to the reader through the visualization of the images that are the elements of the conceit. A reader unfamiliar with the properties of the metaphysical conceit will, nevertheless, recognize the opposition of the elements. For instance, in Donne's "The Relique," one perceives the line, "A bracelet of bright hair about the bone," as an image linking beauty and ugliness, or life and death. The yoking together of opposites is particularly apparent in this image because it may be visualized; however, those who possess a familiarity with Donne's philosophy of union will see in the image a greater depth of meaning than is obvious in the surface opposition. Much the same case may be made regarding the imagery of Crashaw.

Crashaw's doctrinal preoccupation is often centered

¹⁷⁹Lea, op. cit., p. 403.

¹⁸⁰James Smith, op. cit., p. 234.

in the Incarnation with its portrayal of the relationship of divinity to humanity. He often implies this union in images representing sensualism and spirituality. One facet of this mixture is evident in his use of color. His typical red-white color dichotomy is symbolic of the purity of the soul (whiteness or clarity) tainted by sin (redness), but the symbol also may be used in regard to the humanity of Christ.¹⁸¹

One may consider two epigrams as representative of these two forms of the red-white, human-divine symbolism. The red of the wine in the following epigram indicates, in the first line, Christ's taking of human form:

To our Lord, upon the Water made Wine

Thou water turn'st to wine, fair friend of life;
Thy foe, to cross the sweet arts of Thy reign,
Distils from thence the tears of wrath and strife,
And so turns wine to water back again.¹⁸²

In these lines, the symbol becomes many-leveled. Consequently, as an interpretation of the humanity of Christ, the epigram may be read as follows: Christ (clarity) becomes man (redness) so that he may be a fair friend of life. This human nature, through the intercession of the devil, is distilled into the tears (colorless) of wrath and strife, through Christ's Passion and Death. It is through

¹⁸¹Williams, op. cit., p. 35.

¹⁸²Quoted in Turnbull, op. cit., p. 22.

the act of His death (red) that repentent purity (colorless) is re-established; thus, the human nature of Christ becomes, again, a divine nature. However, the aspect of tainted humanity is also evident in this epigram. Once again, the first line represents the Incarnation, but the emphasis of the symbol changes at this point. The wine, which now represents Christ (because of His miraculous changing of the nature of the liquid) is distilled back into the homely substance of water, which, as tears, is tainted by its mortality. Within these two interpretations, the image is semantically involved in the best traditions of metaphysical wit. Since the interpretations involve the substitution of one symbol for another, one must be aware of the nature of the images within Crashaw's particular symbolic system. Through this awareness of the symbolic attributes of water and wine, the reader, by substituting the abstract equivalents of the symbols, comes to an awareness of the dogma of the Incarnation.

One notes, again, the multi-leveled interpretation in a second epigram treating the tainted-pure conceit. Here, the Magdalene's tears and hair are the vehicles through which the conceit functions; in terms of the earlier mentioned color symbolism, one may see that the tear is colorless, while the Magdalene is often portrayed in traditional art as red-haired.

She began to wash His Feet with Tears
and wipe them with the Hairs of her Head.

Her eyes' flood licks His feet's fair stain,
Her hair's flame licks up that again.
This flame thus quench'd hath brighter beams,
This flood thus stained fairer streams.¹⁸³

The opposites involved in the conceit are those of water and fire, a favorite conjunction in Crashaw's poetry.

Once again, the figures indicate the purification of man (who possesses a gross nature) by Christ's taking of the human form. Human nature, on the one hand, is purified by its subjection to God (the act of the washing); in the Incarnational interpretation, the human condition is purified by its connection with the divinity. The conceit moves in the following manner: the tears are "stained" through their bathing of Christ's feet; the hair, by drying the stained tears, shares in the divine nature; through this action, the base elements of human nature (the tears and the hair) are purified through being stained (sharing with the divinity their human nature).

One may observe several elements of the conceit in connection with these two epigrams. For example, their metaphysical purpose, first, is to clarify, allegorically, the dual nature of Christ. In this connection, the natures of the symbols are reversed in their connotations. Thus,

¹⁸³Quoted in ibid., p. 27.

water (although it usually represents purity in Crashaw's symbolism), is seen in the first epigram as an element which must be transformed into an element with a higher nature, wine, through the action of Christ. In the second epigram, the tears become less base because they are stained. Proceeding from a system of traditional symbols (red and white objects or elements), Crashaw, thus, reverses the usual connotations inherent in the symbol. The intellect may perceive this reversal only if it is familiar with the traditional value of the images.

This reversal of the value of the images depends upon a convention which Sharp identifies as "metaphysical obscurity." In a conceit designed to conform to this convention, ". . . many of the metaphors have a double gap."¹⁸⁴ This theory of the double gap may be explained as follows: an image possesses certain connotations which carry with them allied images not connected with the original image. Thus, the metaphysical poet could link together opposing images which possessed a connotational value in common. The most obvious result of such a leap in the progression of the imagery was a compression of thought which added to the intellectual appeal of the conceit.

Since most conceits take the form of a mathematical

¹⁸⁴Sharp, "Some Light on Metaphysical Obscurity and Roughness," p. 503.

proposition,¹⁸⁵ one may explain the double gap in these terms. Within a conceit, as in any metaphorical statement, two figures or elements are to be compared.¹⁸⁶ A simple form of the conceit may be merely an extended metaphorical statement, in which Figure A is shown to be equal in some way to Figure B; the reason for the equality is indicated within the body of the statement. For example, tears may be compared to gems, since both possess clarity. An extended form of this type of conceit often establishes the text and underlying symbolism for an entire poem. In such an extended case, one may find various qualities of the two compared objects to be congruent. If such a proposition is carried a step further, Figure A is compared to Figure B indirectly rather than directly. The comparison is affected by means of the association of both terms with an intermediate term, stated within the poem. Both Figure A and Figure B may be compared to this third term, since both figures share some common quality with it. Thus, the sun may be compared to the effects of grace, since both allow the growth of an object. In the case of the sun, an object such as vegetation is affected, while the soul is made to grow by grace. Both figures are united by the quality that

¹⁸⁵W. B. Smith, op. cit., p. 266.

¹⁸⁶Lea, op. cit., p. 405.

allows each to stimulate growth. Such a comparison may be equated with the form of a syllogism.

Crashaw's conceits, however, make use of a contracted form of this type of syllogistic arrangement; according to Lea, such a form, the "conceit of contraction," is peculiarly Crashaw's own and is apparent even in his frequent use of compound epithets.¹⁸⁷ Within the contracted conceit, image patterns are formed in the manner of the truncated syllogism, the enthymeme. In this pattern, Figures A and B are compared to an intermediate term, as in the syllogistic conceit, but the middle term is left unstated. The pattern of the contracted conceit may be illustrated graphically in the following manner: $A = [x] = B$, since both possess the connotation $[x]$ in common.

The most important variation in this form, as it is compared to the syllogistic conceit, is in its omission of the common connotation. The reader is forced to complete the intellectual pattern, supplying the missing connotation; thus, his intellect is stimulated to a greater extent than it would be if the poet had made the association apparent. Unfortunately, in the case of some of Crashaw's more difficult conceits, he has " . . . contracted the thought which

¹⁸⁷Loc. cit.

in itself is conceited until it is barely intelligible."¹⁸⁸

In most of these cases, the reader's difficulty lies in his interpretation of Crashaw's esoteric symbolism. When Bennett objects to the conceit which states that the angel's song "Tasts of this Breakfast all day long," such a case is apparent;¹⁸⁹ the reference to the Holy Eucharist, the common connotation, is omitted from the text. In Crashaw's works, such conceits show " . . . the metaphysical tendency to heap up earlier conceptions and to express rapidly the essence of what earlier would have been several metaphors."¹⁹⁰ A contracted conceit would produce two results which Crashaw desired in his poems: first, it would serve to intellectualize the conceit, thus stimulating the mind to a recognition of abstract relationships;¹⁹¹ secondly, it uses the intuitive element of the intellect, producing an effect of poetic ecstasy, a state which Crashaw deemed necessary to the contemplation of spiritual truth.¹⁹²

The emblematic conceit, the basis of Crashaw's poetic method, occurs when Crashaw uses emblem symbolism as the

¹⁸⁸Ibid., p. 403.

¹⁸⁹Bennett, op. cit., p. 102.

¹⁹⁰Sharp, "Observations on Metaphysical Imagery," p. 475.

¹⁹¹Ibid., p. 476.

¹⁹²Wallerstein, op. cit., p. 49.

source for the images in a contracted conceit. In the majority of these cases, the elements to be compared are figures representing a metaphysical field of investigation, including pairs of opposites such as Unity and Separateness, the Nature of God and the Nature of Man, Sin and Purity, Humanity and Divinity, and other pairs describing the paradoxical conjunction of the physical and the spiritual.¹⁹³ Such questions are truly "metaphysical," as they investigate areas "beyond physics."¹⁹⁴ Thus, Crashaw shares the philosophical purpose of Donne, Vaughan, Marvell, and other members of the metaphysical school: the intellectual investigation of the nature of the paradoxical world. In fact, Crashaw's poetry fits well inside the area of the following definition:

. . . metaphysical poetry is poetry in which the emotional or intuitive element is subjected to a highly intellectual consideration that usually emphasizes rational relationships This poetry assumes that the poet and his readers share an interest in certain abstract systems of thought, particularly the conception of the interlocking relationship between the physical and supersensible through a system of correspondences.¹⁹⁵

Crashaw reached his mature metaphysical style, then, through his study and use of the symbolism inherent in emblematicism.

¹⁹³James Smith, op. cit., p. 235.

¹⁹⁴W. B. Smith, op. cit., p. 262.

¹⁹⁵Duncan, op. cit., pp. 26-27.

In turn, he applied his knowledge to the particular rhetorical conventions of the conceit. His mature style allowed him to include in his poetry both the sensual image and the intellectual movement of the conceit.

One may summarize the development of Crashaw's use of the emblematic conceit in six steps. With these six steps, Crashaw was able to include in his particular style both his own ecstatic temperament and the universally held criterion of witty expression:

(1) Crashaw's poetic development led him to display a certain type of "wit": the imagery involved in the conceit. Through this popular and intellectual convention, he sought to display his religious philosophy in terms both acceptable and understandable to his contemporaries.

(2) The conceit, with its "metaphysical gap," demands a set of sensuous associations by which Crashaw embodies an abstraction through an esoteric set of symbols, allowing the reader to be caught up in the abstraction without losing the sense of the physical image. Such a method, relying upon the visualization of symbolic elements, contracted and refined, appealed greatly to three facets of Crashaw's personality: i. e., his High Church leanings, producing in him an affinity with the Roman Catholic religious symbol; his intellectual background, including his study of a formal poetic system at Cambridge, one of the

universities whose influence inspired many seventeenth-century poets;¹⁹⁶ and his association with other aspiring metaphysical poets.

(3) The conceit differs from the simple sensuous metaphor in its contracted form, by which it develops the correspondences between two unlike concepts, associating both concepts with a third unnamed object. In effect, a "contracted conceit" may be patterned in the form of a truncated syllogism, or enthymeme. The "emblematic conceit" is a particular kind of the contracted conceit and is characteristic of Crashaw.

(4) The emblem book, popular during this period, includes a set of relationships, pictured and explained in verse, useful in the construction of a conceit. Because of his interest in the artistic representation of religious doctrine, Crashaw was particularly attracted to the methods used in various devotional books containing emblems, namely, traditional pictorial and poetical symbols of significance in allegorical explanations of dogma. These symbols, although they were being gradually replaced during the Puritan dominance in the early seventeenth century, nevertheless were understood, almost intuitively, by the poets of the Elizabethan and Jacobean ages.

¹⁹⁶"Seventeenth Century Verse," The Times Literary Supplement, November 1, 1934, p. 741.

(5) Mystical writings, which represent spiritual abstractions in sensuous terms, provide another source of ready-made relationships to the poet. The works of Teresa of Avila, in particular, prompted Crashaw to learn the Spanish language so that he could read the original writings. Teresa uses pictorial and metaphorical imagery to explain various points of mystical philosophy, for, she admits, the technical language of mysticism is most difficult to understand. Since Teresa's metaphorical language includes both traditional and original symbolism, her works serve as important adjuncts to the emblem books in Crashaw's study of symbolic value.

(6) Finally, Crashaw uses a combination of these two sources in order to establish a body of relationships from which he builds his system of esoteric symbolism and develops his emblematic conceits.

CHAPTER IV
RICHARD CRASHAW'S EMBLEMATIC PRESENTATION
OF SAINT TERESA

As Crashaw developed and refined the contracted emblematic conceit, he used it to implement the metaphysical elements in his poetry. This poetic device allowed him to express both his own personality and his own ecstatic and mystical view of theological abstractions. Since the advantages of the emblematic conceit, however, reach beyond the obvious traditional purposes of allegory in poetry and instruction, they tend to present Crashaw as a man of religious conviction who was, nevertheless, at all times aware of his nature as a man. If this dichotomy of basic influences shaped Donne, the premier poet of the metaphysical school, so, too, did it assert itself upon Crashaw, the " . . . last martyr for the poetical heresy of the conceit."¹⁹⁷ Since the lives, purposes, and the religious experiences of Donne and Crashaw diverged, however, so did their modes of expression. Donne, in much of his religious poetry, reached his desired equal mixture of humanity and spirituality, as the amazing "logic" evident in some of the Holy Sonnets shows. It is in this logical integration that

¹⁹⁷Lea, op. cit., p. 406.

Donne seems to the modern reader most metaphysical.

Crashaw, on the other hand, appears as a divided man: as both poet, and saint, as Cowley indicated. The poet-saint identities are apparent at all times in Crashaw's poetry. This oxymoronic dichotomy may be the reason Crashaw's poetry is often termed exclusively Baroque rather than described as a mixture of both the grotesque and the intellectual. A combination of spirituality and sensuality is certainly of some use to the poet who concentrates upon the nature of man in relationship to the nature of God. Crashaw's style of writing, with its use of the emblematic conceit, seems appropriate, therefore, in light of the facts of Crashaw's biography.

However, one cannot attempt to explain adequately the reason for Crashaw's dualistic tendencies; he must, instead, limit himself to the significance of these trends in his poetic works. These tendencies are particularly evident in the emblematic conceits contained in "A Hymn to the Name and Honor of the Admirable Sainte Teresa," "An Apologie for the Fore-going Hymne," and "The Flaming Heart." These three poems are usually considered to be Crashaw's most successful attempts at the lyric,¹⁹⁸ and, indeed, they are frequently cited as the most noteworthy examples of the English

¹⁹⁸Bennett, op. cit., pp. 106-107.

interest in Teresa's works.¹⁹⁹ Most useful in a consideration of these poems is an investigation of the emblematic conceit within the three works. The movement of the images which form the conceits emphasizes the metaphysical character of the poems. In addition, one notes a progression in the use of the images from "Hymn," the earliest of the three poems, to "The Flaming Heart," the latest of the works. As an example of Crashaw's use of the emblematic conceit, these works provide one with an opportunity to investigate that device more fully than would be possible in a single poem.

A HYMN TO THE NAME AND HONOR OF THE ADMIRABLE SAINTE TERESA

This first of the Saint Teresa poems is the most intricately conceited, although not necessarily the most representative of Crashaw's metaphysical style. In its overall structure, the poem sets up a series of contrasts. In the first, which is an element of the poem from its beginning to its end, youth is contrasted with maturity, a common theme in emblematic literature. For instance, it occurs several times, in various representations, in Guillaume de

¹⁹⁹Peers, Saint Teresa of Jesus and other Essays, pp. 88-89.

la Perriere's Le Théâtre des Bons Engins.²⁰⁰ This contrast is Crashaw's basis for the representation of Teresa as a child, and, in its turn, leads him to present the chronology of the saint's life, from her childhood to her death, with an indication of the spiritual growth of the soul at each stage of maturity. As would be expected from this chronological arrangement, the imagery used to figure spiritual accomplishment changes in the course of the poem from an emphasis upon objects which are of interest to a child to those which become the rewards of an adult. In effect, this change in images allows Crashaw to introduce a second contrast, involving matters attractive to the spiritually immature soul and those of value to the soul in the late stages of spiritual development.

A third contrast involves the implications of the concepts of death and life as they are realized, again, within the spheres of maturity and youth. One should note that, in order to reinforce this contrast, Crashaw concentrates upon the youthful feelings of the saint or upon her situation after death, rather than dwelling upon her spiritual life between these two periods. What mention there is made of her life as an adult, rather than as a child or as a

²⁰⁰Emblems XII and LXVIII provide examples of the use of this subject, for instance.

saint, is indicated in the terms usually associated with death. Within these contrasting levels of meaning, however, the poem makes use of a good bit of word play concerning youth and age and the motives of each group.

Crashaw also utilizes certain technical conventions to reinforce the emblematic style in "Hymn." As a comparison of the 1646 and the 1652 versions of the poem shows, he apparently set up a system of capitalization in order that certain emblematic elements could be emphasized in the later version. These two versions of the poem are presented in parallel text in Appendix B, pp. 152-160, to show changes affecting the emblematic quality of these poems. In general, words capitalized in the later version of this poem indicate abstractions which could be presented as characterized or personified figures in an emblem. In fact, two levels of characterization are apparent in this version of "Hymn." Words which appear completely in upper-case letters seem to form a group distinct from those words which are merely capitalized.

One notes that a beginning of such a system is, however, in evidence in the 1646 version. In this text, some words which refer to a specific type of character or action are capitalized. For instance, the word indicating any of the divine persons is capitalized, although there appears to be some inconsistency in this practice.

With few exceptions, Crashaw's system of capitalization is a definite scheme designed to emphasize certain elements within the poem rather than chance application of printing methods. In general, the system as it appears in the later version uses a word printed completely in the upper case for a major term or character in the conceit that contains such a word. Thus, the word, lord, may appear, at times, in upper case; at other times, it may be merely capitalized; while, in still others, it is printed completely in the lower case. Elements which are normally capitalized rather than appearing as completely upper-case renderings may be considered as subsidiary elements or characters involved in the conceit, elements which are used in much the same manner as are those identifying signs found in the emblem to indicate the nature of the main figure. However, this system is not completely consistent; at times, words intimately involved in the conceit are not so emphasized; while, at other times, seemingly unimportant elements are so stressed. This later system of emphasis, then, allows the emblematicism within the imagery to be more fully realized.

A warning must be issued concerning Crashaw's use of the figures in an emblem, however, for, as a poet, he is not bound by the conventions of the device. In other words, he is free to work with additional images suggested by the elements of the emblem. These additional images provide, in

many cases, the linking elements used to provide the movement of the conceits, both within the clusters of images which form the conceit and between one conceit and another.

To clarify this connotational method, one notes that the images used in the development of the conceits within "Hymn" may be divided into blocks of images for the purpose of analysis. Within the following study of "Hymn," therefore, the figures within the blocks of images, first, will be discussed, with the emphasis placed upon the pictorial, or emblematic, devices apparent within each block. In practice, a section of discussion of these image blocks will include the analysis of a number of these blocks—usually two—so that the connective connotations may be made apparent. The discussion will concern, in the greatest part, the 1652 version of the poem.

"Hymn," in proper rhetorical style, begins with a thesis statement: "LOue, thou art Absolute sole lord/ Of LIFE & DEATH." Since Love, here, is directly addressed, personification of that abstraction is apparent from the very beginning of the poem. The first eleven lines of the poem, which indicate the direction the poem will take, form Image Block A, which includes the beginning of the proof of the thesis. The purpose of the poem is indicated in the second line: "To proue the word [that Love is the lord]," and this feat is to be accomplished, in formal style, by an

appeal to evidence, namely, to the life of Teresa. At first, however, evidence is taken from soldiers who have achieved the crown of martyrdom by means of their strong armes.

The characterization of Love as a lord allows the connection of the thesis with the appeal to the evidence of the soldiers, for, as lord, Love would be the commander of those who served him. Thus, a military image is introduced in the first line, and the characterization is strengthened by the use of the modifier, Absolute, which would, especially in politically divided England, refer to a king and commander. (It is also noteworthy that Teresa continually refers to Christ as the King or His Majesty.) The first pictorial or emblematic image occurs in the description of the Souldiers, who are called Great and tall,/ Ripe Men of Martyrdom. The action indicated in the accompanying picture shows the soldiers reaching for crowns With strong armes, and, as an additional image, speaking lowd into the face of death. The words involved in the description in Block A are masculine, tending to violence. The reader obtains a mental picture of warring veterans gaining their object by force of strength; indeed, the phrase, "strong-arm tactics," represents the image in Block A. The imagery then returns to the link between the soldiers and the lord in the final pictorial image in this section: the soldiers'

spatious Bosomes spread a throne/ for LOVE at larg to fill.

The throne becomes the symbol of royalty, a concrete object which has been gained by the triumphs of the soldiers and by their claims of possession made in Their Great LORD'S glorious name.

The seizure of a throne implies the possession of a place of residence for the monarch, especially when one considers that the throne is spread upon the Bosomes of the soldiers—the nestling image, as has been indicated, is involved with breast and with shelter. This implication provides the link with the next image block (11. 12-14), and contrasts the childhood image with the virile figures used in Block A. Seat (1. 12) is linked in this manner with throne, and mansion is a repetition of the shelter image. Mild contrasts with strong, and milky provides an additional link with Bosomes and a contrast with lusty. The use of the word, mansion, is appropriate since Teresa's The Interior Castle is known in Spanish by an alternative title: The Mansions.²⁰¹ In this work, the King, Christ, is pictured as enthroned in the most secret of a series of seven "mansions," corresponding to the "heart of hearts."

With the introduction of the subject of childhood, Crashaw obtains another set of connotations with which to

²⁰¹Peers, The Complete Works, II, 187.

form his conceits. Image Block C (ll. 15-18) provides a contrast to Block A, with lisp corresponding on this level to Speak lowd, thereby forming a link with the previous image blocks. Martyr (l. 16) is connected with Ripe Men of Martyrdom, and shame in this same line, contrasts with the triumph of the soldiers, reinforcing the value of the state of martyrdom in the eyes of the child. Shame, in turn, serves as a connection with the next emblematic image: Life playing (gambling), with breath as the stakes, although, if that commodity were spent, it could buy a brave death (ll. 17-18). Certainly, such a squandering of the stuff of life would be considered shameful by a child who possessed the same qualities of courage which Teresa shows in her autobiographical account of her decision to proselytize the Moors.

The next section of the poem forms a summary rather than an image block. There are, however, several apparent connections between the ideas expressed in this section and in those image blocks which precede it. For example, know, vnderstood, and why are inherently connected with the word, learn't in Block C, while shed blood and DY recall the martial imagery already introduced.

These last terms lead into the imagery apparent in Block E, which constitutes another emblematic or pictorial presentation. The first two lines provide the connection

between Blocks D and E, through their common use of the figure of blood. The concepts of age and maturity, in their related corrolaries of greatness and smallness, are reinforced by the image of the sword's blush, carrying a connotation of shame at its small accomplishment (as well as red-white color implications), for, if the object of its action were larger—one of the ripe men of martyrdom—, there would be no need of a mere blush. The verb itself produces the pictorial quality of the image.

The next two lines in Image Block E enlarge upon the small-great contrast, especially through the inclusion of the word, dare. Crashaw next proveeds to a connected contrast, that of strength and weakness. The statement, How much lesse strong is DEATH then LOVE, is, again, capable of an emblematic visualization; it calls to mind the frequent use of the scales as the sign of the measurement of value. The emblematic interpretation is strengthened by the placement of heart, death, and love in upper case; pictorially, the emblem would present the relative weight of a heart as contrasted with the weight of death or the weight of love. The use of to proue in the third line of Image Block E reinforces this emblematic presentation, since it could be taken to signify "to make certain by means of a test of value." The process of balancing as a meaning for proue, however, would take on added significance from the

connection of prove with the concept of the attainment of knowledge present in the preceding emblem blocks.

Image Block F continues the contrast of the small-large value judgment from the preceding cluster of figures, strengthening the impression created by the emblem of the scale with words emphasizing either smallness or bigness and contributing to the continuation of the image through the use of pose, a verb associated with weight or balance. The figure in this case makes use of the same device, the scales, but now balances maturity against fears, with the further provision that youth may possess either a fearless or a timid quality. As Crashaw weighs the qualities within the conceit, he introduces a summary statement containing two aphoristic statements linking together the images which have been used or implied in all of his previous image blocks: LOVE knowes no nonage, nor the MIND; and 'Tis LOVE, not YEARES or LIMBS that can/ Make the Martyr, or the man. Once again, the emphasis falls upon the abstractions previously personified.

Since the summary statement ending Image Block F effectively breaks the string of imagery which Crashaw has used in his previous conceits, he is now free to build new image pictures, limited only by the necessity of establishing a connection between the previous emblematic elements and those to be used in his new image blocks. In

Image Block G, he utilizes the same personified abstraction with which he closed his summary statement, building his new emblem around the figure of Love. This particular block is the first involved in the next stage of the chronological development of the poem. Here, the saint is taken from her milky state of early childhood to the more adventurous, and more mature, age of social awakening. Crashaw hints at the picture of the saint as a young woman in his imagery in this section of the poem.

The emblem picture introduced in this section is that of Love's awakening the heart of the young woman; sexual awakening by the heavenly bridegroom is delicately introduced, this being the first use of a kind of symbolism that will become major in the remainder of the poem. The use of this imagery is appropriate at this stage of the poem since Teresa discusses her awareness of human relationships between men and women early in the Life, stating that she developed social attachments prior to her entrance into the convent. The touch of love upon the heart of the saint signifies this state of awareness. The imagery changes at this time from that of blood, which Crashaw had used as a contrast to the milky soul of the child, to that of flame. Other connections with the previous image blocks are also evident. The words, brave and dare, recall the military images used early in the poem, while beats and heaves are

connected both with the sexual connotations inspired by the emblem picture and with the feares/ Man trembles at.

As the image of flame is introduced, so also is its contrast, thirst, which Crashaw strengthens by his use of cold deaths, and makes even more obvious by his statement acknowledging Teresa's desire for drink: Good reason. For she breathes All fire. Since this breath issues from the area of the breast, Crashaw's use of that word in the following line is suggestive; it, moreover, brings with it his use of breast as a connotative synonym for home. In this manner, the final two lines of Image Block G, those indicating the lack of any assuagement for the thirsts to dy within the confines of the home or within a MOTHER'S kisses, utilize the connotations of sexual awakening and nestling.

In Image Block H (ll. 43-46), Crashaw provides a further summary statement, thus breaking the chain of images of awakening, which are only introduced at this time and have their full development later in the course of the poem. Crashaw hints at another new emblem picture in this section, as he introduces in the 1652 text a play upon words which serves to link this summary statement with the emblem picture immediately following. After employing the image of home to form the link with MOTHER in the final line of Block G, he introduces the pun by changing the spelling of the word travell (1646) to trauail (1652). The significance of the

change, of course, is that travail indicates both hardship and effort, such as would be apparent in a trade or vocation as well as in the course of a journey. One may note a further implication built upon the word, travail: in Biblical use, this word may signify "to labor, as in giving birth," and such a usage would tend to provide a connection with the images of sexual awakening which were apparent in Image Block G. As it is in this section that Crashaw prepares the reader for the story of Teresa's "journey" to the Moors—indeed, he indicates her state of mind at this time in the last two lines of this image block—this use of travail indicates the introduction of a certain type of emblematic image in the next section: a reference to a trade or business venture. Image Block I (11. 47-56) incorporates, therefore, images connected with trade and business.

In fact, the word, trade, is used in the first line of Image Block I, indicating the direction which the imagery will take in this section. If travail is taken to be indicative of work, as the change in spelling would lead one to believe, a connection is immediately evident, even prior to the introduction of additional imagistic words linking this image block to a number of the preceding figurative sections. The most important implication involved in this play upon words is not, however, its use as a connective of single ideas or images, but its accumulative implication of

these connotations within the span of one word. By using this word, Crashaw develops a highly contracted poetic idiom and achieves a studied spontaneity that is, in reality, due to the reader's subconscious associations of one key word with a great number of images.

The figures used in Image Block I may be considered emblematic in that they would be included in a pictorial representation of the acts of buying, selling, and trading. With this mercantile image, Crashaw injects into this section another contrast of great interest to the metaphysical mind: namely, that of the relative values of life and death. Vnualued and dearest (ll. 47-49) are introduced to emphasize the merits of Teresa's wish to sacrifice her life. The use of Diadem in conjunction with vnualued recalls the triumphant Crownes won by the old soldiers at the beginning of the poem, thus indicating that Teresa wishes to merit the glory of martyrdom and stressing that such a wish is of great importance in view of the fact that it is made by a child.

The emblematic picture indicated in this section represents the saint displaying for sale or trade her own life (her dearest Breath,/ With CHRIST'S Name in't) for the vnualued Diadem of martyrdom. The verbs, especially, carry out the mercantile association: trade, offers, change—which may be understood to mean exchange—, bargain and give.

The last four lines of Image Block I represent Crashaw's change in the direction of his imagery; a specific verbal catalyst does not, however, seem apparent, although such a word would seem necessary to the shifting of the image from mercantilism to teaching. A case could be made for the acceptance of the word, give, as the verbal catalyst, especially as it is used in conjunction with an upper-case element, with GOD used as the object of the verb. Crashaw's adoption of this rather indefinite verb as the image catalyst, nevertheless, would involve the theory that teaching is the giving of knowledge. This view may be strengthened by the use of deny in the following line, since a tenet may be denied in favor of another dogma: she'll teach them how to DY. In view of the elements emphasized in this sentence, this explanation, while necessitating some obvious stretching of logic, seems tenable in light of the lack of any more concrete evidence of a catalytic term.

The final lines in Block I present, once again, a pictorial rendition of an emblematic quality; here, the saint is pictured as sowing among the pagans the blood of Christ, or her own blood. The use of the word, sown, is intriguing in light of its associational quality. Crashaw obviously had in mind the parable of the sower and the seeds, with the seed being the word of God. Since Teresa literally could not have been scattering Her LORD'S Blood,

although she could have left her own with the Moors, the Divine Blood is connected, through the agency of the use of sown, with the Gospel. In turn, such an obviously instructional work as the Bible would be connected with the use of teach in the previous lines of this section.

The next section, Image Block J, provides another summary through its use of contrasting forms of reward. Since Teresa has set her mind to the winning of the crown of martyrdom, Crashaw describes a set of rewards more typical of childhood—pleasures, sports, & ioyes—in order to emphasize the Quixotic quality of Teresa's planned journey. These childish pleasures, which Teresa has not previously esteemed, cannot be the rewards for the trauail which she is determined to undergo. This section effectively sets up a tension within the system of values that has been emphasized throughout the poem to this point; here, Crashaw implies the spiritual struggle of the nestling preparing to leave the security of the nest, forsaking MOTHER'S armes or FATHER'S knee as well as house and home. A necessary hesitancy is also implied, in order that the childish gesture of the saint may be seen as indicative of her spiritual detachment. It is this note of hesitancy which allows the decisive line, SHE'S for the Moores, & MARTYRDOM, to be introduced with such a shock of recognition. The cadence of this section is infectuous; it recalls a childhood rhyme or a

nursery jingle. Having structured the sections preceding this point to emphasize the value of martyrdom, Crashaw inserts this last aspect of childish adventure to provide a direct contrast with his next set of images, the subject of which is not home or family, but rather spiritual betrothal.

This subject, alluded to in Crashaw's previous images, is now fully introduced in Image Block K (11. 65-68), and serves as a section of transition in the course of the imagery. The terms of affection which Crashaw now uses are immediately linked through their contrasting natures with those childish pleasures mentioned in the immediately preceding section. In addition, the precipitous quality of the line marking Teresa's decision is made to work in this group of images by his use of such terms as fast, swift vowes, and Calls thee back. A typical metaphysical turn of wit is also evident in this section. The saint is in the process of leaving to seek her lord, while he, who is allowing his sweetheart her last chance to "make believe," waits for her at home and must call her back in order to allow her to find him. The final line in the section provides an intimation of the course of the development of the bridal image, in that the saint is asked T'embrace a milder MARTYRDOM. In this statement, Crashaw suggests the physical element of Teresa's spiritual union with Christ, symbolized in all three Teresa poems by the flaming dart.

Crashaw uses the connotations of martyrdom, the last word in Image Block K, to suggest the images in the next conceit (ll. 69-78). The imagery, once again, returns to military implements, with the additional suggestion that the value of the direct route to martyrdom—symbolized by the soldier—is not to be Teresa's destiny. The image is that of a base hand burglarizing a cabinet. Crashaw may have had in mind at this point the emblematic concept of the soul as a bird. He does use this image at other places in his works. If this idea were in the poet's mind, one sees that the imagery would once again connect breast with bird, although this connection would omit the intermediate mention of nest. In this connection, THOU art love's victime (l. 75) refers to the sacrificial dove, an offering which would have been familiar to Crashaw as a typical emblem symbolizing the virgin birth, since the dove was offered in the purification ceremony in Jewish rite.²⁰² In addition, when the sacrifice is seen in connection with birth and fruition, the implications of the sexual act present within the last two lines of this section is immediately apparent.

The next section (ll. 79-96) is Crashaw's longest sustained conceit, containing five separate images which interlock to present an illustration of the milder MARTYRDOM.

²⁰²Williams, op. cit., p. 108.

In this section, the flaming dart is first introduced into Crashaw's poetry in connection with Teresa. The figure of the piercing weapon has been present from the start in "Hymn," when it was introduced as the blushing sword. The analogy between the two weapons is suggestive: both are metallic objects; they share the connection with the color red; each pierces; each is, in practice, the instrument of a type of martyrdom. The sexual connotations of the dart allow it to be used in connection with the heavenly bridegroom, as Crashaw indicates in his references to the holy spouse and also to The fair'st & first-born sons of fire/ Blest SERAPHIM. These servants of the divine spouse are further characterized as loue's souldiers, who exercise their archerie in what seems to be a reference to the classical god of love.

Since the dart also partakes of the nature of flame, Crashaw refers in this section to the identification of Christ with the sun. This conceit involves another example of Crashaw's contracted usage in that the shape of the dart is analogous to that of a pen—a figure which may be suggested by the word, stroke (l. 80); just as the dart is dipped into the blood of the saint, the pen—the implied analogous instrument—is also dipped in flame, i. e., the sun. With the introduction of the sun image, Crashaw makes available to himself a multitude of possible emblematic

representations. He chooses to use the representation of the sun's beating down upon the faces of people below, who share in the nature of the sun, because those dependent upon that heavenly body for light and heat take color from its rays. The sun, then, becomes analogous to the beneficent bridegroom, in whose graces the saint is to find everlasting smiles. This conceit leads, in its turn, to that which characterizes the Seraphim as sons of fire.

Following the section introducing the symbol of the flaming dart, Crashaw injects a passage which is didactic rather than imagistic, repeating the feelings of Teresa as she enters into the state of spiritual union. Within this block (ll. 97-104), the basic elements of Crashaw's imagery are composed of words connected with pain and joy, or with love and death. Oxymoronic in character, it is dependent for its tone upon the relationship between opposing substantives and modifiers attached to those concepts to which they would be more conventionally opposed. For instance, Crashaw speaks of sweet & subtle PAIN, or of intolerable IOYES. Within these oxymoronic representations, Crashaw reverts again to a veiled description of the marital relationship between Teresa and her heavenly bridegroom. The images used by the poet are reminiscent of those Teresa employs in her discussion of spiritual union. Crashaw's conjunction of the senses of physical wounding and erotic

emotion has been noted in critical works analysing his use of imagery,²⁰³ although these conjunctions are also present in Teresa's works, as she, too, speaks of the joy she takes from the pain of longing for Christ her spouse. Crashaw further develops the idea of joy in death (ll. 103-104) in a manner extremely reminiscent of many of Teresa's poems. In one of these, indeed, she uses a similar thought as its refrain:

I live, yet no true life I know,
And, living thus expectantly,
I die because I do not die.²⁰⁴

This particular poem is replete with imagery which would not be foreign in Crashaw's poetry. For instance, Teresa's phrase, My heart I gave Him for His throne, has an analogous recurrence in Crashaw's whose spacious Bosomes spread a throne/ For LOVE at larg to fill in "Hymn."

Two stanzas in another of Teresa's poems further illustrate her conception of the relationship of the soul and the heavenly spouse. The imagery in these stanzas is also echoed in Crashaw's Saint Teresa poems:

Teach me, if Thou wilt, to pray;
If Thou wilt not, make me dry.
Give me love abundantly
Or unfruitful let me stay.
Sov'reign Master, I obey.

²⁰³Bennett, op. cit., p. 94.

²⁰⁴St. Teresa, Poems, I (Peers, Complete Works, III, 277-279).

Peace I find not save with Thee:
 What wilt Thou have done with me?

Waste or fruitful land be mine,
 Tabor's joy or Calvary's Cross.
 Job be I, with pain and loss,
 John, and on Thy breast recline.
 Sterile stock or fruitful vine.
 As Thou wilt'st it, may I be:
 What wilt Thou have done with me?²⁰⁵

Although such imagery could have become known to Crashaw from numerous mystical sources, the similarities of phrasing (in the light of Crashaw's admitted reading of the works of Teresa) seem to be more than coincidental.

The imagery in the previous examples of both the marital and the martial conceits is once again used in Image Block O (11. 105-112), in which Crashaw continues the development of the theme of life in death through the symbolism of the dart. A typical image is the pictorial representation of the wound's kissing the weapon which has wounded it. Within the context of the themes of joy in pain and renewal in death, Crashaw introduces another favorite emblematic image, the phoenix. Two pictorial implications are used; the first refers to the legendary capability of the phoenix to heal itself by an effusion of aromatic balsom from its own wounds, while the second

²⁰⁵St. Teresa, Poems, 11 (Peers, Complete Works, III, 279-281).

reference reflects the legend of the bird's self-immolation.²⁰⁶ While the legendary creature is not mentioned within the conceit, the emblematic pictures of the life of the phoenix are clearly implied. The words, Balsom, soft lump of incense, and perfuming clouds, refer to the spicy nest associated in legend with the phoenix. With the introduction of these connotations, Crashaw makes use of an additional emblematic concept, one which is present in a number of pictures in the Middle Ages and in the Renaissance: the indication of death by the passing of the soul from the mouth in the form of a sigh. Figuratively, then, this passage marks the death of Teresa.

Following the completion of the saint's earthly life within the imagery of the poem, Crashaw's figures represent the triumph of the saint and her entry into heaven. In Image Block P (ll. 113-123), he places the emphasis upon celestial imagery. This section once again begins with an introductory statement indicating the direction the imagery will take: Thy selfe shall feel thine own full ioyes/ And hold them fast for euer. The imagery will, thus, be concerned with two types of figures: those indicating the consummation of the spiritual marriage and those concerning the rewards which mark the triumph of the saint-warrior.

²⁰⁶Williams, op. cit., p. 107.

One may note that the figures indicating these two concepts are integrated, however, since the bridegroom is also the king who will reward his servant. The situation implied in this integration is analogous to that of the lord and the handmaiden which is the controlling theme of the "Song of Songs," known in the Catholic version of the Bible as the "Canticle of Canticles." (Teresa's works, one notes, include a group of meditations using the text of the Biblical canticle as the basis for the spiritual exercises.) The image of the handmaiden, indeed, makes its appearance in this section, for Teresa is introduced into the first ranks of the court of Mary, The MOON of maiden starrs, [her] white/ MISTRESSE. Since, in the Biblical stories, the handmaiden of the queen was often loved by her son, this image is appropriate to the theme of heavenly love. In addition, the next four lines, forming Image Block Q, are understood to be figures of the " . . . consummation of her martyrdom . . . in terms of consummated love."²⁰⁷

A further indication of the role of Mary in the arrangement and consummation of the spiritual union is provided in Image Block R (11. 128-131). Mary again appears as the mistress of souls, but, as the moon, she also shares in the burning qualities which are possessed by Christ in his

²⁰⁷Bennett, op. cit., p. 107.

representation as the sun.²⁰⁸ These images echo those previously used in Crashaw's introduction of the sun as the symbol for Christ; since Mary has been figured as the moon, a sharing of these qualities would be both appropriate and scientifically correct. Mary's eyes, therefore, are described as Those second Smiles of Heau'n, which dart/ Her mild rayes through thy melting heart! The imagery is an exact parallel of the figures presenting Christ as the sun; the figure of the melting heart has its analogy in the presentation of the heart of the saint as the lump of incense; the fact that the imagery used in this case involves reflected light rather than the full intensity of the sun presents Mary in her role as mediatrix for her son.

Since Mary is indicated as the source of reflected light, Crashaw opens Image Block S (ll. 132-136) with a reference to Angels, previously characterized as the sons of fire. That Crashaw was speaking of Seraphim in this connection is indicated by the phrase, thy old freinds, used to indicate the relationship of these servants of the lord to Teresa. Having indicated the prior acquaintance of the saint with the angels, Crashaw is led to introduce other former intimates, Teresa's good WORKES which waited for [her], at the door. One notes that the introduction of the

²⁰⁸Williams, op. cit., pp. 66-67.

personified WORKES is important to the scheme of the remainder of the poem, since it is used to tie together the aspects of the heavenly spouse and the lord's rewarding of his handmaiden.

As was apparent in the early portion of the poem, Crashaw uses the crown or garland symbol to indicate the reward which the lord bestows. In Image Block T (ll. 137-139), his image picture indicates the good works weaving a constellation/ Of CROWNS, with which the KING thy spouse/ Shall build vp thy triumphant browes. This conceit involves the dressing of the soul in fine clothing, the reward of the king to his soldier who has returned safe to the royal residence. The celestial aspect of the imagery is not neglected, however, since the garland is woven in the form of a constellation.

The adornment of the soul forms the picture linking the preceding sections of imagery with Image Block U (ll. 140-149). In this section, each abstract concept which was a part of Teresa's mild martyrdom adds its portion of the spiritual apparel which is Teresa's reward. One notes in this connection that Teresa, in her own works, admits she was extremely fond of beautiful things, especially of jeweled articles of clothing.²⁰⁹ Crashaw seems to

²⁰⁹Hamilton, op. cit., p. 23.

acknowledge this fact in his following conceit:

TEARES shall take comfort, & turn gemms
And WRONGS repent to Diademms.
Eu'n thy DEATHS shall liue; & new
Dresse the soul that erst they slew.

Since the gift-giving king is also a warrior lord, bright scarres are also in evidence as the rewards of faithful service in the LAMB'S warres.

The conceit involving the clothing of the warrior carries over into Image Block V (11. 150-160), but an additional concept is now introduced. In this section, Teresa's WORKES are presented as feeding the souls of those on earth, but they also shall cloth [Teresa's] there. With the mention of Teresa's books, however, Crashaw adds a further conceit, involving the idea of the needs of man: food, clothing, and fire. He introduces another emblematic picture at this point: hard Hearts—the reference is to the flint—striking fire upon the saint's writings. He further develops the conceit by the inclusion of the mention of the valuable qualities of fire, that illuminates and warms and that may be seen as an additional decoration: Whose light shall live bright, in thy face/ By glory, in our hearts by grace.

Crashaw has previously used the concept of illumination in connection with a large body of persons, as in his conceit involving the sun's beating down upon the upturned faces of souls. Once again, he uses this connection to link

the flaming heart with the conceit showing Thousands of crownd soules, [thronging] to bee/ Themselves thy crowne. Since Teresa has inspired them to win the crown for themselves, Crashaw calls them sons of thy vowes and, again, uses them to establish a connection with thy soueraign spouse/ [Who] Made fruitfull thy fair soul.

The two major symbols of this portion of the poem, namely, the clothing of the soul and the consummation of the marriage to the heavenly bridegroom, are integrated in the imagery used in Image Block W (11. 166-172), as the spouse himself makes a gift of clothing to his bride. The shining souls of the sons of her vows are not, however, omitted from the pictorial figure, as they are presented as themselves the decoration of That thy rich zone/ Sparkling with the sacred flames/ Of thousand soules, which the king presents to his rosy loue. Teresa's influence in their spiritual life is acknowledged in the lines, Thy bright/ Life brought them first to kisse the light/ That kindled them to starrs. This statement also presents an example of the connection of the various celestial images in this portion of the poem.

The final sections of the poem are involved with a repetition of the two major symbols, as Teresa's soul follows the lamb, her lord, treading in his incandescent footsteps upon the path of light. The triumphal march is implied in the figure, as is the traditional recessional

following the wedding rite. The final section of the poem, composed of the last two lines, is a restatement of an idea presented in another of Teresa's poems:

And if perchance thou knowest not
Whither to go in quest of Me,
Go not abroad My face to see,
Roaming about from spot to spot,
For thou must seek for Me in thee.²¹⁰

In essence, the structure of "Hymn" is indicated in this Teresan stanza. The effective integration of the emblematic devices implied by the imagery into the fabric of the text is essential to a thorough understanding of the poem. Because Crashaw was able to make use of familiar symbols, which were, at the same time, shrouded in obscurity, his connotations carried by each image provide an effective metaphysical movement within each separate conceit and between the groups of conceits.

AN APOLOGIE FOR THE FORE-GOING HYMN

Crashaw's use of the emblematic conceit in "Hymn" is repeated in "Apologie," although the complexity of the image movement apparent in the figures in "Hymn" is now modified by the shorter length of the second poem. As would be expected from the title of this poem, "Hymn" and "Apologie" are linked and share the element of common imagery. From

²¹⁰St. Teresa, Poems, VIII (Peers, Complete Works, III, 287-288).

those images used in "Hymn," the one of most importance in "Apologie" is the conceit of the heart's striking fire through the reading of Teresa's works. The image of flame, indeed, is the first Crashaw employs in "Apologie"; there is an additional qualifying image in connection with this figure, however, when Crashaw represents Teresa as a Fair floud of holy fires, thus introducing the liquid symbol which he will use in contrast to the flame imagery. An example of the metaphysical turn is apparent in this first image, since Crashaw indicates that the fire he obtained from Teresa's works has been transfused into her name through the agency of his poem that honors her.

This statement allows Crashaw to describe his poem in honor of the saint as a weak and worthlesse song, since, in the transfusion of the flame, some of the power of the saint's influence would have been lost. The poet returns to the characterization of the saint as flame, identifying the flame as the sun in the next line where she is sett to shine where [her] full day/ Scarse dawnes, a phrase which refers to Crashaw's use of the episode from Teresa's childhood as one of the important elements in "Hymn."

In the next lines, Crashaw presents a defence of his own poem, and particularly of the metaphysical intellect which controls it, stating that the poem was inspired by his understanding of an idea in the saint's works: namely, that

love is eloquence. This statement would be a hopefull maxime for a poet of Crashaw's temperament. He further states that his poem was prompted by the desire that a poem honoring Teresa might be written in English as well as in other tongues, an allusion indicating that certain worthwhile concepts or mysteryes may be contained in writings unknown to his countrymen since they were not translated into English. This idea may be Crashaw's veiled reference to an emblem convention stating that at least part of the "word" (the poem or the title attached to an emblem) should be written in language foreign to the person to whom it was addressed. This stipulation was included in emblem theory so that the ambiguity of the emblem, a facet of the device important to the concept of literary wit, would be protected.²¹¹ Teresa's mystical philosophy, therefore, would not be familiar to many English readers, simply because her works could be read only by those who could read Spanish and who, in addition, could obtain copies in a Puritan-dominated England.

Crashaw introduces a number of topical references at this point, specifically in his implication that anything of Spanish origin in England was apt to be the object of prejudice. (England, in fact, was at war with Spain, or at

²¹¹Wallerstein, op. cit., p. 124.

least was allied more closely with France, during much of Crashaw's lifetime.) This interpretation of the reference is strengthened by Crashaw's statement, Souls are not SPANIARDS. A common argument used by those prejudiced against any race or nationality implies that certain groups of people are inferior in their mental and physical natures. Commonly, this inferiority is said to be manifest in a difference in the bloods of these peoples, and this facet of the argument is alluded to in the next of Crashaw's images, in which Baptism blends all souls into a blood, thereby eradicating any difference of souls within different nations.

This suggestion carries the imagery toward a conceit typical of religious poetry, and one which is especially important within Catholic verse: the Mystical Body of Christ, which identifies the family of God as united into an allegorical body with Christ as its head. This image would be especially relevant to the poem in light of the "blood" image previously employed. Speaking within the context of the ideas presented, then, Crashaw states that the works of a Spanish saint should not be neglected because of political conditions, or even because of personal prejudices. Therefore, since all baptized souls are united in one family, and especially since their bloods are mingled in the Mystical Body, any work which is helpful in the

development of the spiritual life of any soul should be studied, despite the nationality of its author.

Another topical reference follows, apparently concerning a blockade or sanction against Spanish products. Since Teresa's works would come under such a heading, this image may be Crashaw's admission that he obtained the saint's works through an underground supplier, rather than through the channels of free traffique. The reference to policies discriminating against all things Spanish reaches its conclusion in Crashaw's appeal for Peace, sure, with piety, though it come from SPAIN. Crashaw draws together the implications of the figures in the following lines:

What soul so e're, in any language, can
 Speak heau'n like her's is my souls country-man.
 O 'tis not spanish, but 'tis heau'n she speaks!

Here, the lower-case spelling of spanish emphasizes the international character of Teresa's philosophy.

The phrase, lyes in ambush, has an implied relationship with the mysteryes that here ly hidde (l. 12), since both are connected to the subject of the language of the saint's works. The phrase also continues the topical allusion to the conflict between England and Spain, possibly referring to the continuing raids upon Spanish shipping by the navy in a renewal of the privateering practice which

had begun during Elizabeth's reign.²¹² On the other hand, Crashaw may, again, have had in mind the lines from Teresa's own poem beginning "When that sweet Huntsman from above/
First wounded me and left me prone" The next lines exhibit another example of the "breast-nest" compound; this figure appears in a conceit showing the burglarizing of the wondring reader's brest, an allusion to a figure used in "Hymn."

From the figure of the nest, Crashaw characteristically leads into the imagery of birds, in this case referring to little EAGLES & young loues.²¹³ Teresa uses the eagle to represent Christ the spouse,²¹⁴ and the pattern of the figures is similar to those used in the latter part of "Hymn." Crashaw contrasts this "flight" symbol to the lazy dust & things that die, a pair of figures indicating the human condition, since man is formed from dust in the Biblical conceptions.

A major change in imagery occurs at this point in the poem, although the linking of the imagery remains intact. One may discover this connection by interpolating words from the connotations suggested in previous imagery. In this

²¹²Goldwin Smith, A History of England, p. 346.

²¹³Williams, op. cit., pp. 108-109.

²¹⁴St. Teresa, Life, XX (Peers, Complete Works, I, 120).

manner, one may render the transitional line as a statement similar to this following representation: There are enow [souls], whose draughts [This may be a pun upon "flight."]
(as deep as hell) [rather than high]/ Drink vp al SPAIN in sack [as though wine were the only worthy production of the country]. Crashaw selects one of these additional implied figures to form the final extended conceit in "Apologie." Typically, he elaborates upon the most witty of these images and concentrates upon the development of figures involving the strong wine of loue to bring the poem to a conclusion.

The eight lines following the transition show the emblematic influence at work in Crashaw's poetry. Geoffrey Whitney, whose emblem books did much to popularize the convention in England, includes in his Choice of Emblemes a picture of Bacchus, god of the vine (a representation which became so well-known that it was even stitched into tapestry designs).²¹⁵ The god is shown surrounded by the fruit upon the vines; he is beating a drum and playing the pipe. In appearance, the corpulent Bacchus is naked except for a crown of leaves.²¹⁶ Whitney explains the figure in an emblem poem derived from Alciat:

²¹⁵Freeman, op. cit., pp. 94-95.

²¹⁶Green, op. cit., p. 248.

The timelie birthe that SEMELE did beare,
 See here, in time howe monstereous he grewe:
 With drinkeinge muche, and dailie bellie cheare,
 His eies weare dimme, and fierie was his hue:
 His cuppe, still full: his head, with grapes was croun'de:
 Thus time he spent with pipe, and tabret sounde.

Which carpes all those, that loue to much the canne,
 And dothe describe theire personage, and theire guise:
 For like a beaste, this doth transforme a man,
 And makes him speake that moste in secret lies;
 Then, shunne the sorte that bragge of drinking muche,
 Seeke other frendes, and ioyne not handes with suche.²¹⁷

Crashaw evidently had this picture and the emblem poem in mind when he established the imagery in this series of conceits. He opens this section with the phrase, Let my soul swell/ With thee, strong wine of loue, an evident reference to the corpulent Bacchus as represented in Whitney. Here, again, the saint is pledged in Bowles [cf. "canne" in Whitney] full of richer blood then blush of grape/ Was euer guilty of, in an obvious color analogy with the god's "fierie . . . hue." Although Whitney's lines indicate that "like a beaste, [wine] doth transform a man," another possible source for the next lines in "Apologie" has been recognized by Williams as the Renaissance representation of the potion of Circe, one also used to transform men to beasts.²¹⁸ Furthermore, Whitney also presents an emblem dealing with this potion, in which these are the lines

²¹⁷Quoted in ibid., p. 248.

²¹⁸Williams, op. cit., p. 92.

take him out of himself—that is, out of his sensuality—and to lead him away from all earthly things. To others He gives great fervour in His service; to others, good impulses; to others, great charity towards their neighbours; and thus they are so inebriated as not to feel the great trials through which they pass. These words of the Bride, therefore, "He brought me into the cellar", can bear a great many meanings at once, and she may come out from that cellar with immeasurable riches. It would seem that the King desires that there shall be nothing left for Him to give: His will is that she shall drink, and become inebriated with all the wines that are in the storehouse of God. Let her rejoice in those joys; let her marvel at His wonders; let her not fear to lose her life through drinking beyond the capacity of her weak nature; let her die in this paradise of delights. Blessed is the death that brings with it such a life! And this is indeed what it does; for so great are the marvellous things learned by the soul, without its knowing how, that it is beside itself, as the soul itself says in the words: "He set in order charity in me."

. . . The soul is not even sufficiently awake to love, but blessed is the sleep, and happy the inebriation, wherein the Spouse supplies what the soul cannot and bestows on it so marvellous an "order" that, though all the faculties are dead or asleep, love remains alive. The Lord ordains . . . that it shall work, without knowing how, and that so marvellously that, in complete purity, the soul becomes one with the very Lord of love, Who is God. For there is none to disturb it—no senses or faculties, by which I mean the understanding and the memory; nor has the will any part in this.²²¹

This passage from Conceptions establishes the connection of wine with desire for the heavenly bridegroom to be used by Crashaw in his catalogue of the types of wines—also as suggested by this passage—which concludes "Apologie."²²²

²²¹St. Teresa, Conceptions of the Love of God, VI (Peers, Complete Works, II, 390).

²²²Williams, op. cit., p. 94.

One notes that the image of the sexual act which Teresa uses in this passage is consistent with Crashaw's imagery.

The lines which include the description of the types of wine, Wine of youth, life, & the sweet Deaths of loue, and wine/ That can exalt weak EARTH, are themselves reminiscent of other ideas expressed in the same chapter of Conceptions. Teresa continues:

I was wondering just now if there is any kind of difference between will and love. I do not know if this is nonsense, but it seems to me that there is. Love, I think, is an arrow shot by the will, and flying with all the force of which the will is capable, freed from all earthly things and directed towards God alone, so that it must actually strike His Majesty. Once it has pierced God Himself, Who is love, it rebounds, after having won immense benefits, as I shall explain.²²³

In this passage, Teresa employs imagery previously included by Crashaw in the framework of the conceits of "Apologie." For example, the reference to the typical symbolism of the arrow, or dart, suggests that the "immense benefits" spoken of by the saint are involved in the exaltation of weak EARTH, Crashaw's symbol for man.²²⁴ The final lines of the poem are an extension and an amplification of these images. Once again, the poem ends upon the constant note struck by Teresa: namely, that of immortality in the longing for death.

²²³St. Teresa, Conceptions of the Love of God, VI (Peers, Complete Works, II, 392).

²²⁴Williams, op. cit., p. 28.

Teresa's imagery, then, is the major component in the structure of Crashaw's "Apologie." He demonstrates his knowledge of emblem practice, however, both in the allusions to Bacchus and Circe, and in his utilization of the descriptive qualities of the saint's figures. Once again, the reader is aided in his understanding of the theme of the poem by his recognition of these references to emblem literature and to Teresa's pictorial metaphors.

THE FLAMING HEART

This third of Crashaw's Saint Teresa poems, technically, is an emblem poem in itself: it is concerned with the description of a picture containing elements of emblematic symbolism; it is obscure and incomplete without mental reference to that picture presented in the imagery; and it is an esoteric explanation of spiritual precepts through the medium of the images in the picture Crashaw describes and in the verse alluding to it. In addition, "The Flaming Heart" is, of the three poems, the one providing the best example of metaphysical wit in all its implications.

The emblematicism in the poem is first indicated in its complete title: "THE FLAMING HEART VPON THE BOOK AND picture of the seraphicall saint TERESA, (AS SHE IS VSUALLY EX-pressed with a SERAPHIM beside her)." This title implies that Teresa's symbol, the flaming heart, was itself

illustrated upon Teresa's books and in illustrations of the saint. The flaming heart was also an emblematic symbol of Christ, as is indicated in emblem books such as "The Five Wounds of Christ by William Billyng," written, according to its editor, between the years 1400 and 1430.²²⁵ Crashaw, one remembers, uses the emblem in this manner in his illustration for "The Weeper."

The applicability of this symbol to Teresa involves her concept of spiritual union previously explained in connection with the other Teresa poems. As a sign of the union between Christ and his bride Teresa, the saint's heart was pierced to symbolize the possession of her soul by divine love. Teresa describes the episode in her Life:

It pleased the Lord that I should sometimes see the following vision. I would see beside me, on my left hand, an angel in bodily form—a type of vision which I am not in the habit of seeing, except very rarely. Though I often see representations of angels, my visions of them are of the type which I first mentioned [that is, visions perceived by the soul only]. It pleased the Lord that I should see this angel in the following way. He was not tall, but short, and very beautiful, his face so aflame that he appeared to be one of the highest types of angel who seem to be all afire. They must be those who are called cherubim [although commentators upon Teresa's life have indicated she meant, rather, seraphim]: they do not tell me their names but I am well aware that there is a great difference between certain angels and others, and between these and others still, of a kind that I could not possibly explain. In his hands I saw a long golden spear and at the end of the iron tip I seemed to see a

²²⁵Green, op. cit., p. 41.

point of fire. With this he seemed to pierce my heart several times so that it penetrated to my entrails. When he drew it out, I thought he was drawing them out with it and he left me completely afire with a great love for God. 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. It is not bodily pain, but spiritual, though the body has a share in it—indeed, a great share. So sweet are the colloquies of love which pass between the soul and God that if anyone thinks I am lying I beseech God, in His goodness, to give him the same experience.²²⁶

The pictorial elements indicated in this description have been the source for numerous paintings of the saint, showing the Seraphim piercing her heart. Crashaw undoubtedly had one of these in mind in his conception of the scene in "The Flaming Heart." It is possible, indeed, that he was influenced by such a figure as Giovanni Bernini's altarpiece depicting the saint in ecstasy, housed at Santa Maria della Vittoria in Rome.²²⁷

The metaphysical proposition forming the basis of the poem is indicated in the first twelve lines. Crashaw first objects to the design of the picture in question, since he believes that the painter has transposed the aspects of the figures, giving the Seraphim an aspect of intense ecstasy while depicting the saint as a faint shade. He entreats the

²²⁶St. Teresa, Life, XXIX (Peers, Complete Works, I, 192-193).

²²⁷Everard M. Upjohn, "Baroque Art and Architecture," The Grolier Universal Encyclopedia, II, 543.

reader, therefore, to spell [the picture] wrong to read it right;/ Read HIM for her, & her for him;/ And call the SAINT the SERAPHIM. Within the development of this proposition, he introduces the major symbols used in his other Saint Teresa poems as well as several allusions to the art of design, especially as it is related to the theory of emblem-making.

For instance, he refers to a major symbol of Teresa by portraying the weapon held by the angel as her dart (l. 14). The next four lines refer to the traditional picture of Cupid and Venus, since Crashaw explains that even the yeares & size of him/ Showes this the mother SERAPHIM. In this relationship between the saint and the angel, Teresa is the source of flame since she has been united with the ultimate flame of Love; the angel, therefore, may be said to take his nature from her intensity, much as the god of love was an instrument of his mother's designs.

The next section of the poem enlarges upon Crashaw's criticism of the picture, taking the painter to task for his conception of the roles of the two principles in the design. The line, Had thy cold Pencil kist her PEN, is reminiscent of Car's epigram upon Crashaw's illustrations occurring in the 1652 edition of Carmen Deo Nostro, which alludes to Crashaw's emblematic wit. This reference is the first concerning emblem practice in "The Flaming Heart."

The section following this reference provides a statement referring to emblematic theory and to the complete title of "Hymn." It emphasizes, first, Crashaw's notion that Teresa showed in her life more courage than is traditionally ascribed to a woman. The emblem reference is involved with the same traditional role of the woman. In the emblem book, the feminine figure is usually subordinate to the man's. Quite often, the woman takes the role of the temptress—Circe, for instance—or is the object of man's desire—and, therefore, is represented as coy and fickle, in the typical Petrarchan manner.²²⁸ Crashaw indicates that the painter is wrong in mocking with female FROST loue's manly flame, through his continuation of the traditional characterization of the woman.

Crashaw further develops the discussion of emblematic method in lines that indicate his understanding of the convention by which characters were personified by adjunct symbols surrounding the human form. This statement begins with the line, Thou wouldst on her haue heap't vp all/ That could be found SERAPHICALL, since symbols indicating the angelic character more properly are inherent to the nature of the saint. These emblematic symbols are indicated in the next portion of the poem:

²²⁸Greta Dexter, Introduction to Guillaume de la Perriere: Le Théâtre des Bons Engins, p. ix.

What e're this youth of fire weares fair,
 Rosy fingers, radiant hair,
 Glowing cheek, & glistering wings,
 All those fair & flagrant things,
 But before all, that fiery DART
 Had fill'd the Hand of this great HEART.

One must recall, at this point, that Crashaw indicates the major symbols in an emblematic representation by placing the words naming these symbols in the upper case; the dart and the heart, then, are the major symbols used to indicate Teresa, while those static symbols of the angel are secondary to the symbolic scheme.

Another emblematic method is indicated in three lines following this discussion. These lines allude to the clothing of specific emblem characters in traditional apparel. Crashaw indicates his knowledge of the characteristic dress by correcting the painter: Since HIS the blushes be, & her's the fires,/ Resume & rectify thy rude design;/ Vndresse thy Seraphim into MINE. In keeping with his statement that the artist has mixed the design, Crashaw directs the painter to Giue HIM the vail, giue her the dart. In this way, the Seraphim may couer/ The Red cheeks of a riualld louer.

This characterization of the angel involves Crashaw's knowledge of the hierarchical order of angels. Teresa's treatment of the episode involving the piercing of her heart indicates that she, too, recognized the classification of angels, a major point in medieval thinking that involved,

specifically, the Chain of Being and the ordering of the heavens.²²⁹ This connection is manifest in Christian Neo-Platonism still held by those in the seventeenth century who allowed much of the traditional theories of the universe. The role of the angels in the ordering of heaven was accepted, for instance, by Aquinas, and Crashaw's assent to this system of cosmology is implicit in his poetry.²³⁰ One recognizes in this theory nine classes of angels, divided into three main orders, and " . . . arranged in a definitive order according to their natural capacity to receive the undivided divine essence."²³¹ The highest of the nine classes is usually held to be the Seraphim, who are so afire with the divine love that they burn with its incandescence.²³² Crashaw's idea of Teresa's seraphical nature involves not only the intensity of her love for God, but also the theory that the highest order of angels (the Seraphim, the Cherubim, and the Thrones) was contemplative and rarely was involved in the doings of men.²³³ Teresa, too, led the contemplative life, although, as a foundress,

²²⁹Tillyard, op. cit., pp. 39-41.

²³⁰Williams, op. cit., p. 130.

²³¹Tillyard, op. cit., p. 41.

²³²Williams, op. cit., p. 115.

²³³Tillyard, op. cit., p. 41.

she also had occasional contact with persons outside the cloister. Therefore, she shares the seraphic nature; if God had, indeed, sent to her one of these higher classes of angels—whether a Cherub or a Seraph is merely academic—she clearly received preferential treatment. In this case, the Seraph would have cause for jealousy.

The angel's jealousy would not be possible, however, according to the implications of the nature of angels set forth in the Neo-Platonic theory. According to Dionysius the Areopagite, in On the Heavenly Hierarchy, the angels, who have perfect knowledge of their own natures and are content with what they can assimilate of the divine essence, will not envy those who belong to a higher order.²³⁴ Crashaw, in this case, indulges in a whimsical interpretation of this theory in order to place an emphasis upon the high favor accorded Saint Teresa. One should note that the blush upon the angel's face is allied through implication to the blush of the sword as it is presented in "Hymn."

The direct cause of the jealousy, as indicated by Crashaw, is that Teresa is the source of Nests of new Seraphims here below. These new Seraphs would burn with fervor, because they have been kindled . . . to starrs by the intense influence of Teresa. One must note that such an

²³⁴Loc. cit.

interpretation is symbolized by Crashaw's attribution of the dart as a symbol of Teresa's influence. Once again, the reference applies to the passage in Conceptions which characterizes the love of the saint as an arrow which shares in the divine love so that it may be a beneficial instrument to others. Her darts, then, refer to the literary productions of the saint, since these are the instruments by which the saint transfers her own intense love of God to those adopting her religious philosophy. Since the dart is a symbol of this intensity as well, she may be said to share her own seraphic nature with those who read her works, and to send, therefore, A SERAPHIM at euery shott.

With this direct introduction of the military image, Crashaw, again, reiterates the type of figures he has used in "Hymn." Magazins, for instance, contributes to the metaphysical movement within "The Flaming Heart," since its introduction has been hinted at early in the poem by the reference to Teresa's happy fire-works; since the magazine is the place where ammunition is stored, these figures connect the first and the last portions of the poem.

Through the medium of the imagery used to this point in the poem, the roles of the saint and the angel have been reversed, as Crashaw intended them to be. Teresa, in effect, is now the agressor in the action represented in the picture. By implication, then, the dart, according to the logic of

the figures, should be given to the saint. Since the angel, on the other hand, appears upon a lower scale in light of this same reasoning, the veil would be more proper to his subordinate role.

Within the resolution of the logical implications, however, Crashaw allows the angel the objects which surround him, since, in emblematic practice, all's præscription. Within a prescribed representation, and bound by the traditional symbols of the emblematic practice, he bestows upon the angel his Bright things, since they are now shared, by implication, with the saint. All the angel's possessions, even the radiant dart, are, after all, inherent in a single element of the figure: the flaming heart of Teresa.

The reasoning which leads to this conclusion may be summarized as follows: since love (the dart, according to the Conceptions) partakes of the nature of God (the flame), the dart will, by setting the heart afire, join the heart to God. The heart shares, therefore, the significance of both dart and flame. The symbol of the heart is, thus, the only figure necessary to indicate Teresa's relationship both to God (as the passive receiver of His love), and to her followers (as the aggressor who implants the flame into their hearts through her works). Accordingly, the wound is as noble a weapon as is the dart, and Crashaw concludes that Loue's passiuës are his actiu'st part.

The next section of the poem takes the form of an apostrophe to the flaming heart, which is the æquall poise of loue's both parts, since it is both receiver and actor. Crashaw indicates, again, that Teresa's works flame out from her books in all tongues, and the heart carries on its activities, both passive and participating, through the medium of her books. By reading these, the soul may share the saint's experiences and form one of a crowd of loues & MARTYRDOMES; the reference ties this poem to the crowd symbolism in "Hymn."

The final portion of "The Flaming Heart" uses a repetition of symbols occurring in all three poems to convey the religious abstractions which have been presented through concrete figures. Crashaw links this digest of symbols to the proposition he has "proved" in a figure appropriate to the form of the remainder of the poem, namely, the focusing of light rays by a "burning glass":

Vpon this carcasse of a hard, cold, hart,
 Let all thy scatter'd shafts of light, that play
 Among the leaues of thy larg Books of day,
 Combin'd against this BREST at once break in
 And take away from me my self & sin

In effect, the conceit integrates two different figures, namely, the focusing of the rays of light by Teresa's books (the medium by which Teresa's light is gathered), and the symbolic piercing of the heart of the reader of these books, a figure utilizing the image of the robber's breaking into a

part of the person's nature. Crashaw has included this figure, in slightly different forms, in the two previous poems. Through this conceit, he indicates the form of the rest of the poem, inferring that the figures to be used are those implied in the conceit of the glass. One may perceive, therefore, the following implied symbols in the remainder of the poem:

O thou vndanted daughter of desires!
 By all thy dower of LIGHTS & FIRES;
 By all the eagle in thee, all the dove;
 By all thy liues & deaths of love;
 By thy larg draughts of intellectuall day,
 By thy thirsts of loue more large then they;
 By all thy brim-fill'd Bowles of feirce desire
 By thy last Morning's draught of liquid fire;
 By the full kingdome of that finall kisse
 That seiz'd thy parting Soul, & seal'd thee his;
 By all the heau'ns thou hast in him
 (Fair sister of the SERAPHIM)
 By all of HIM we haue in THEE;
 Leaue nothing of my SELF in me.

The pattern of this final reiteration of the symbolic elements reveals that the figures interlock, sharing a

common factor, at least by connotation. Each of these figures utilizes either an emblematic symbol or a character represented in emblem literature, and since the contracted form of the lines is made possible by the shared implications of the figures as they are arranged, the section indicates Crashaw's emblematic tendency.

Because of this arrangement of symbols into a summary, Crashaw makes apparent in this section his method of integrating figures traditionally used to indicate either Teresa or a soul in a spiritual state comparable to Teresa's. "The Flaming Heart," begun as an exercise in metaphysical logic, ends as an invocation that, in itself, is an intellectually controlled metaphysical statement. Crashaw achieves in this poem a depth of implication representing his own style at its best.

One notes that Crashaw's specific technique, using implication to achieve the integration of traditional elements of symbolism into metaphysical intellectual patterns, allows a complex and intellectual introduction of philosophical and theological thought. He consistently employs this pictorial system in other religious poems, utilizing similar image patterns based upon emblem symbols. The reader who is conscious of these image clusters observes that they are major elements in any of Crashaw's conceits, and this knowledge leads one to use the implications

inherent in his imagery to reach an understanding of the theological tenets he espouses. In addition, as the reader discovers emblem methods in Crashaw's poetry, he may also observe the pictorial technique in the works of other metaphysical poets. By adding to his knowledge of this conventional symbolism, one is able to put proper emphasis upon the place of the renovated Petrarchan conceit in the pattern of seventeenth-century metaphysical wit. Crashaw's poetry, therefore, may be used as a vehicle leading the reader to a deeper investigation of metaphysical methods.

Crashaw, therefore, contributed to the metaphysical style because he realized the importance of discovering a method whereby the richness and emotive qualities of sensual description could be combined with the nuances and intellectual stimulation of a formal and controlled style. He found this integration in his use of the emblematic conceit. His employment of pictorial and traditional symbolism satisfied Crashaw the artist and Crashaw the priest, while his use of a typical metaphysical conciseness and obscurity appealed to Crashaw the student and the epigrammatist. In his combination of two poetic impulses, he also appeals to those who appreciate variety of texture and intensity of feeling.

While Crashaw's characteristic use of symbol must be followed closely and investigated through a reading of many

of his works, one making such a search is rewarded by a knowledge of traits shared by many of the metaphysical poets. Therefore, a study of the textual intricacies of Crashaw's verse may serve as a beginning of the solution to the problem of metaphysical ambiguity. As one realizes that a poet who seems to allow his emotions to overrule his judgment follows instead a complex pattern, he concludes that Crashaw's poetry is very much in the tradition of wit common to those poets who followed Donne in forming a new style during the seventeenth century.

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APPENDICES

APPENDIX A

SOME EMBLEMATIC SOURCES FOR CRASHAW'S CONCEITS

This appendix contains some examples of emblematic symbols allied to those used in Crashaw's poems honoring Saint Teresa. Only those emblems which provide major symbolic images used in these poems have been included; Crashaw, one remembers, evidently had additional emblems in mind in his construction of the symbolic systems in other poems. The emblems included in this discussion, therefore, provide only a sampling of the material Crashaw could have used in the development of his imagery. From this digest, the student of Crashaw's works may discover, nevertheless, the nature of the types of symbolic usage Crashaw developed from the elements of the emblem book.

Scales Used to Measure Value

The pictorial representation of the scales used to measure the comparative value of symbolized concepts recurs throughout emblem literature. For example, Emblem X in Perriere's Le Théâtre des Bons Engins shows a scale weighing riches against a devoted heart.²³⁵ Emblem XIII in the same work shows the balancing of true friendship against

²³⁵Perriere, Le Théâtre des Bons Engins, p. 31.

false.²³⁶ Christopher Harvey's Schola Chordis contains at least two emblems (XX and XXV) which show a virtue being measured against the weight of a heart.²³⁷ In these presentations, the heart usually represents the state of the virtue of a man, while the element balanced against the heart represents an abstraction of virtue or vice. The significance of the emblems, in general, is that a man's good name is dependent upon those things which he holds dear.

The Flaming Heart

Harvey's Schola Chordis reproduces an emblem showing a heart burnt on a sacrificial altar.²³⁸ A French devotional emblem book, Le Cœur Devot, presents an emblem showing the heart " . . . enflamed with the love of Jesus [which] shines al with light and flames."²³⁹ According to Wither's A Collection of Emblems, " . . . true love is symbolized by hands clasping above a flaming heart."²⁴⁰ These examples indicate that ardor, both Christian and secular, is represented by a heart in flames. When this emblematic

²³⁶Ibid., p. 39.

²³⁷Freeman, op. cit., pp. 135, 166.

²³⁸Ibid., p. 135.

²³⁹Ibid., p. 178.

²⁴⁰Ibid., p. 145.

presentation is added to the significance of the flaming heart in Teresa's works, Crashaw's meaning for the symbol is evident.

Other Images Involving the Heart

The Little Gidding Concordance, designed for use in meditation by the residents of Little Gidding, presents an example of Christ enthroned in the heart.²⁴¹ The Schola Chordis uses an emblematic picture of a heart ploughed and sowed with the good seed, representing the Gospel.²⁴² A well-designed plate in Whitney's Choice of Emblems shows " . . . a winged cherub blowing a heart with bellows."²⁴³ It is clear from these representations that the heart signified the seat of emotion and of good impulses. The use of the heart in the Concordance and in the Schola Chordis is close to images used in Crashaw's Teresa poems.

Mary Identified with the Moon

The Partheneia Sacra presents a section of emblems using the moon as a sign of the Virgin.²⁴⁴ This sign has an

²⁴¹Ibid., p. 166.

²⁴²Ibid., p. 135.

²⁴³Ibid., p. 95.

²⁴⁴Ibid., pp. 183-184, 190-191.

analogous use in classical works, in which the moon is identified with Diana, another type of the virgin queen.

Another section of Partheneia Sacra presents a star as the sign of the Virgin.²⁴⁵

Christ as the Bridegroom

The source for this figure is, in a strict sense, religious art rather than emblematicism; examples of the figure, therefore, usually depict this concept in terms showing Christ symbolically rather than in a recognizable personification. Devotional books, however, would include such drawings as "Christian Love presenting the soul to Christ," from Vænius' Amoris Divina Emblemata, mentioned in the text of the present study.²⁴⁶ Teresa's works abound, of course, with references to the divine spouse; the source for such a presentation is, as has been mentioned, the "Song of Songs." In addition, devotional pictures such as that of Christ at the well mentioned by Teresa in the Life, would be a source for the pictorial representation of Christ as the Lover of the Soul.

²⁴⁵Ibid., p. 186.

²⁴⁶Green, op. cit., p. 32.

The Phoenix

There are numerous examples of the phoenix in emblem literature. An exceptional use of the symbol, and one which would have been of particular significance to Crashaw, occurs in Henry Hawkins' Parthenos (1633), in praise of the Virgin. The picture shows a phoenix with two hearts transfixed by an arrow—or dart—held by a hand issuing from a cloud. The verse explains the emblem's meaning:

Behold, how Death aymes with his mortal dart,
And wounds a Phoenix with a twin-like hart.
These are the harts of Jesus and his Mother
So linkt in one, that one without the other
Is not entire. They (sure) each others smart
Must needs sustaine, though two, yet as one hart.
One Virgin-Mother, Phenix of her kind,
And we her Sonne without a father find.
The Sonne's and Mothers paines in one are mixt,
His side, a Launce, her soule a Sword transfixt.
Two harts in one, one Phenix loue contriues;
One wound in two, and two in one reuiues.²⁴⁷

Eagles and Doves

This figure is Biblical in origin. An example of the emblematic use of the symbol is apparent in the Emblemes of Alciatus, Emblem XXXIII:

'As I [the eagle] all other birds excell in might—
So doth Aristom, Lords, in strength and witt.
Let fearful Doves on cowards' tombs take rest—
We Eagles stoute to stoute men give a crest.²⁴⁸

²⁴⁷Quoted in ibid., p. 384.

²⁴⁸Quoted in ibid., p. 101.

Wine

As has been indicated in Chapter IV, Whitney's Choice of Emblems offers two emblems apparently used by Crashaw in "Apologie." The first of these shows Bacchus swollen with wine, and the second represents Circe's potion turning men to beasts.²⁴⁹

Life from Death

Even thy deaths shall live from "Hymn" may have reminded Crashaw of such emblems as "Ex Maximo Minimum" from Whitney's Choice of Emblems, showing a skull with vegetation growing from it.²⁵⁰ Crashaw's conceit reverses the moral, however.

Breast and Nest

Whitney uses a verse in his Choice of Emblems which includes the lines, "The swallowe yet, whoe did suspect no harme,/ Hir Image likes, and hatch'd uppon her breste."²⁵¹ The picture shows Medea murdering her son; the irony of

²⁴⁹Ibid., pp. 248-250.

²⁵⁰Ibid., p. 337.

²⁵¹Quoted in ibid., p. 190.

conceiving of the place of protection as the place of death
has a distinctly Baroque twist.

APPENDIX B

A PARALLEL PRESENTATION OF TWO VERSIONS OF "HYMN"

This paralleling of the texts of "Hymn," showing the revisions Crashaw made between 1646 and the time of his death, emphasizes his development of a system of capitalization underlining his emblematic techniques. One recalls that those words given a completely upper-case rendering present the major elements in the emblematic conceit, while those merely capitalized indicate subsidiary figures.

1646 Text

LOve thou art absolute, sole
 Lord
 Of life and death—to prove
 the word,
 Wee need to goe to none of
 all
 Those thy old souldiers,
 stout and tall
 Ripe and full growne, that
 could reach downe,
 With strong armes their
 triumphant crowne:
 Such as could with lusty
 breath,
 Speake lowd unto the face
 of death
 Their great Lords glorious
 name, to none
 Of those whose large breasts
 built a throne
 For love their Lord,
 glorious and great,
 Weell see him take a
 private seat,
 And make his mansion in the
 milde
 And milky soule of a soft
 childe.
 Scarce had shee learnt
 to lisp a name
 Of Martyr, yet shee
 thinkes it shame
 Life should so long play
 with that breath,
 Which spent can buy so
 brave a death.
 Shee never undertooke to
 know,
 What death with love should
 have to doe
 Nor hath shee ere yet
 understood
 Why to show love shee should
 shed blood,

1652 Text

LOue, thou art Absolute sole
 lord
 Of LIFE & DEATH. To proue
 the word,
 Wee'll now appeal to none of
 all
 Those thy old Souldiers,
 Great & tall,
 Ripe Men of Martyrdom, that
 could reach down
 With strong armes, their
 triumphant crown;
 Such as could with lusty
 breath
 Speak lowd into the face
 of death
 Their Great LORD'S glorious
 name, to none
 Of those whose spatious Bosomes
 spread a throne
 For LOVE at larg to fill; spare
 blood & sweat
 And see him take a
 priuate seat,
 Making his mansion in the
 mild
 And milky soul of a soft
 child.
 Scarce has she learn't
 to lisp the name
 Of Martyr; yet she
 thinks it shame
 Life should so long play
 with that breath
 Which spent can buy so
 braue a death.
 She neuer vndertook to
 know
 What death with loue should
 haue to doe;
 Nor has she e're yet
 vnderstood
 Why to show loue, she should
 shed blood

Yet though shee cannot tell
 you why,
 Shee can love and shee can
 dye.
 Scarce had shee blood enough,
 to make
 A guilty sword blush for her
 sake;
 Yet has shee a heart dares
 hope to prove,
 How much lesse strong is
 death then love.
 Bee love but there, let
 poore sixe yeares,
 Bee posed with the maturest
 feares
 Man trembles at, wee
 straight shall find
 Love knowes no nonage, nor
 the mind.
 Tis love, not yeares or
 Limbes that can
 Make the martyr or the man.
 Love toucht her heart,
 and loe it beats
 High, and burnes with
 such brave heats:
 Such thirsts to dye, as
 dare drinke up,
 A thousand cold deaths
 in one cup.
 Good reason for shee
 breaths all fire,
 Her weake breast heaves
 with strong desire,
 Of what shee may with
 fruitlesse wishes
 Seeke for, amongst her
 mothers kisses.
 Since tis not to bee had at
 home,
 Sheel travell to a
 martyrdome.
 No home for her confesses
 shee,
 But where shee may A martyr
 bee.
 Sheel to the Moores, and
 trade with them,

Yet though she cannot tell
 you why,
 She can LOVE, & she can
 DY.
 Scarce has she Blood enough
 to make
 A guilty sword blush for her
 sake;
 Yet has she'a HEART dares
 hope to proue
 How much lesse strong is
 DEATH then LOVE.
 Be loue but there; let
 poor six yeares
 Be pos'd with the maturest
 Feares
 Man trembles at, you
 straight shall find
 LOVE knowes no nonage, nor
 the MIND.
 'Tis LOVE, not YEARES or
 LIMBS that can
 Make the Martyr, or the man.
 LOVE touch't her HEART,
 & lo it beates
 High, & burnes with
 such braue heates;
 Such thirsts to dy, as
 dares drink vp,
 A thousand cold deaths
 in one cup.
 Good reason. For she
 breathes All fire.
 Her weake brest heaves
 with strong desire
 Of what she may with
 fruitles wishes
 Seek for amongst her
 MOTHER'S kisses.
 Since 'tis not to be had at
 home
 She'll trauail to a
 Martyrdom.
 No home for hers confesses
 she
 But where she may a Martyr
 be.
 Sh'el to the Moores; And
 trade with them,

For this unvalued Diadem.
 Shee offers them her
 dearest breath,
 With Christs name int
 in change for death.
 Sheel bargain with them,
 and will give
 Them God, and teach them
 how to live
 In him, or if they this
 denye,
 For him sheel teach them
 how to dye.
 So shall shee leave
 amongst them sowne,
 Her Lords blood, or at
 lest her owne.
 Farewell then all the
 world, adeiu,
 Teresa is no more for you;
 Farewell all pleasures,
 sports and joyes,
 Never till now esteemed
 toyes.
 Farewell what ever deare
 may bee,
 Mothers armes, or fathers
 knee.
 Farewell house, and farwell
 home:
 Shees for the Moores and
 Martyrdome.
 Sweet not so fast. Loe
 thy faire spouse,
 Whom thou seek'st with
 so swift vowes
 Calls thee back, and
 bids thee come,
 T'embrace a milder
 Martyrdome.
 Blest powers forbid thy
 tender life,
 Should bleed upon a
 barbarous knife.
 Or some base hand have
 power to race,
 Thy Breasts chast cabinet;
 and uncase
 A soule kept there so sweet.

For this vnualed Diadem.
 She'll offer them her
 dearest Breath,
 With CHRIST'S Name in't,
 in change for death.
 She'll bargain with them;
 & will giue
 Them GOD; teach them
 how to liue
 In him: or, if they this
 deny,
 For him she'll teach them
 how to DY.
 So shall she leaue
 amongst them sown
 Her LORD'S Blood, or at
 lest her own.
 FAREWEL then, all the
 world! Adieu.
 TERESA is no more for you.
 Farewell, all pleasures,
 sports, & ioyes,
 (Neuer till now esteemed
 toyes)
 Farewell what ever deare
 may bee,
 MOTHER'S armes or FATHER'S
 knee
 Farewell house, & farewell
 home!
 SHE'S for the Moores, &
 MARTYRDOM.
 SWEET, not so fast! lo
 thy fair Spouse
 Whom thou seekst with
 so swift vowes,
 Calls thee back, &
 bids thee come
 T'embrace a milder
 MARTYRDOM.
 Blest powres forbid, Thy
 tender life
 Should bleed vpon a
 barborous knife;
 Or some base hand haue
 power to race
 Thy Brest's chast cabinet,
 & vncase
 A soul kept there so sweet,

O no,
 Wise heaven will never have
 it so.
 Thou art Loves victim, and
 must dye
 A death more misticall and
 high.
 Into Loves hand thou shalt
 let fall,
 A still surviving funerall.
 His is the dart must
 make the death
 Whose stroake shall taste
 thy hallowed breath;
 A dart thrice dipt in
 that rich flame,
 Which writes thy spowes
 radiant name
 Vpon the roofe of heaven
 where ay
 It shines, and with a
 soveraigne ray,
 Beats bright upon the
 burning faces
 Of soules, which in that
 names sweet graces,
 Find everlasting smiles. So
 rare,
 So spirituall, pure and
 faire,
 Must be the immortall
 instrument,
 Vpon whose choice point
 shall be spent,
 A life so loved, and that
 there bee
 Fit executioners for thee,
 The fairest, and the first
 borne sons of fire,
 Blest Seraphims shall leave
 their quire,
 And turne Loves souldiers,
 upon thee,
 To exercise their Archerie.
 O how oft shalt thou
 complaine
 Of a sweet and subtile
 paine?
 Of intollerable joyes?

o no;
 Wise heaun will neuer haue
 it so
 THOV art love's victime; &
 must dy
 A death more mysticall &
 high.
 Into loue's armes thou shalt
 let fall
 A still-suruiuing funerall.
 His is the DART must
 make the DEATH
 Whose stroke shall tast
 thy hallow'd breath;
 A Dart thrice dip't in
 that rich flame
 Which writes thy spouse's
 radiant Name
 Vpon the roof of Beau'n;
 where ay
 It shines, & with a
 soueraign ray
 Beates bright vpon the
 burning faces
 Of soules which in that
 name's sweet graces
 Find euerlasting smiles. So
 rare,
 So spirituall, pure, &
 fair
 Must be th'immortall
 instrument
 Vpon whose choice point
 shall be spent
 A life so lou'd; And that
 there be
 Fitt executioners for Thee,
 The fair'st & first-born
 sons of fire
 Blest SERAPHIM, shall leaue
 their quire
 And turn loue's souldiers,
 vpon THEE
 To exercise their archerie.
 O how oft shalt thou
 complain
 Of a sweet & subtile
 PAIN.
 Of intolerable IOYES;

Of a death in which who
 dyes
 Loves his death, and dyes
 againe,
 And would for ever so be
 slaine!
 And lives and dyes, and
 knowes not why
 To live, but that he
 still may dy.
 How kindly will thy gentle
 heart,
 Kisse the sweetly-killing
 dart,
 And close in his embraces
 keep,
 Those delicious wounds that
 weep
 Balsome, to heale themselves
 with _____

thus

When these thy deaths so
 numerous,
 Shall all at last dye into
 one,
 And melt thy soules sweet
 mansion:
 Like a soft lumpe of
 incense, hasted
 By too hot a fire, and
 wasted,
 Into perfuming cloudes.
 So fast
 Shalt thou exhale to heaven
 at last,
 In a dissolving sigh, and
 then
 O what! aske not the
 tongues of men,
 Angells cannot tell,
 suffice,
 Thy selfe shalt feel thine
 owne full joyes.
 And hold them fast for
 ever. There,
 So soone as thou shalt
 first appeare,
 The moone of maiden starres,
 thy white

Of a DEATH, in which who
 dyes
 Loues his death, and dyes
 again.
 And would for euer so be
 slain.
 And liues, & dyes; and
 knowes not why
 To liue, But that he thus may
 neuer leaue 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 themselues
 with. Thus

When These thy DEATHS, so
 numerous,
 Shall all at last dy into
 one,
 And melt thy Soul's sweet
 mansion;
 Like a soft lump of
 incense, hasted
 By too hott a fire, &
 wasted
 Into perfuming clouds,
 so fast
 Shalt thou exhale to Heaun
 at last
 In a resolving SIGH, and
 then
 O what? Ask not the
 Tongues of men.
 Angells cannot tell,
 suffice,
 Thy selfe shall feel thine
 own full ioyes
 And hold them fast for
 euer. There
 So soon as thou shalt
 first appear,
 The MOON of maiden starrs,
 thy white

Mistresse attended by such
 bright
 Soules as thy shining selfe,
 shall come,
 And in her first rankes
 make thee roome.
 Where mongst her snowy
 family,
 Immortall wellcomes wait
 on thee.
 O what delight when shee
 shall stand,
 And teach thy Lipps heaven,
 with her hand,
 On which thou now maist to
 thy wishes,
 Heap up thy consecrated
 kisses.
 What joy shall seize thy
 soule when shee
 Bending her blessed eyes
 on thee
 Those second smiles of
 heaven shall dart,
 Her mild rayes, through thy
 melting heart;
 Angells thy old friends
 there shall greet thee,
 Glad at their owne home
 now to meet thee,
 All thy good workes which
 went before,
 And waited for thee at
 the doore:
 Shall owne thee there:
 and all in one
 Weave a Constellation
 Of Crownes, with which
 the King thy spouse,
 Shall build up thy
 triumphant browes.
 All thy old woes shall now
 smile on thee,
 And thy pains set bright
 upon thee.
 All thy sorrows here shall
 shine,
 And thy sufferings bee
 devine.

MISTRESSE, attended by such
 bright
 Soules as thy shining self,
 shall come
 And in her first rankes
 make thee room;
 Where 'mongst her snowy
 family
 Immortall wellcomes wait
 for thee.
 O what delight, when reueal'd
 LIFE shall stand
 And teach thy lipps heau'n
 with his hand;
 On which thou now maist to
 thy wishes
 Heap vp thy consecrated
 kisses.
 What ioyes shall seize thy
 soul, when she
 Bending her blessed eyes
 on thee
 (Those second Smiles of
 Heau'n) shall dart
 Her mild rayes through thy
 melting heart!
 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 vp thy
 triumphant browes.
 All thy old woes shall now
 smile on thee
 And thy paines sitt bright
 vpon thee
 All thy sorrows here shall
 shine,
 All thy SVFFRINGS be
 diuine.

Teares shall take comfort,
 and turne Gems.
 And wrongs repent to
 diadems.
 Even thy deaths shall live,
 and new
 Dresse the soule, which
 late they slew.
 Thy wounds shall blush to
 such bright scarres,
 As keep account of the
 Lambes warres
 Those rare workes, where
 thou shalt leave writ,
 Loves noble history,
 with witt
 Taught thee by none but
 him, while here
 They feed our soules,
 shall cloath thine
 there.
 Each heavenly word, by
 whose hid flame
 Our hard hearts shall
 strike fire, the same
 Shall flourish on thy
 browes; and bee
 Both fire to us, and
 flame to thee:
 Whose light shall live
 bright, in thy face
 By glory, in our hearts
 by grace.
 Thou shalt looke round about,
 and see
 Thousands of crownd soules,
 throng to bee
 Themselves thy crowne,
 sonnes of thy vows:
 The Virgin births with
 which thy spowse
 Made fruitfull thy faire
 soule; Goe now
 And with them all about
 thee, bow
 To him, put on (heel say)
 put on
 My Rosy Love, that thy rich
 Zone,

TEARES shall take comfort,
 & turn gemms
 And WRONGS repent to
 Diademms.
 Eu'n thy DEATHS shall liue;
 & new
 Dresse the soul that
 erst they slew.
 Thy wounds shall blush to
 such bright scarres
 As keep account of the
 LAMB'S warres.
 Those rare WORKES where
 thou shalt leaue writt,
 Loue's noble history,
 with witt
 Taught thee by none but him,
 while here
 They feed our soules,
 shall cloth THINE
 there.
 Each heaunly word by
 whose hid flame
 Our hard Hearts shall
 strike fire, the same
 Shall flourish on thy
 browes. & be
 Both fire to vs &
 flame to thee;
 Whose light shall liue
 bright in thy FACE
 By glory, in our hearts
 by grace.
 Thou shalt look round about,
 & see
 Thousands of crown'd Soules
 throng to be
 Themselves thy crown.
 Sons of thy vows
 The virgin-births with
 which thy soueraign spouse
 Made fruitfull thy fair
 soul, goe now
 And with them all about
 thee bow
 To Him, put on (hee'll say)
 put on
 (My rosy loue) That thy rich
 zone

Sparkeling with the sacred
 flames,
 Of thousand soules whose
 happy names,
 Heaven keeps upon thy score
 (thy bright
 Life, brought them first to
 kisse the light
 That kindled them to starres,
 and so
 Thou with the Lambe thy
 Lord shall goe.
 And where so e're hee sitts
 his white
 Steps, walke with him those
 wayes of Light.
 Which who in death would
 live to see,
 Must learne in life to dye
 like thee.

Sparkling with the sacred
 flames
 Of thousand soules, whose
 happy names
 Heau'n keeps vpon thy score.
 (Thy bright
 Life brought them first to
 kisse the light
 That kindled them to starrs.)
 and so
 Thou with the LAMB, thy
 lord, shalt goe;
 And whereso'ere he settts
 his white
 Stepps, walk with HIM those
 wayes of light
 Which who in death would
 liue to see,
 Must learn in life to dy
 like thee.