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of Richard Crashaw**

by

**Paul T. Graham**

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# The Mystical and Musical Realism of Richard Crashaw

by

Paul T. Graham \*

## I

Crashaw's use of the emblematic form constitutes one of two links between his poetry and the main issues set forth in *The Spiritual Exercises* of St. Ignatius Loyola and the counter-Reformation. The second link is his use of the musical idiom which, with its result in the "composition of place"<sup>1</sup> and the *claritas* of *haecceitas*<sup>2</sup> (the *illumination* of "thisness"), complements the *quidditas*<sup>3</sup> (the form or "whatness") of the emblem structure. Moreover, Crashaw's dual relationship to *The Spiritual Exercises* also parallels the quality that it in itself embodies, e.g., his poetry represents a reconciliation of *quidditas* to *haecceitas* and the resolution of the age-old conflict between Scotus and Aquinas. Finally, as an analogue to the entire Reformation / counter-Reformation struggle, it accommodates both formalism and allegory.<sup>4</sup> Crashaw's poetry also is a successful example of a synthesis of these two problems in the counter-Reformation. On the one hand, he is related to both Ignatius and Aquinas in his use of the emblematic aesthetic (the ritual of the emblem produces the *quidditas* and *claritas* of Aquinas). On the other hand, since the light produced by form must have an object, he turns to music, and his subsequent use of the musical idiom produces a "Composition of place" similar in many respects to that conceived by Ignatius. Aesthetically, the end effect is a composition of *now*. Similarly, in terms of the religious theme, the effect is to Incarnate Eternity in Time and to reveal or Epiphanize Truth — a Truth beyond all form or substance.<sup>5</sup> Scotus refers to it in terms of *haecceitas*. Hence, the *claritas* of *quidditas* is supplied an object. To put it more simply, Crashaw's use of the emblematic form and the musical idiom allows him to succeed formalistically and allegorically. That is, his poems are both valid and true, and since he may be approached without contradiction from either direction, herein must lie his artistic and mystical achievement.

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<sup>1</sup> St. Ignatius Loyola, *The Spiritual Exercises*, pp. 25-26.

<sup>2</sup> Allan Wolter (ed. & tr.), *Duns Scotus; Philosophical Writings*, pp. 4, 6, 22, 97, 113, 166. Also Johann Eduard Erdmann, *History of Philosophy*, I, 490-499.

<sup>3</sup> *Loc. cit.*

<sup>4</sup> George Williamson, *The Proper Wit of Poetry*, pp. 11-43.

<sup>5</sup> Michael Murrin, *The Veil of Allegory*, p. 45.

Central to the paradox of the emblem is simply the question of how one put two unlike things together—how one thing may be changed into another.<sup>6</sup> This problem was paralleled by the controversy central to the Reformation / counter-Reformation, and its medieval antecedents were the debates centering around Incarnation and Transubstantiation. Consequently, the link through which Crashaw's poetry and the emblematic conceit relate to allegory is contained in *The Spiritual Exercises* and, in turn, the link through which *The Spiritual Exercises* relates to the emblem and to Crashaw's poetry is contained in the concept of Incarnation.<sup>7</sup> Finally, the controversies of natural and artificial wit, of form and style, of truth or simply of how to make one thing become another all focus upon the issue of Transubstantiation, in which vortex it will be seen that Crashaw's poetry may be evaluated with the Baroque tradition.

A generation before Crashaw, Frances Thynne, in a poem entitled "Witt," provides a key to an exegesis of Crashaw's work in its relationship to the allegorical tradition. The poem consists of three parts: the emblem, the poem, and the motto.<sup>8</sup> Thynne's emblem is a picture of painted glass and congealed snow. Since both are beautiful but brittle and ephemeral, they relate to the fickle quality of invention, quick conceit, and answering. Hence, these "three cheefest things" focus upon the exegesis of the emblem and its logical antitype.<sup>9</sup> Thus, the picture is dissembled in intellection; but contrary to the development of later wit, it is not dissembled to illustrate the capabilities of wit, but rather the limits of wit. The motto then follows, the antitype of both emblem and poem, illuminating both:

Thus these rich wits, which fondlie deeme  
they all menn doe exceede,  
by trusting to themselves too much,  
do fayle themselves at neede.

Since the connection between this simple tripartite structure and the sacrament of communion is direct, the revelation of the motto through the ritual of exegesis parallels the Transubstantiation of the bread and wine, the emblems of Christ's passion and death. Thus, the *element* is the emblem (the physical shadow of the signified grace), the prayer, or poem; and the *word* is the motto, the *mot*. Similarly, there is a parallel with *The Spiritual Exercises*, because the element is also that

<sup>6</sup> Austin Warren, *Richard Crashaw: A Study in Baroque Sensibility*, pp. 83, 131, 192.

<sup>7</sup> Helen C. White, *The Metaphysical Poets: A Study in Religious Experience*, pp. 233-234.

<sup>8</sup> Frances Thynne's *Emblems and Epigrams*, pp. 18-19. See, also, G. Whitney, *A Choice of Emblems*, "The tramping Steed," p. 38. The same theme is illustrated with an engraved emblem.

<sup>9</sup> An antitype in this sense is the fulfillment of exegesis. Christ is an antitype of the Old Testament, because He is its fulfillment.

physical attribute of Divinity contemplated in the Application of the Senses.<sup>10</sup> The tripartite ritual again reveals the Word.

Although Crashaw wrote few actual emblems,<sup>11</sup> his poetry often finds structural and stylistic parallels within the tradition, and his theme is invariably concentrated upon the motif of Transubstantiation and Incarnation.<sup>12</sup> Wallerstein considers Crashaw's *Hymn to the One Name* to be an example of all Baroque aesthetic and suggests that it aims beyond the confines of the particular to the universal where all forms flow together and are transubstantiated. Moreover, she believes that this poem is related to Crashaw's sense of poetry as ecstasy, because it seeks the picturesque effects of architecture and plastic arts, merging them with the musical effects of poetry.<sup>13</sup> She demonstrates, as well, that the poet blends and interchanges images from the various senses through the ". . . expanding intensity of his particular sense impressions"; and concludes that he ". . . sought to sink through them to something ampler, to an abstract capacity for intangible sensation and a sort of ideal presence of sensation."<sup>14</sup> A close examination of this poem reveals that its structure, style, and theme have aspects in common with both the emblem and *The Spiritual Exercises* because of their emphasis upon Transubstantiation. Crashaw's *Hymn to the One Name* is constructed around a series of invocations, beginning with one to the individual soul, moving to nature and the universe, and, having harmonized the music of nature and the spheres with that of the soul, moving, thence, to an invocation of the Name to incarnate itself in this universal harmony.<sup>15</sup> Each invocation mirrors the total supplication of the poem, and the ultimate structure parallels the musical form of *theme and variations*.<sup>16</sup> The first chord sounded in the first couplet immediately points to the uniqueness of the Word: "I Sing the Name which None can say / But touch'd with An interior Ray."<sup>17</sup> The Word may not be spoken, but it may be illuminated with the soul's interior light.<sup>18</sup> Thus, from the outset, the resolution in Incarnation is foreshadowed. That which should be heard (but cannot be) can be seen. One sense is substituted for another, and, through the *claritas* (light) of *quidditas* (harmony), the *haecceitas* (truth) of the Name is Incarnated in the music of the universe and in each soul. At the first sounding of this pregnant but unheard tone, the qualities which will

<sup>10</sup> Ignatius, *op. cit.*, pp. 121-127.

<sup>11</sup> Ruth Wallerstein, *Richard Crashaw: A Study in Style and Poetic Development*, ch. V.

<sup>12</sup> T. O. Beechcroft, "Crashaw And the Baroque Style," *Criterion*, XIII (April, 1934), 420.

<sup>13</sup> Wallerstein, *op. cit.*, p. 37.

<sup>14</sup> *Loc. cit.*,

<sup>15</sup> A. R. Waller (ed.), *Richard Crashaw, Steps to the Temple, Delights of the Muses, and Other Poems*. pp. 193-199, hereafter referred to as *Works*.

<sup>16</sup> Joseph H. Summers, *The Heirs of Donne and Jonson*, p. 110.

<sup>17</sup> *Works*, p. 193.

<sup>18</sup> Murrin, *op. cit.*, p. 31.

awaken the song of the soul are awakened, e.g., the truth realized awakens the form and its illumination:

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

Touched with the soul's interior ray (its own unique *claritas*), the chords of peace, goodness, bliss, and supernatural blood are sounded. Next, through the harmony of these qualities, the Doves, "the high-born Brood of Day," are awakened. They are the minstrels, the "Heirs Elect of Love." Hence, Love is equivalent to music in this poem:

I have the Authority in LOVE's name to take you  
 And to the worke of Love this morning wake you:  
     Wake; In the Name  
 Of HIM who never sleeps, All Things that Are  
     Or, what's the same,  
 Are Musicall . . . .<sup>19</sup>

With the "everlasting life of song," then, the first cycle of invocation is complete as the Name is reapproached. However, within these first twelve lines, a change has taken place. The "Name which None can say" has become, through the application of its own light and inherent song, the "wealthy brest" and the "warm Neste" of the wise souls who will accept it. Where the theme of Incarnation is foreshadowed in the first couplet, the element in which it takes shape (the Nest) is revealed in the sixth couplet, and the emblematic cycle is complete. An examination of the end-rhymes further clarifies the poem's emblematic quality. Since this poem's emblem is actually the *mot* (the Word revealed), it is not surprising that the first couplet should be coordinated with the *say-ray* rhyme. This illuminated Word finds its exegesis in the *Good-Blood, Loves-Doves, bright-Light, belong-Song* series. The recapitulation of the Word now Incarnate is well set forth in the rhyme scheme of the last couplet — *Brest-Nest*. In this manner, the theme of Incarna-

<sup>19</sup> *Works*, p. 194.



tion is given exposition in the first twelve lines through the emblematic structure.<sup>20</sup>

The second invocation is to the soul that is told to awaken and examine itself for what of ". . . heaven may yet speak in it." But it is found wanting, ". . . nothing else but empty Me, / Narrow, & low, & infinitely less / Then this Great morning's mighty Busynes." The soul is told to transcend itself and to sing the unspeakable Name to "Great Nature." First, to the "Sett of Sphears / Which dull mortality more Feeles then heares," and, then, to the music of human ears, the soul is told to harmonize, with the one tone of the Name. *Musica munda* and *musica instrumentalis* are, consequently, tuned to *musica humana* through the soul's invocation of the one Name.<sup>21</sup> The first variation of invocation, accordingly, begins with the human soul. Found wanting in its "me-ness," which is obviously not the same as *haecceitas* or love,<sup>22</sup> the first musical theme of the soul is given the sonority of the sublunary and extra-lunary universe. Hence, another exegesis has been performed upon the Word, and its antitypes are found everywhere. This macrocosmic orchestration of the Word foreshadows its ultimate Transubstantiation:

Answer my Call  
And come along;  
Help me to meditate mine Immortall Song.  
Come, ye soft ministers of sweet sad mirth,  
Bring All your household stuffs of Heavn on earth;  
O you, my Soul's most certain Wings,  
Complaining Pipes, & prattling Strings,  
Bring All the store  
Of SWEETS you have; And murmer that you have no more.<sup>23</sup>

All the instruments of heaven and earth are asked to contribute to the hymn. Consistent with the theme of Incarnation, they are not told to abandon their individual qualities, but rather to add them to the total orchestration and to be sorry that they have no more to give. The presence everywhere of the Name's antitypes (the universal shadow of the Universal) and their combinations and dissemblings in the first variation parallel the Ignatian Application of the Senses. The *Exercises* are characterized by their emphasis upon the soul's uniqueness through an emphasis upon silhouetting forms and substances.<sup>24</sup> By contemplat-

<sup>20</sup> The present author is, here, introducing musical terms that will later be used to develop the discussion on Baroque poetry and the "composition of place." See Donald Jay Grout, *A History of Western Music*, pp. 98; 140-141; 203; 204; 247-248; 297; 299-302; 419-420.

<sup>21</sup> John Hollander, *The Untuning of the Sky: Ideas of Music in English Poetry, 1500-1700*, pp. 25; 30-31; 42; 47.

<sup>22</sup> Wolter (ed. & tr.) *op. cit.*, pp. 53; 176.

<sup>23</sup> *Works*, pp. 194-195.

<sup>24</sup> Hugo Rahner, *Ignatius the Theologian*, p. 188.

ing the shadow of truth, a worshipper may resolve the confusion between that shadow and its corresponding reality.

The second variation is directly related to the first, as it develops each theme into a new level of transcendence. Here, the soul, brought out of its trivial "me-ness," is introduced more and more intimately to the reality of the Name. Lines 68-87 parallel the emblematic structure of the opening of the hymn but pick up the theme of the first variation, thus, rendering a contrapuntal effect. The opening of the poem pronounces the qualities that shine through the "interiour Ray" from the "Name which None can say." These qualities give *claritas* to the Name and, consequently, awaken the soul which, then, awakens the universe. The second variation recapitulates the opening theme (as it has been illuminated by the first variation) and, thereby, parallels the third part of the emblem, the motto.<sup>25</sup> It begins with another invocation and with the pronouncement of a paradox. The second variation frames a new level of dissonance and both illuminates and deepens what has come before as it links nature and art:

Come, nére to part,  
NATURE & ART!  
Come; & come strong,  
To the conspiracy of our Spatious song.  
Bring All the Powres of Praise  
Your Provinces of well-united WORLDS can raise;  
Bring ALL [your] LUTES & HARP of HEAVEN & EARTH:  
What ére cooperates to The common mirthe  
Vessells of vocall Joyes,  
Or You, more noble Architects of Intellectual Noise,  
Cymballs of Heav'n, or Humane sphears,  
Solliciters of SOULES or EARES.<sup>26</sup>

The "Architects of Intellectual Noise" are the "Cymballs" of *claritas* that illuminate both heaven and "Humane sphears." They are the coordinators of the Great Chain of Being, a new manifestation of the Peace, Good, Bliss, and Supernatural Blood originally revealed through the Name. Whereas, before, the Name could not be spoken, it is now sung, awakening both "Soules and Eares." This intellectual noise is the *quidditas* or absolute relationship by which soul and sense, Nature and Art are harmonized with the reality or *haecceitas* of the Name. With the conjunction of "Soules and Eares" a new Application of the Senses begins as a new level of transcendence is reached, and the Name's truth is fulfilled in love:

<sup>25</sup> It should be noted, here, that the emblematic structure works upon several levels at once. Sometimes augmented, compressed, or even inverted, it produces a canon-like effect.

<sup>26</sup> *Works*, pp. 194-195.

And when you're come, with All  
 That you can bring or we can call;  
     O may you fix  
     For ever here, & mix  
     Your selves into the long  
 And everlasting series of a deathlesse SONG;  
 Mix All your many WORLDS, Above,  
 And loose them into ONE of Love.<sup>27</sup>

The sublunary and extra-lunary spheres (awakened to the resounding Name in the theme and first variation of the poem) are, here, harmonized by its melody into one continuous universe, "One of Love." In these eight lines, the entire hymn has been recapitulated, again illuminating the parts but, again, in the deeper light or *claritas* of the paradox of Incarnation. Moreover, this one world of love seems to be the offspring of a violation. The Name that cannot be spoken has been ravished in song. All things seem to have spoken it. To this point, a kind of reversal has occurred. Whereas the Name stood wrapped in a dark void, it now stands illuminated in the gaze of the whole universe. All things have been brought into the chorus of its praise, save Itself. The rest of the poem is devoted to invoking the Name itself. Lines 88-114 are a preparation for this invocation. The soul again regards itself, and, as in the beginning, it relates itself to the universe. The ideal Great Chain of Being is once again illuminated:

Chear thee my HEART  
 For Thou too hast thy Part  
 And Place in the Great Throng  
 Of This unbounded All-imbracing SONG.  
 Powres of my Soul, be Proud!  
 And Speake lowd  
 To All the dear-bought Nations This Redeeming Name,  
 And in the wealth of one Rich WORD proclaim  
 New Similes to Nature.<sup>28</sup>

Examining itself, the soul discovers that it has grown sufficiently to be able, now, to speak the unspeakable. The finite has found its infinite depth,<sup>29</sup> and in speaking the Name, it reenacts creation itself in "New Similes to Nature." New likenesses are found with the new light shed by the "Architects of Intellectual Noise." In this new light, the "dark Sons of Dust & Sorrow" stand equal with the "Blest Heavens," and the song of their "inferior Lyres" has its place with the heaven's "Superior song." This new creation, or new harmony, that binds the greatest to

<sup>27</sup> *Loc. cit.*

<sup>28</sup> *Ibid.*, p. 195.

<sup>29</sup> Karl Rahner, *Spiritual Exercises*, p. 109.

the smallest, the "poor panting Turtle-Dove" to the "Same bright Busynes" of the "Third Heavens," is looked upon and pronounced good. All are now an emblem of the Name, and the Name is now called upon to Incarnate itself in its creation. With the Name's invocation, the final movement of the poem begins, and the paradox of Incarnation approaches resolution as it is accomplished:

Come, lovely Name; life of hope!  
Lo we hold our HEARTS wide ope!  
Unlock the Cabinet of DAY  
Dearest Sweet, & come away.<sup>30</sup>

These two couplets relate directly to the opening couplet of the hymn, but, the "I" has disappeared, and the "Name which None can say" is invoked now through its own qualities. The "interior Ray" has become the "Cabinet of Day," and, like the soul's heart, it is to be unlocked and opened. The resolution is foreshadowed as the poem parallels the aforementioned emblematic and allegorical traditions in their "revelation" of truth. This revelation is accomplished in Transubstantiation, as the "Weary liddes of wakeful Hope" of "Love's Eastern windowes" are filled with tears. Tears, shed in the pain of love and martyrdom, become the veil through which the Word is clearly seen:

Lo how the laboring EARTH  
That hopes to be  
All Heaven by THEE,  
Leapes at thy Birth.  
The' attending WORLD, to wait thy Rise,  
First turn'd to eyes:  
And then, not knowing what to doe;  
Turn' Them to TEARES, & spent Them too.  
Come ROYALL name, & pay the expence  
Of All this Pretious Patience  
O come away  
And kill the DEATH of This Delay.  
O see, so many WORLDS of barren yeares  
Melted & measur'd out in Seas of TEARES.  
O see, the WEARY liddes of wakefull Hope  
(Love's Eastern windowes) All wide ope.  
With Curtains drawn,  
To catch The Day-break of Thy DAWN.<sup>31</sup>

The soul has assumed the role of the priest, performing a Mass. The tears shed in pain are like the blood of Christ and are used to call Him.

<sup>30</sup> *Works*, p. 196.

<sup>31</sup> *Ibid.*, pp. 196-197.

In their promise, the "Golden Showres" of His redeeming blood cause the whole world to leap up and become one watching eye. But in the Death Delay, this eye is changed to a tear, and so the world sheds its shower of sorrow. The heart has broken "wide ope" and with its tears calls for the Name to unlock its "Cabinet of Day," shed its "Golden Showres" of blood, and draw the curtains of the dawn. Hence, Transubstantiation (the changing of wine to blood and tears through love) becomes the revelation of Day and the "interiour Ray." The soul-priest now turns to the element of the sacrament, the "Dust and Sorrow" of this dark world that is to become the "Womb of Day." The senses are returned to constantly as the spirit is given flesh and the Truth is made concrete. Only now, the world itself has taken part in the harmony. At the hymn's beginning, where the "Me" was found empty, "Narrow and low," and out of harmony with the spheres, the spirit has become like the diligent bee, orderly and a fit microcosm to the Divine arrangement. *Claritas* and *quidditas*, the music of love, have joined the *Soule* with the *Eor* and tuned sense with spirit. Sense has been sanctified, and the spirit made concrete.<sup>32</sup> Lines 153-183 represent the first level of sanctification, as the Name becomes Incarnate. In an image suggesting the Virgin Birth, the dark world becomes a "Hive of Honey" fit for "fair Conceptions" of "our Bright Joyes," as a "Womb of Day." The dark is changed to light, and the senses become the ultimate level of Incarnation:

O fill our senses, And take from us  
 All force of so Prophane a Fallacy  
 To think ought sweet but that which smells of Thee.  
 Fair, flowry Name; Is none but Thee.  
 And thy Nectareall Fragrancy,  
 Hourly there meetes  
 An universal SYNOD of All sweets  
 By whom it is defined Thus  
 That no Perfume  
 For ever shall presume  
 To passe for Odoriferous  
 But such alone who sacred Pedigree  
 Can prove it Self some kin (sweet name) to Thee.<sup>33</sup>

Therefore, the senses, though the end of meditation, are not an end in themselves, and this logic clearly demonstrates that meditation is likewise not its own end.<sup>34</sup> Each odor and sound must be measured against the harmony of the Name before it is called beautiful. If it does not invoke the Name to sing its own Name, the odor or sound is profane.

<sup>32</sup> Wallerstein, *op. cit.*, pp. 83-90; 136.

<sup>33</sup> *Works*, p. 197.

<sup>34</sup> H. Rahner, p. 102.

This ultimate but secondary role of sense is well illustrated in lines 184-201, as the senses are invoked a thousand times and are so dissembled that they only magnify one thousand times that which transcends them:

A Thousand Blest ARABIAS dwell;  
A Thousand Hills of Frankincense;  
Mountains of myrrh, & Beds of species,  
And ten Thousand PARADISES,  
The soul that tasts thee takes from thence  
How many unknown WORLDS there are  
Of Comforts, which Thou hast in keeping!  
How many Thousand Mercyes there  
In Pitty's soft lap ly a sleeping!<sup>35</sup>

The soul-priest pronounces the Mass over the elements, and the senses magnified one thousand times in turn magnify the thousandfold mercy of the sacrifice. Like the soul and, then, the universe, these mercies are awakened through the awakened senses. "Happy he who has the art / To awaken them, / And to take them / Home, & lodge them in his Heart." But the sacrifice has yet to be made, and the Incarnation is not complete. This heart must be broken open in martyrdom, and the wine must be changed to real blood. The Incarnation of Christ as a man would not have been real had He not died, for man's mortality is his ultimate attribute, and the revelation of Christ as *this* God rests on His existence as *this* Man.<sup>36</sup> Death is that which reduces generalities to realities, and "whatness" to "thisness". But Scotus contended that *haecceitas* is the ultimate good of creation as it shows God capable of creating something unique, beyond Himself.<sup>37</sup> It follows that Christ's death was a necessary condition of His Incarnation and love, and the soul's last invocation to the Name is appropriately framed in the metaphor of martyrdom:

Where Rackes & Torments striv'd, in vain, to reach thee,  
Little, alas, thought They  
Who tore the Fair Brests of thy Freinds,  
Their Fury but made way  
For Thee; And serv'd them in Thy glorious ends.  
What did Their weapons but with wider pores  
Inlarge the flaming-brested Lovers  
More freely to transpire  
That impatient Fire  
That Heart that hides Thee hardly covers.<sup>38</sup>

<sup>35</sup> *Works*, pp. 197-198.

<sup>36</sup> K. Rahner, *op. cit.*, p. 102.

<sup>37</sup> W. H. Gardner and N. H. Mackenzie (eds.), *The Poems of Gerard Manley Hopkins*, p. xxxi.

<sup>38</sup> *Works*, p. 198.

Martyrdom is the last step of Incarnation. In death, one thing is not changed into another, but rather all that is not itself falls away.<sup>39</sup> To the world's intellect, this is a change, because the soul's *haecceitas* is inconceivable. The world can only see what falls away, and everything conceivable has fallen away. Thus, in death, the paradox of Incarnation is resolved as it is consummated. In this last step of the Mass, the *Nothing*, which is other than the Name, falls away. Crashaw's hymn ends like many musical pieces, with the harmonies transposing themselves back and forth from the dominant to the tonic. The key to the resolution is the absolute harmony between the similar motifs played in the two different keys. All the quiddities must match, and when they do, the two unique motifs may be sounded together without dissonance. The quality of dissonance is that it sheds no light on the musical fabric. Dissonance rather makes the fabric opaque. It bears no relationship and, consequently, has literally no harmony. Dissonance is Nothing. In Crashaw's poem, the conflict between truth and form is resolved as *quidditas* (harmony, music, love, and Incarnation) becomes the proof of *haecceitas*. That is, by clearly establishing its own limits, form proves Truth. What is not there cannot reflect the light of the "Architects of Intellectual Noise:"

For sure there is no Knee  
That knowes not THEE.  
Or if there be such sonns of shame,  
Alas what will they doe  
when stubborn Rock shall bow  
And hills hang down their Heavn-saluting Heads  
To seek for humble Beds  
Of Dust, where in the Bashfull shades of night  
Next to their own low NOTHING they may ly,  
And couch before the dazeling light of thy dread majesty.  
They that by Love's mild Dictate now  
Will not adore thee,  
Shall Then with Just Confusion, bow  
And break before thee.<sup>40</sup>

Wallerstein suggests that *The Hymn to the Name Above Every Name, The Name of Iesus*, was inspired by the writings of Dionysius the Areopagite.<sup>41</sup> The opening couplet certainly seems to support her remark, and the subsequent development of this theme of *via negativa* offers a standard for the exegesis of Crashaw's other poems. Its theme relates to Incarnation, and the structure of the sacrament that it presents is like that of *The Spiritual Exercises* and the emblematic conceit.

<sup>39</sup> K. Rahner, *op. cit.*, pp. 100-101; 107-108.

<sup>40</sup> *Works*, p. 199.

<sup>41</sup> Wallerstein, *op. cit.*, p. 145.

Hence, the *via negativa* or negative light spoken of in *The Glorious Epiphany*<sup>42</sup> is revealed through Incarnation as the only real light. The *via negativa*, the "other than all," is the *hoc* of the Name. Finally, through the tripartite ritual of the emblem and the Application of the Senses, ritual and sense are transcended in Incarnation. The concomitant theme of Transubstantiation is well illustrated in *To our Lord, upon the water made to Wine, The Teare, and Upon Lazarus his tears*.<sup>43</sup> Together, these poems illustrate Crashaw's obsession with certain images. Rickey argues that Crashaw wrote with an unusual emphasis upon the end-rhyme, that it controlled the whole fabric of his verse.<sup>44</sup> Similarly, one thinks that Crashaw devoted extraordinary attention to the vocabulary of imagery.<sup>45</sup> As in the case of the "thousand fragrances" of the *Hymn to the One Name*, his constant use of metaphor built, for instance, upon liquid imagery seems to dissemble that metaphor. The changing liquid becomes a special vocabulary that points beyond itself.<sup>46</sup> Together, these three poems are variations upon the same emblem. *To our Lord* is an excellent example of the emblem, offering picture, exegesis, and motto:

Thou water turn'st to wine (faire friend of life)  
 Thy foe to crosse the sweet arts of thy reigne  
 Distills from thence the tears of wrath and strife,  
 And so turnes wine to water back againe.

The theme of Transubstantiation is given a unique variation as it is reversed. The parenthetical appositive ("faire friend of life") completes the series of water, wine, and blood. But, the foe crosses the purpose, and in wrath and strife changes the wine to tears. Yet, again, the damage is undone in the last line as one is reminded that tears are water and by implication that from Christ's pierced body flowed water. Although wine is changed to water in wrath, it is still the life-water of the heart. In divine passion, water may flow from the heart, and the foe's wrath may become a source of salvation.

*The Tear* represents the Ignatian *Spiritual Exercises* in its Application of the Senses. One contemplates an element until it seems to change, and, then, as one recalls its true nature and reapplies the senses, its significance does change. The tear is Mary Magdalene's, the prostitute whom Christ saved, and is, therefore, a tear of shame. The first stanza foreshadows the changed significance of an emblem as it speaks of the signification of a term:

<sup>42</sup> *Works*, p. 207.

<sup>43</sup> *Ibid.*, pp. 71; 76; 78.

<sup>44</sup> Mary Ellen Rickey, *Rime and Meaning in Richard Crashaw*, p. 24.

<sup>45</sup> George Williams, *Image and Symbol in the Sacred Poetry of Richard Crashaw*, ch. V.

<sup>46</sup> Warren, *op. cit.*, pp. 187-188.



What bright soft thing is this  
 Sweet *Mary* thy faire eyes expence?  
 A moiste spark it is,  
 A watery Diamond; from whence  
 The very terme I thinke was found,  
 The water of a Diamond.

Through metaphor, the narrator avoids Mary's guilt, by avoiding the tear's reality. Christ had told the crowd that the one without sin could stone her, and the "I" narrator accepts this command. Rather than let the tear fall to the dust, he compares it to a falling star and, giving it divinity, allows the Sun to "Stoope and take it up." The second stanza ends as the Sun gives the star to his Sister, the moon, and the diamond image returns as she places it in her ear as a Jewell. But it is actually the eye's Jewell and so is a tear, and the narrator is, finally, forced to face its reality as such:

O 'tis a teare,  
 Too true a teare; for no sad eyne  
 How sad so e're  
 Raine so true a teare as thine;  
 Each drop leaving a place so deare,  
 Weeps for it self, is its own teare,

Unable to avoid the reality of the tear, the narrator has changed the significance of the shame. The tear itself weeps for having to leave Mary's eye, and so, again, she is absolved. Her act has not changed, but its significance has, and her profane passion is changed to divine love. The sexual imagery of the fourth stanza is the object of much comment, both as it appears, here, and in the twenty-seventh stanza of *The Weeper*.<sup>47</sup> Since Crashaw uses this image twice, he must have well considered its meaning.<sup>48</sup> The key to its exegesis occurs in the second stanza and the pun on *Sun*. The Sun is Christ. Having taken up this tear-star-jewel and given it to His sister, He has given it the pearl-like qualities of the moon. It then slips from His breast to the leaves of the rosebud:

Such a Pearle as this is  
 (Slipt from Aurora's dewy Brest)  
 The Rose buds sweet lip kisses;  
 And such the Rose it self when vext  
 With ungentle flames, does shed,  
 Sweating in too warme a bed.

<sup>47</sup> *Works*, p. 264.

<sup>48</sup> White, *op. cit.*, p. 248.

However, the sun's flame causes the Rose to give back the pearl. The image of Mary Magdalene's profane love has been exchanged for one of Mary's divine conception. God has taken this tear of shame and Incarnated Himself within it, making its profanity divinity. Hence, the sensuous image of the last line is justified as it underscores purity of the Maiden in stanza five. Still, the sense of earthly passion is not lost, and this tear, "the Maiden gem," put on by the "wanton spring," blushes on the "watery Sun."<sup>49</sup> The Sun sees the blossom as "watery" and changes the tear to wine. To the modern sense, the poem perhaps causes amusement, but to the seventeenth-century consciousness, the nature of Transubstantiation was a more critical issue. Its complete exegesis seemed justified, and the graphic comparison of divine and profane love was taken seriously. The farfetched imagery of this poem clearly underpins Crashaw's emblem structure as the conceit is resolved in the last stanza:

There thy selfe shalt bee  
An eye, but not a weeping one,  
Yet, I doubt of thee,  
Whether th' had'st rather there have shone,  
An eye of heaven, or still shine here,  
In th' Heaven of *Maries* eye a teare.

The tear transformed to a diamond, star, pearl, and, then, to wine, is here changed to the eye of heaven. However, the tear's reality as a tear is again acknowledged. This is not the eye of heaven of its own virtue, but in significance. It is actually more than the eye of heaven, because in reality it is the tear of one whom Christ forgave. The meditation cycle is thereby completed and transcended.<sup>50</sup> By assuming a divine signification for the tear, but, then, facing the reality of its source in shame, Crashaw causes it to become the "element" of Christ's "real presence" in forgiveness.

*Upon Lazarus his teares* is another example of guilt associated with liquid imagery. In the context of the emblematic structure, this poem relates to the motto. The tear's exegesis is simple, and the whole effect is epigrammatic:<sup>51</sup>

Rich *Lazarus!* richer in those Gems thy Teares,  
Then *Dives* in the robes he weares:  
He scorns them now, but they'l sute full well  
With th' Purple he must weare in hell.

<sup>49</sup> See William Empson, *Seven Types of Ambiguity*, p. 116, for a discussion of the ambiguous relationship between divine and earthly passions in connection with Crashaw's poetry.

<sup>50</sup> H. Rahner, *op. cit.*, pp. 184-187.

<sup>51</sup> Beechcroft, *op. cit.*, p. 410; Wallerstein, *op. cit.*, pp. 11; 63; Warren, *op. cit.*, pp. 73; 80; 87; 89.

The emblematic technique in this poem is exactly like that employed in *The Tear* and *To our Lord, upon the water made Wine*. Drawing a comparison between the gem and the tear, he brings home the full reality of the tear as he couples it with the purple robes of hell. In the innocent eye of Lazarus, it is a gem, but on the purple robes of guilt, it is blood. In three poems, the tear has been an emblem, and its significance lies in its consistency in meaning. Regardless of the similes and metaphors built around it, Crashaw always brings the focus back to its reality as a tear. Paralleling the allegorical tradition, it is truth that is important.<sup>52</sup> In contrast to the metaphysical conceit, Crashaw's meaning rests in the dissemblance of the radical. Whereas the metaphysical wit often places stock in the significance of the radical, Crashaw places his in the contrast between the wit of the conceit and the truth. He makes a clear distinction between truth and validity; but, since absolute truth is always "other than" the contingencies of form and content, because it is contingent to nothing, such a revelation is miraculous.<sup>53</sup> Warren thinks Crashaw believed in the miraculous; that, although the sense was enticing, it revealed a world of shifting appearances only. He further argues that Crashaw's "rhetoric of metamorphosis" is predicated upon this belief. Crashaw extends the principle behind Christ's first miracle of the water changed to wine and His last miracle of the wine changed to blood as he turns ". . . tears to pearls, pearls into lilies, and finally, lilies into pure Innocents." Warren also insists that style must incarnate spirit and that the Catholic faith is best articulated through such rhetorical figures as oxymoron, paradox, and hyperbole. He argues, finally, that Crashaw's *conceits*, through their ". . . infidelity to nature, claim allegiance to the supernatural; his baroque imagery, engaging the senses, intimates a world which transcends them."<sup>54</sup> Thus, Warren links Crashaw intimately to *The Spiritual Exercises*, and one recalls that the Application of the Senses is the first and last step by which the miracle of meditation is performed. The application of the intellect, the intermediate step, is manifest in the oxymoron, paradox, and hyperbole of the conceit and serves only to intensify the effect of the third step, the return to the sense. In other words, the truth is not to be found in the intellect or the senses, and by applying both to the same object, they become like the tear. Given many references, its real reference is emphasized. Sense and intellect, given the aspect of truth, serve to intensify the real presence of truth as this aspect is shed. As in the theme of martyrdom in *To the One Name*, before truth can be known, what truth is *not* must die. This emphasis upon truth (beyond form and content) in both the emblem and *The Spiritual Exercises*, coupled with an emphasis upon ritual

<sup>52</sup> Rosemary Freeman, *English Emblem Books*, pp. 4; 20; 24.

<sup>53</sup> Wolter (ed. & tr.), *op. cit.*, p. 54.

<sup>54</sup> Warren, *op. cit.*, p. 192.

places Crashaw on the high wave of the counter-Reformation.<sup>55</sup> Beechcroft agrees, saying that the whole conception of emblems is ritualistic. She associates the emblem with medieval realism since it reveals occult divine meanings in instances of nature. Behind this realism is a Platonic view of absolutes existing before particulars.<sup>56</sup> As a counter-Reformation figure, therefore, Crashaw is a medievalist. It is also significant that, in his search for truth, he accommodates both the nominalists and realists. The former had argued that particulars exist before universals, but Crashaw neutralizes this position and that of the realists in showing that truth must lie beyond both.<sup>57</sup> Nor is it surprising to discover that his religious interest led him toward the themes of the Jesuit emblem books.<sup>58</sup> His imagery with its bleeding and flaming hearts may be traced to such books and, more significantly, so may his poetic structures.

Freeman notes that one of the finest examples of a well wrought structure in Jesuit literature occurs in the *Partheneia Sacra* of Henry Hawkins, published in 1633.<sup>59</sup> Like Crashaw, Hawkins' first concern was with devotion. In outlining the emblematic structure, he correlated sense with structure to demonstrate the relation of form to truth. Thus, he relegated even the devices of the intellect and wit to the level of the profane, for he believed that anything other than the truth was obscene;<sup>60</sup> yet by its very nature, the profane may be used to reveal truth. Consequently, the light of the intellect, although it be false, may clarify the negative light of *haecceitas*. For Hawkins, ". . . light was a quality in objects, not merely a transparent medium through which they are seen."<sup>61</sup> The structure of *Partheneia Sacra* illustrates the length to which Hawkins would develop the profanity of structures.

Crashaw's conversion almost certainly indicates some interest in Jesuit emblem writers, and it seems likely that the *Partheneia Sacra* came into his hands either at Laudian Peterhouse or during one of his many visits to Little Gidding.<sup>62</sup> In addition to thematic similarities, there are obvious structural and stylistic evidences of the Jesuit emblem in Crashaw's poetry. Wallerstein, for example, points out that Crashaw's spiritual and intellectual developments are parallel to the developing theme of an emblem or *impressa*. Certainly, his poetry reflects the divine-sensuous spirit of the *seicento* in its "spiritualizzamento del sense."<sup>63</sup> For him, the sensuous was the basic constituent of theme, even of truth, as well as of style:

<sup>55</sup> *Ibid.*, p. 189.

<sup>56</sup> Beechcroft, *op. cit.*, p. 420.

<sup>57</sup> Wolter (ed. & tr.), *op. cit.*, p. 139.

<sup>58</sup> Freeman, *op. cit.*, p. 149.

<sup>59</sup> *Ibid.*, Appendix 3, p. 243.

<sup>60</sup> Joseph H. Summers, "Herbert's Form," *PMLA*, LXVI (December, 1951), 1060.

<sup>61</sup> Freeman, *op. cit.*, p. 196.

<sup>62</sup> White, *op. cit.*, pp. 205-229; Wallerstein, *op. cit.*, pp. 21-22; Joan Bennett, *Four Metaphysical Poets: Donne, Herbert, Vaughan, Crashaw*, p. 95.

<sup>63</sup> White, *op. cit.*, p. 252 (paraphrasing Mario Praz).

If Crashaw constantly holds up the forward movement of his theme to enrich some centrifugal detail—in contrast to Donne whose thought is analyzed through his figure with the drive of a high-voltage current—, it is because in him it is the details of sensations, rising like varied fumes, that constitute perception.<sup>64</sup>

The allegorical nature of this style is well illustrated as when Crashaw's version of *Sospetto* is compared with Marino's original.<sup>65</sup> His English paraphrase reminds one, again, of the musical form of *theme* and *variations*.<sup>66</sup> In *Sospetto*, there exist two opposing tendencies. On the one hand, Crashaw abstracts imagery from its sensuous context; on the other, he uses rich, sensuous embroidery for background.<sup>67</sup>

Stylistically, then, his poetry is related to the emblem and medieval allegory. Specific examples are unlimited. Warren first points to Crashaw's use of the epigram as a reflection of Jesuit influence. Using the theme and variations format, Crashaw constructs an epigram that transubstantiates Gospel texts into present truths. Warren thinks that the poet employs "far flying conceits" to accomplish a sense of Eternity in the *now*, as illustrated in Crashaw's development of the parable, "the seed is the Word." The cares, riches, and pleasures of the world are the thorns among which the seed falls. "Crashaw, choosing to take the seed figuratively and the thorns literally, derives the 'Verbe into Spinus'—the Logos crowned with thorns."<sup>68</sup> Warren concludes that the style of Crashaw's epigrams, especially those in Latin, removes them from the realm of English poetry and places them on a level with the poetry of all Europe. Although they never transcend the theology of High Anglicanism, their method is that of the Jesuits and their spirit that of the counter-Reformation.<sup>69</sup>

In addition to the epigram, there are other devices that identify Crashaw with the emblem and the Jesuits. As these devices are more limited in their range, they approach ultimate sense.<sup>70</sup> For example, Crashaw's use of end-rhymes relates him closely to the emblem tradition. Certain rhymes are employed from poem to poem and (like the *tear*) seem to represent a truth beyond any exigencies of present forms and substances. Rickey notes that the association with day of *light-sight* or *night-bright* is used in *In the Holy Nativity of Our Lord God, A Hymn*.<sup>71</sup> When one considers that almost all of Crashaw's later poetry was written in paragraph stanza form, the significance of these

<sup>64</sup> Wallerstein, *op. cit.*, p. 127.

<sup>65</sup> *Ibid.*, pp. 74-75; 81; 92; 97; 139.

<sup>66</sup> *Ibid.*, p. 108; Warren, *op. cit.*, p. 102.

<sup>67</sup> Wallerstein, *op. cit.*, p. 122.

<sup>68</sup> Warren, *op. cit.*, p. 87; *Works*, p. 24.

<sup>69</sup> Warren, *op. cit.*, p. 89.

<sup>70</sup> Wallerstein, *op. cit.*, p. 124; also, Freeman, *op. cit.*, p. 192.

<sup>71</sup> Rickey, *op. cit.*, p. 14; *Works*, p. 200.

end-rhymes grows, for they become signposts by which his theme is developed.<sup>72</sup>

*The Flaming Heart*, for example, contains an end-rhyme scheme with distinctive emblematic overtones.<sup>73</sup> Rickey's observation on the *heart-dart-art* sequence is particularly relevant to this poem, revealing that Crashaw uses *heart* 120 times in his poetry, and as a rhyme, 35 times, matching it with *part*, *apart*, *dart*, *depart*, *mart*, *impart*, *desert*.<sup>74</sup> The *art-heart-dart* group seems to be the one most frequently used, *art* appearing as a rhyme word 21 times; *heart*, 45; and *dart*, 12. *Heart* is used with *dart* 10 times and with *art* 16 times.<sup>75</sup> An examination of *The Flaming Heart* reveals that it fits the patterns outlined by Rickey. The words used as rhyme more than once are a part of Crashaw's major rhyme vocabulary. The words used most frequently appear to be of emblem quality as they weave together the sound and sense of the poem. *Dart* (5), *fire* (4), *him* (4), *Seraphim* (4), *flame* (3), *heart* (3), and *thee* (3) lead the list of words used most frequently for rhyme. The end-rhymes in couplets employed more than once are

Rhyme Word	Times Used Separately	Times Used as Rhyme	Percent as Rhyme
art	2	2	100
be	7	2	29
dart	8	5	63
day	2	2	100
desire	2	2	100
fire	6	4	68
flame	4	3	75
her	15	2	13
him	9	4	44
love	11	2	18
me	2	2	100
part	2	2	100
seraphim	8	4	50
thee	5	3	60
things	2	2	100
wings	2	2	100

<sup>72</sup> Rickey, *op. cit.*, p. 16.

<sup>73</sup> *Works*, p. 274.

<sup>74</sup> Rickey, *op. cit.*, p. 8.

<sup>75</sup> *Ibid.*, p. 11.

*heart-dart* (3), *him-seraphim* (4), *desire-fire* (2), and *things-sings* (2). It should be noted that since the major paragraph divisions of the poem turn on these major rhymes, they take on the quality of mottoes as well as of emblems. The first paragraph ends with the *Dart-Heart* type, the second with the *art-dart*, the third, atypically with the *show-below* type, the fourth, with *flame-shame*, the fifth, with the *Dart-Heart*, and the last with the *I-dy*. The *show-below* type is a perfect epigram for the second paragraph and is an obvious foreshadowing for a change of emphasis in the next that culminates in the *I-dy* of the last. Consequently, it parallels almost exactly Crashaw's changing mood signaled by the *Give-him* sequence of the beginning. The accompanying table summarizes the major rhyme words of the poem sufficiently enough to show their key function. Crashaw's tendency to use some words only for rhyming indicates their peculiar value for him. Rickey conclusively states that the poet kept these words in mind as he wrote, for his lines move to and from these words. Their function is emblematic as they form both a start and finish for the metrical excursion. Ultimately, all of the "sense" of each line (the poetic and prosaic rhythms) is focused upon these words.

*The Flaming Heart* reveals a change in the narrator from passive observation to active self-immolation. Each step in this shifting mood is signaled by a musical cadence of rhymes immediately related to the controlling images. Hence, the poem becomes an exercise in counterpoint between Crashaw and his images in which he finally achieves total submersion. Warren observes that Crashaw's technique of paraphrase is exactly like "A Pathetical Descant upon the Devout Plain-song. . ." (explanatory subtitle of "To Sancta Maria").<sup>76</sup> Beginning with pure spirit, he weaves it through a series of images, as voices are added at the intervals of a fifth and octave in a descant on a plainsong. Just as at the end of each bar ". . . the descant must omit the pitch in plain relation to the melody," so there is a necessity for repeated rhymes at significant points in the poem's development. Warren alludes specifically to the *Adoro Te* of Aquinas, as an example of Crashaw's contrapuntal technique in paraphrase (Warren calls it "transfusion").<sup>77</sup> Crashaw's use of end-rhymes leads both to an emblematic and a musical effect. Together with the prose rhythm and the metres, these end-rhymes produce an almost fugal form of counterpoint.

The structural and thematic emphasis upon Incarnation and Transubstantiation implicit in the emblem, *The Spiritual Exercises*, and medieval allegory, points finally to *haecceitas* and salvation through love. Scotus pointed to will as a constituent of love and the fulfillment of *haecceitas*. Many of Crashaw's poems demonstrate that the relation

<sup>76</sup> Warren, *op. cit.*, p. 153; *Works*, p. 237.

<sup>77</sup> Warren, *op. cit.*, p. 102. See, also, Beechcroft, *op. cit.*, p. 412; and *Works*, p. 246.

between Incarnation and salvation is built on love. Examples of statements of Transubstantiation directly linked with healing and salvation are *The blind cured by the word of our Saviour, Upon the Sepulcher of our Lord*, and *Upon Easter Day*.<sup>78</sup> The levels of healing range from wounds to the illness of death itself, and within each poem a radical is dissolved to reveal truth, as earlier demonstrated above in *The Tear*. The first poem is an example of transferred sense. The illness plagues the eye, but the key to its healing is in the ear, making manifest the presence of truth beyond either ear or eye:

Thou speak'st the word (Thy word's a Law)  
 Thou spak'st and streight the blind man saw:  
 To speake, and make the blind man see,  
 Was never man Lord spake like thee!  
 To speake thus was to speake (say I)  
 Not to his eare, but to his eye.

The last two lines of this poem form an exegesis of the first couplet. The nature of this development is again revealed in the end-rhymes. Taken by themselves, they make an epigram and are a controlling metaphor for the whole poem. First, there is the *Law-saw* rhyme with *Law* significantly capitalized. The *see-thee* rhyme is an imperative directed to the *say-I-eye*. Thus, the eye that is blind is called to see itself and be healed, because the Law has seen it. The paradox of the blind eye's seeing is resolved by an even greater one, that of its hearing. The particular revelation or Transubstantiation is again built upon the purging of impurities. In the presence of the absolute Word, the senses transcend themselves. The eye is not blind, because it need not see. The same inversion is used in the second poem, which is but of one couplet, its brevity intensifying the inversion and revelation:

Here where our Lord once laid his head  
 Now the grave lyes buried.

Its theme is closer to salvation than to healing, but, as in *The Blind cured*, something is left behind. Death, which only seemed permanent, is revealed as actually permanent, as it is left in the grave. *Upon Easter Day* develops the same theme, again through the device of the dissembled conceit. The cosmology of this poem is, however, based upon Biblical exegesis. For example, Christ is viewed as the antitype of Moses, and as Moses gives the Israelites water in the desert by striking his rod against a stone, so Christ gives the water of life by being crucified upon the rod changed to the cross. The sequence is reversed in the poem, first, to universalize the experience, and, then, by inversion, to transcend the universal by particularizing it:

<sup>78</sup> *Ibid.*, pp. 73; 78; 89.



Rise heire of fresh eternity  
 From thy virgin Tombe  
 Rise mighty man of wonders, and the world with thee.  
 Thy Tombe the universal East  
 Natures new wombe,  
 Thy tombe faire immortalities perfumed Nest.

The first couplet renders an explicit parallel between the Virgin Birth and Christ's death. As Mary had conceived of the Holy Spirit and so remained unviolated, so Christ's grave conceived of the Holy Spirit and so of life; consequently, the grave remained virgin, because death had not violated it. Death has been replaced by its opposite, and so the tomb becomes "Natures new womb" of immortality. The image of the Tomb is the poem's emblem, and by minutely contemplating whose it was (that is, whose life it received), the life it gives up is more intensely realized. The second stanza prepares for this revelation by casting backwards for its Old Testament antecedent:<sup>79</sup>

Of all the glories make Noone gay,  
 This is the Morne,  
 This Rock bud's forth the fountaine of the streames of  
 Day,  
 In joyes white annalls lives this howre  
 When life was borne,  
 No cloud scoule on his radiant lids, no tempest lower.

It is Easter morning, but the image is of Moses striking the rock in the Wilderness, and, thus, all time is seen imaged in this time. The poem does not lose its sense of time but, on the contrary, intensifies it by making all time relevant to it. But, Easter is the day when Eternity was ultimately Epiphanized in time, and since all time has been focused, here, it fully partakes of communion with Eternity. Paralleling the *Hymn to the One Name*, the poet now turns to what has been left behind. As all time has been revealed in *this* time and so in Eternity, so has *other* time ceased to exist, and with it death:

Life, by this light's Nativity  
 All creatures have,  
 Death onely by this Dayes just doome is forc't to Dye  
 Nor is Death forc't; for may he ly  
 Thron'd in thy Grave  
 Death will on this condition be content to dye.

Recapitulating the image of his first stanza, Crashaw returns to the subject of the Virgin Birth, the Nativity. The Tomb has given birth to

<sup>79</sup> See K. Rahnner, *op. cit.*, p. 104, for a discussion of the historicity of Christ.

all creatures with its reception of Christ. The instant of this conception is revealed as the death of death. Mortality loses its immortality.

This is the motif of all three poems. Incarnation is revealed not as a change, but as an admission of what already was. One reality, be it blindness or death, becomes the shadow of another; it becomes the revelation of life. All three poems evidence the emblematic structure and emphasis, and each parallels the allegorical tradition, standing as one of three different emblems for the same truth.<sup>80</sup> In contrast with the metaphysical conceit which gains its uniqueness from its own form, Crashaw's emblem succeeds as it reveals that which is unique. The uniqueness of the devotee is clarified only as that of God is revealed. *Haecceitas* and *quidditas* are resolved as the finite is given infinite depth, and the universal is singularized.

In *Charitas Nimia*, Crashaw demonstrates the link between Transubstantiation, salvation, and love.<sup>81</sup> Christ's blood is shed instead of the sinner's. Salvation is accomplished by exchanging one thing for another, changing innocent blood into blood shed for guilt. However, whereas the blood was shed by the wolf in guilt and death, in its atonement, it becomes the blood of life and love. The antecedent to this resolution is the paradoxical relation of sacred and profane love, the image on which the poem opens:

Lord, what is man? why should he coste thee  
So dear? what had his ruin lost thee?  
Lord what is man? that thou hast overbought  
So much a thing of nought?

Love is too kind, I see; & can  
Make but a simple merchant man.  
'Twas for such sorry merchandise,  
Bold Painters have putt out his eyes.

Empson argues that this mutual comparison of Christ and Cupid affects one as a pun. Here, sacred and profane love are coupled because of their mutual generosity.<sup>82</sup> Thus, one becomes a measure of the other. The obvious effect is to prostitute the love of God. What is divine is pulled down to the level of a sinner; but, through this prostitution, a sinner is able to partake of the divine. The twist in this poem rests in the fact that the only real comparison between profane and divine love lies in their mutual generosity. Both give freely, one of lust, and the other of forgiveness. If the consummation of lust is conception and life, it is potentially the opposite of death, but only through forgiveness may man hope to overcome death, and so lust and forgiveness are conjoined in love:

<sup>80</sup> Freeman, *op. cit.*, p. 13.

<sup>81</sup> *Works*, pp. 234-235.

<sup>82</sup> Empson, *op. cit.*, p. 116.

What if my faithlesse soul & I  
     Would needs fall in  
     With guilt & sin,  
 What did the Lamb, that he should dy?  
 What did the lamb, that he should need?  
 When the wolf sins, himself to bleed?  
     If my base lust,  
 Bargain'd with Death & well-beseeming dust  
     Why should the white  
     Lamb's bosom write  
     The purple name  
     Of my sin's shame?  
 Why should his unstained brest make good  
 My blushes with his own heart-blood?  
 O my SAVIOUR, make me see  
 How dearly thou hast payd for me  
     That last again my LIFE may prove  
 As then in DEATH so now in love.

At the end of the poem, the conceit is ruptured. As in Crashaw's other poetry, the final revelation occurs with the breaking of the comparison. Thereafter, what is not the truth falls away, and in *Charitas Nimia* the profane is left unlinked with the divine, so that the true nature of divinity may be revealed. Although the divine and profane may be compared mutually in the conceit, their final Transubstantiation and revelation are well prepared by the rhetorical question that controls the poem:

    If I were lost in misery,  
 What was it to thy heavn & thee?  
 What was it to thy pretious blood  
 If my foul Heart call'd for a flood?

The answer is in love as it transcends justice. Where the wolf should have suffocated, he is forgiven, and the bond of generosity between profane and divine love may be related only in the generosity of the Lamb's love. Their ultimate likeness and perfection is in their difference, their *haecceitas*. Although there is a qualitative likeness between profane and divine love, the difference is that divine love is not a quality, but a Person whose *haecceitas* is Love. The union is complete only as Love is loved, as its *quidditas* is given *claritas* in consummation, e.g., *haecceitas*. The inverse theme is illuminating in *On a treatise of Charity*:<sup>83</sup>

<sup>83</sup> *Works*, p. 111.

This shall from hence forth be the masculine theme  
 Pulpits and pens shall sweat in; to redeeme  
 Vertue to action, that life-feeding flame  
 That keepes Religion warme; not swell a *name*. . . .

The theme in these two couplets directly contrasts with the opening of *Charitas Nimia* and so prepares for a contrary thematic resolution. Hence, the following couplets from *Charitas Nimia* are not accidental in their inversion of the theme of *On a treatise of Charity*; rather, they demonstrate the allegorical quality of Crashaw's poetry. Two separate vehicles, one the contrary of the other, both serve the same truth:

Still would those beauteous ministers of light  
     Burn all as bright,  
 And bow their flaming heads before thee  
 Still thrones & Dominations would adore thee  
 Still would those ever-wakeful sons of fire  
     Keep warm thy prayse  
     Both nights & Dayes  
 And teach thy lov'd name to their noble lyre.

As these lines prepare for the resolution in *Love loved*, the couplets from *On a treatise of Charity* inversely prepare for its rejection. The latter work is also emblematic since its ending becomes a motto in its negation of love. In a loose paraphrase of I Corinthians xiii (very loose because the whole theme is inverted), love is placed below faith, hope, and by implication, the justice that it transcends in *Charita Nimia*:

. . . not swell a *name*  
 Of faith, a *mountaine word*, made up of aire,  
 With those dear spoiles that wont to dresse the faire  
 And fruitfull Charities full breasts (of old)  
 Turning her out to tremble in the cold.  
 What can the poore hope from us, when we bee  
 Uncharitable even to Charitie?

Love's *haecceitas* is glorified as He is loved. This is the theme of *Charitas Nimia* and represents the ultimate Transubstantiation or revelation. Christ's *haecceitas*, as it relates to Incarnation, salvation, and love, is well demonstrated in Crashaw's paraphrase of *Matthew 27*, *And he answered them nothing*.<sup>84</sup> Here, the Word that is Love, that when spoken had created all things, in silence saves them:

O Mighty Nothing! unto thee,  
 Nothing, we owe all things that bee.  
 God spake once, when he all things made,

<sup>84</sup> *Ibid.*, p. 78.

He sav'd all when he Nothing said.  
 The world was made of Nothing then:  
 'Tis made by Nothing now againe.

The word *unheard of*, spoken in frustration by the prophet, and veiled by the allegorical poet,<sup>85</sup> is here veiled by Itself to preserve men. In the face of Truth, death would die and with it, men. But it is Christ's intention to save men by destroying death with His own, and so He remains silent, leaving death alive for the time, but with it, men for eternity. In a poem that illustrates this same theme, Crashaw voices a challenge to all false wit. His paraphrase of Matthew xxii, *Neither durst any man from that day, aske him any more questions*,<sup>86</sup> is emblematic, offering a Biblical text for contemplation and exegesis. It parallels *The Spiritual Exercises* as it transcends this contemplation and intellection in a return to the real object.<sup>87</sup> In this case, the real object is transcension itself,<sup>88</sup> the silence of Christ that silenced death. To Crashaw, the veil of allegory that the false wanted to break was a sacred necessity. The ritual of the emblem was there to preserve the integrity of the truth it obscured. The emblem surrounded the Holy of Holies. And so, he sees Christ's silence in *Matthew 10* as the ultimate saving Word. But, when revealed to the profane in *Matthew 22*, the Word gives them their true aspect of nothing, and so silences them in death:

Twas time to hold their peace, when they  
 Had ne're another word to say,  
 Yet is their silence unto thee,  
 The full sound of thy victorie;  
 Their silence speaks aloud, and is  
 Thy well pronounc'd Panegyris.  
 While they speak nothing, they speak all  
 Their share in thy Memoriall.  
 While they speake nothing, they proclame  
 Thee, with the shrillest trump of fame.  
 To hold their peace is all the wayes  
 These wretches have to speake thy praise.

Crashaw's use of the emblem led him naturally to a transcendence of its aesthetic. The tripartite structure of intellection by which the truth is partly clarified ultimately leads only to negative knowledge. As Crashaw mastered the emblem, he also moved beyond it. This theme is actually embodied in *Matthew 22*. In the presence of the Word never before heard, the crowd grows silent, and silence illuminates

<sup>85</sup> Murrin, *op. cit.*, p. 34.

<sup>86</sup> *Works*, p. 79.

<sup>87</sup> Warren, *op. cit.*, pp. 67; 69.

<sup>88</sup> H. Rahner, *op. cit.*, p. 183; also, K. Rahner, *op. cit.*, p. 109.

the ultimate unknowable quality of the Word. Hence, Crashaw has employed a form of intellection designed to transcend itself. One notes that the emblematic structure exactly parallels the Thomist emphasis upon *quidditas* and its realization in *claritas*. However, Crashaw's use of the emblem does not account for his shifting dissolving metaphors. In fact, Crashaw's ever changing imagery seems completely contrary to the intellectual bias of Aquinas embodied in the emblem. The solution to this inconsistency rests in a distinction between the faculty of apprehension and its subject. Crashaw's subject was the Word. Since the Word is forever "unheard," Crashaw resorted to an idiom of music. It was not his purpose to hear the Unheard, but so to glorify what could be heard that what is beyond is doubly glorified.

## II

To his title, "Third Method of Prayer," St. Ignatius Loyola added the subtitle, "A Measured Rhythmical Recitation,"<sup>80</sup> and in *The Spiritual Exercises*, the third method of prayer represents the ultimate level of devotion. It is significant, therefore, that its immediate core is the Application of the Senses, a significance that is increased when one notes that the senses are focused in a framework of music. The rhythmical recitation of the Lord's Prayer that immediately precedes the contemplation of the "Mysteries of the Life of Our Lord"<sup>80</sup> and that culminates four weeks of exercises becomes not a strange form of meditation when placed against the frame of contemporary counter-Reformation development. Martz has discovered similar patterns, even in Puritanism,<sup>81</sup> and points out that there are exact parallels between the devotional poetry of Herbert, Donne, and Vaughan and the Application of the Senses in *The Spiritual Exercises*.<sup>82</sup> Similarly, the musical idiom that controls this final devotional level is natural,<sup>83</sup> because there is a direct relationship in seventeenth-century thinking between music, allegory, and the whole surrounding context of religious devotion. Hollander points to Marvell's "Musicks Empire" as an example of ". . . a prophetic allegorization (and *encomium*) of the role of the Commonwealth in the cosmos, as well as in the body politic."<sup>84</sup> Meyer-Baer argues further that the seventeenth-century philosophy of music was used as a deliberate framework for coordinating the *trivium* and *quadrivium*<sup>85</sup> and cites numerous works that demonstrate the long-standing practice of correlating the various cosmological views to the single metaphor of the "music of the spheres."<sup>86</sup> Therefore, a method

<sup>80</sup> Ignatius, *op. cit.*, p. 112.

<sup>80</sup> *Ibid.*, p. 115.

<sup>81</sup> Louis L. Martz, *The Poetry of Meditation*, pp. 153-175.

<sup>82</sup> *Ibid.*, pp. 75-81; 83-90; 211-249; 249-288.

<sup>83</sup> Wilfred Mellers, *Caliban Reborn*, pp. 12-13.

<sup>84</sup> Hollander, *op. cit.*, p. 299.

<sup>85</sup> Kathi Meyer-Baer, *Music of the Spheres and the Dance of Death*, p. 189.

<sup>86</sup> *Ibid.*, pp. 188-202.

of prayer incorporating rhythm into the final levels of the contemplation of the Holy Mysteries well mirrors the spirit of the age. In fact, St. Ignatius stands in the mainstream of the counter-Reformation and its affirmation of medieval traditions when he writes:

With each breath or respiration, one should pray mentally while saying a single word of the *Our Father*, or other prayer that is being recited, in such a way that from one breath to another a single word is said. For this same space of time, the attention is chiefly directed to the meaning of the word, to the person who is addressed, to our own lowliness, or the difference between the greatness of the person and our own littleness. In this way, observing the same measure of time, he should go through the other words of *Our Father*.<sup>97</sup>

St. Ignatius's suggestion for meditation is in keeping with the Platonic view of the cosmology, transmitted from Dionysius through centuries of modification and controversy.<sup>98</sup> It is also consistent with the views of both Scotus and Aquinas, and, together with the "composition of place,"<sup>99</sup> it demonstrates the final link between Crashaw's poetry and the emblematic-allegorical tradition. In this rhythmic prayer, in the *Word* measured in cadences of time, rests the final Incarnation. With the systemizing of sense comes a revelation of what is beyond both sense and system. Hence, Crashaw's use of the musical idiom, or the "composition of place" of *The Spiritual Exercises*, is his most intimate link with the counter-Reformation.

Music as a form of prayer is as ancient as prayer itself. As a mode that harmonizes sense with nonsense, it transcends the intellect, as Ignatius insists. On several occasions in *The Spiritual Exercises*, he writes that, regardless of the exercitant's age, strength, or intelligence, the Application may be made to fit his needs.<sup>100</sup> The universal nature of this prayer reflects a view of God distinctly medieval. Being other than all that is conceivable, it is the embodiment of the *via negativa* of Dionysius. The following citation from St. John Chrysostam demonstrates the long historical tradition of this view of prayer:

For where there are psalms, and prayers, and the dance of the prophets, and singers with pious intentions, no one will err if he call the assembly a church.

Even though the meaning of the words be unknown to you, teach your mouth to utter them meanwhile. For the tongue is made

<sup>97</sup> Ignatius, *op. cit.*, p. 112.

<sup>98</sup> See Robert L. Sharp, "Some Light on Metaphysical Obscurity and Roughness," *SP*, XXXI (October, 1934), 506, for a discussion relating to seventeenth-century trends to medieval world views.

<sup>99</sup> Ignatius, *op. cit.*, pp. 25-26.

<sup>100</sup> *Ibid.*, p. 56.

holy by the words when they are uttered with a ready and eager mind. Once we have required this habit, neither through free will nor through carelessness shall we neglect our beautiful office; custom compelling us, even against our will, to carry out this worship daily. Nor will anyone, in such singing, be blamed if he be weakened by old age, or young, or have a harsh voice, or no knowledge of numbers. What is here sought for is a sober mind, an awakened intelligence, a contrite heart, sound reason, and clear conscience. If having these you have entered into God's sacred choir, you may stand beside David himself.

Here there is no need for the cithara, or for stretched strings, or for the plectrum or for art, or for any instrument; but, if you like, you may yourself become a cithara, mortifying the members of the flesh and making a full harmony of mind and body. For when the flesh no longer lusts against the spirit, but has submitted to its orders and has been led at length into the best and most admirable path, then will you create a spiritual melody.<sup>101</sup>

Hollander argues that this statement represents a view of harmony between body and soul that is the product of the "spiritual music of prayer."<sup>102</sup> Consequently, it represents a direct parallel with *The Spiritual Exercises*. Both Meyer-Baer and Hollander present extended arguments and numerous examples of the philosophy of music and its relationship to medieval views of education, allegory, and in fact, every aspect of human conduct.<sup>103</sup> What is of concern, here, is the simple breakdown of this musical hierarchy.<sup>104</sup> Its basic divisions are the *musica mundana*, *musica humana*, and *musica instrumentalis*.<sup>105</sup> In their relationships, they are similar to a syllogism, the *musica instrumentalis* acting as a middle term between God and man. Williams leaves no doubt that Crashaw was well acquainted with this view of music and with the general medieval view of the cosmology,<sup>106</sup> citing numerous examples, such as the *Epiphany Hymn*, *Musicks Duel*, and

<sup>101</sup> Quoted in Oliver Strunk (ed.), *Source Readings in Music History*, "St. John Chrysostam, *Exposition of Psalm XLI*," pp. 69-70.

<sup>102</sup> Hollander, *op. cit.*, p. 270. The present author acknowledges his debt to Hollander for the research of this citation and has also taken the liberty of returning to Hollander's original source.

<sup>103</sup> Meyer-Baer, *op. cit.*, pp. 40; 125. Also, Hollander, *op. cit.*, 162-245.

<sup>104</sup> James Grassineau, *A Musical Dictionary (1740)*, p. 154. The musical hierarchy concept, or "speculative music" is defined as that which ". . . treats only of the sounds, examines their natures, properties, and effects, having no regards to the executive parts." Meyer-Baer, *op. cit.*, pp. 78; 117-121. The present author makes no attempt, here, to recapitulate the arguments of Meyer-Baer or Hollander, but only presents what is of immediate concern to a reading of Crashaw's poetry and to an understanding of the allegorical paradox that frames the poetry. Meyer-Baer traces the development of "speculative music" through both Scotus and Aquinas and, thus, demonstrates that a musical reading of Crashaw's poetry will shed light on their controversy.

<sup>105</sup> Hollander, *op. cit.*, pp. 24; 31. Also, Grassineau, *op. cit.*, pp. 154-155.

<sup>106</sup> Williams, *op. cit.*, pp. 132-134. For contemporary views of musical cosmology, see Eric Werner, "The Last Pythagorean Musician: Johannes Kepler," in *Aspects of Medieval and Renaissance Music*, ed. by Jan LaRue, p. 868.



the *Hymn to the Name of Jesus*.<sup>107</sup> The question is how Crashaw applies this view of music and why it is important. The answer is actually fairly simple. Music is heard only as it is performed and is, therefore, completely contained in the present.<sup>108</sup> Since it is composed of both sense and structure, it gives continuity to the present. Crashaw's use of music is his way of "composing place" and his particular way of applying the senses. Hollander frequently intimates that *musica mundana* and *musica humana* are harmonized in *musica instrumentalis*,<sup>109</sup> and when one compares Crashaw's use of the emblematic conceit with contemporary musical forms, he has little doubt that Crashaw wrote his poetry with a view toward effecting a harmony between these various levels of music. The exact relationship between his poetic form and that of the church music that he must have constantly heard points to his conscious effort to "compose place" through the musical idiom.<sup>110</sup> His poetry demonstrates that the application of the musical sense for him was the way to an ultimate communion. This mystical relation of God to man through music and its whole historical development as a concept are well summarized in a statement by Julius Portnoy, the historical continuity underscored by the fact that it is made with no reference to Crashaw, the Jesuits, or even the seventeenth century:

In religious worship we take refuge in a mighty fortress that God has wrought for us. In loving someone else we feel secure that we are loved in return or will be loved in time. But in music we are alone; there is no dependence on Heaven or man, but only on ourselves. Music cannot give us the factual knowledge about ourselves that science presumably can. Music does not give us what religion feigns to with dogmas and decrees. Music helps us measure our needs, weigh our hurts and joyous states, and, in this process of bare-faced confession, often saves us from spiritual destruction. In the mystical experience of becoming one with music, not detached from it as purists insist, life is unraveled, re-examined, and then put together again.<sup>111</sup>

Hence, music isolates the worshipper, compelling him to reveal his *thisness* in the face of the *thisness* of God. By allowing himself to be caught up in music, he is forced into the eternity of the present. Rather

<sup>107</sup> Williams, *op. cit.*, p. 133.

<sup>108</sup> Walter Ong, S. J., unpublished lecture delivered at Kansas State Teachers College, 1970. Also, Mellers, *op. cit.*, p. 3.

<sup>109</sup> Hollander, *op. cit.*, pp. 263; 271; 296.

<sup>110</sup> For a study of the conscious aesthetic relations between seventeenth-century church music forms and the allegorical tradition, see Donald Grout, *A History of Western Music*, p. 105. As an example, he alludes to general similarities between the polyphonic form of the motet and the *Divine Comedy*. See, also, Meyer-Baer, "Music in Dante's *Divina Commedia*," in LaRue, *op. cit.*, pp. 614-628.

<sup>111</sup> Julius Portnoy, *Music and the Life of Man*, pp. 246-247.

than escaping from time, he is trapped in its flow and, thus, partakes of the creation and becomes an element of the Incarnation.<sup>112</sup> In this sense, Portnoy reminds one of St. John Chrysostam. Actually to hear music, the listener himself must become the performer or the instrument.<sup>113</sup>

This universal view of the relationship between prayer and music is well demonstrated by general trends in seventeenth-century music and by particular musical forms.<sup>114</sup> On the one hand, Palestrina and other composers of the counter-Reformation show attitudes towards the relation of music to worship paralleling those of Baroque poets.<sup>115</sup> For instance, whereas instrumental music had been viewed with suspicion during the Middle Ages,<sup>116</sup> Renaissance music had begun to transcend words. Grout notes that this development extended itself ". . . without a break through the Baroque and beyond," and, to illustrate his argument, he points to the more frequent use of solo instruments as vehicles for dramatic expression.<sup>117</sup> The assertion of the solo voice, the development of opera, the cantata, and the oratorio, all are evidences of the counter-Reformation. They are Catholicism's answer to the Reformation's assertion of the individual. But this answer involves the framing of the soloist in an emblematic structure that ultimately points to the glory of God. The use of the solo instrument was the last step in this development, and the whole pattern of music history is of interest as it parallels that of the emblem.

Palestrina, a contemporary of the Council of Trent, represents the first efforts of the counter-Reformation.<sup>118</sup> It is not surprising that his techniques in rhythm and orchestration, and his deemphasis of the solo voice should closely parallel Crashaw's work in poetry.<sup>119</sup> Grout's statement about Palestrina's use of vertical sonorities might be easily applied to Crashaw's technique in *A Song: Out of the Italian* or to the last sixteen lines of *The Flaming Heart*.<sup>120</sup> For example, Grout observes that Palestrina's harmonic vocabulary is very much limited. His effects are purely in the realm of sonority, and by combining six unaccompanied voices in various distribution, he could produce almost infinite effects in vertical sonority on the same chord. Grout notes that Palestrina's dramatic effects were not accomplished simply by the use of devices of particular spacing and registering.<sup>121</sup> When he wished to change

<sup>112</sup> Mellers, *op. cit.*, pp. 1-33, "Revelation and Incarnation: The Legacy of the Past."

<sup>113</sup> *Ibid.*, p. 3.

<sup>114</sup> See Helena Mennie Shire, *Song, Dance and Poetry of Scotland under King James VI*, p. 162, for a discussion of current ideas of musical cosmology.

<sup>115</sup> Grout, *op. cit.*, p. 265.

<sup>116</sup> Meyer-Baer, *op. cit.*, pp. 188-203.

<sup>117</sup> Grout, *op. cit.*, p. 265.

<sup>118</sup> *Ibid.*, p. 237.

<sup>119</sup> *Ibid.*, pp. 239-249.

<sup>120</sup> *Works*, pp. 151; 274.

<sup>121</sup> Grout, *op. cit.*, p. 243.

the sound of a passage, he did not change its harmony. For instance, he would not change a chord from primary position to position of second inversion. Rather, he would change the orchestration and, thus, the color of the sound. The sonorities to which Grout refers are a product of the way in which the color of each voice shades the others. If, for instance, in a choral work of four voices the tenor is kept in the upper part of his range for most of the time, the choral timbre will be altered accordingly.<sup>122</sup> Or if the four voices are kept in close proximity with the alto and tenor occasionally cross voicing, the effect will be much different from that of an even distribution of voices at intervals of a third, fourth, or fifth. In close voicing, the transparency of the chords is often obscured by the way in which the pitch frequencies of each voice overlap the others. There may be a sense of dissonance even in a major triad.<sup>123</sup> The same effect occurs if the voices are too widely spaced, because their frequencies are too far apart to define a coherent relationship. These simple factors of frequency are complicated by the individual overtone series that each voice possesses. If the bass is singing a low A, the tone frequency is 110 vibrations per second, as opposed to 880 for a soprano on a high A. The effect of this difference is compounded by the fact that one is a male and the other a female; one is singing in the middle of his range, and the other in the top of hers. These considerations, in addition to many others, ranging from the performer's idiosyncracies to the curve of a melodic line, make the potential development of a single chord almost unlimited.<sup>124</sup> To demonstrate this point in Crashaw's poetry, one need but compare the effect of the end-rhymes of one of his poems with those of another. As the rhythm and metre change and the rhythm stresses are changed in relation to pitch stresses, there is an evident difference in the emphasis upon the end-rhymes.<sup>125</sup> Thus, *A Song: Out of the Italian* is worthy of comparison with the work of Palestrina, because it is a paraphrase and resembles the descant on a plainsong that was the core to 79 of Palestrina's 102 Masses.<sup>126</sup> Its theme is very close to that of *The Flaming Heart*, but its execution is quite different:

To thy Lover,  
Deere, discover  
That sweet blush of thine that shameth  
(When those roses  
it discloses)  
All the flowers that Nature nameth.

<sup>122</sup> See George Lansing Raymond, *Rhythm and Harmony in Poetry and Music*, pp. 3; 280-300, for a discussion of the aesthetic of "color" and its relationship to poetry.

<sup>123</sup> See Eric Werner in LaRue, *op. cit.*, p. 868, for a discussion of the essential subjectivity of consonance and dissonance. Also, Raymond, *op. cit.*, pp. 221-228.

<sup>124</sup> *Ibid.*, pp. 178-191.

<sup>125</sup> *Ibid.*, pp. 38-52, for a discussion of the music aesthetic as it related to technical considerations of versification.

<sup>126</sup> Grout, *op. cit.*, p. 240.

As in *The Flaming Heart*, the narrator is calling upon the lover to "discover" the blush of his innocence. The images are the same. The flame, the blush, and the arrows are the controlling emblems of both poems, but the changing orchestration gives each a different "vertical sonority,"<sup>127</sup> and the result is that, while *The Flaming Heart* is Crashaw's most devotional poem, *A Song* seems almost profane:

But had thy pale-fac't purple took  
 Fire from the burning cheeks of that bright Booke.  
 Thou wouldst on her have heap't up all  
 That could be found SERAPHICALL;  
 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.  
 Doe then as equall right requires,  
 Since HIS the blushes be, & her's the fires,  
 Resume & rectify thy rude design;  
 Undresse thy Seraphim into MINE.  
 Redeem this injury of thy art;  
 Give HIM the vail, give her the dart.<sup>128</sup>

The iambic tetrameter with occasional lapses into pentameter, the masculine endings, and the paragraph stanzaic form give a dramatic quality to these lines that lifts the theme of seduction to a level of divinity.<sup>129</sup> The sense of composition of place and the structuring of sound are far different from the lyrical melody of *A Song*, which is almost like a madrigal with its alternating lines of dimeter and tetrameter, its rhymed feminine endings, and the resulting emphasis upon pitch stress rather than upon rhythm. In the last analysis, it sounds like a "round" with the melody rapidly thrown from voice to voice: "In free Ayre, / Flow the Hair" has four beats altogether, but eight stressed syllables that form an antiphonal voice to "That no more Summers best dresses." The effect is a fast duple meter that acts as an underpin to the two-part structuring of the voices. However, although the dimeter couplets render an effect of a single tetramic line broken by a caesura, and although this line seems to be coupled with another tetramic line without a caesura, the resultant skipping effect clearly demonstrates that the alternating breaks make the whole something

<sup>127</sup> Raymond, *op. cit.*, p. 107.

<sup>128</sup> *Works, op. cit.*, p. 275.

<sup>129</sup> See Raymond, *op. cit.*, p. 46, for a discussion of the musical effects of *feminine*, *masculine*, and *double* endings.

other than a two-line stanza. In fact, the broken four-beat line gives each rhyme-word an unprepared rhythmic stress, resulting in an unnatural pitch stress. Consequently, *beholden*, *Golden*, and by a process of acceleration, *Tresses*, are all lifted in pitch above the level of the other words of the second stanza. There is also a similar effect in the third stanza:

O deliver  
 Love his Quiver,  
 From thy Eyes he shoots his Arrowes,  
 Where Apollo  
 Cannot follow:  
 Featherd with his Mothers Sparrowes.

The theme is that of *The Flaming Heart* and is, here, in a similar stage of development. However, the stress upon the end-rhymes is so much greater, here, that the effect resembles a ballad. One almost hears a solo voice rising and falling in a musical *canzoni*.<sup>130</sup> Such a development is really not inconsistent with Crashaw's emblematic conceit, but rather an example of its Baroque qualities, closely paralleling similar developments in music. The ballad is one of the forerunners of the keyboard canzona, the rondeau, and finally the classical sonata-allegro.<sup>131</sup> Resembling the emblem, moreover, the ballad's form is tripartite, with two themes, and a recapitulation and synthesis. Each section is usually couched in a different rhythm, and the variation in harmony and orchestration is thereby deepened.<sup>132</sup> Each section is often developed on a fugal basis of contrapuntal imitation.<sup>133</sup> The theme never changes. As with Palestrina's music, Crashaw's work merely represents a variation in rhythm and orchestration on a single chord. However, one must not overlook the difference between the two poems. While in the *The Flaming Heart* the sonorities are vertical (that is, chordal and homophonic), they are horizontal in *A Song*. Crashaw's use of rhymes in the former work gives an ever-deepening quality to its images and renders the poem liturgical in its effect. Nevertheless, by abbreviating his stanzaic form in *A Song* and by compressing and simplifying the same rhythms, rhymes, and images later

<sup>130</sup> Grassineau, *op. cit.*, p. 20: "Canzone, in general, signifies a song, wherein some little fugues are introduced, but it is sometimes used for a sort of Italian poem usually pretty long, to which music may be composed in the stile of a Cantata."

<sup>131</sup> Grout, *op. cit.*, p. 300.

<sup>132</sup> Raymond, *op. cit.*, p. 223, argues that ultimately orchestration and its effect on harmonic sonorities is really a function of rhythm: "In fact, there is ground enough for holding the theory that music is no more than an artistic adaptation of the laws of rhythm, of a part of which, as related to pitch—i.e., to the rhythm resulting from tone-vibrations,—it is unconscious."

<sup>133</sup> For an excellent account of the relation of counterpoint to the plainsong and finally to language, see Arthur Tillman Merritt, *Sixteenth-Century Polyphony*, pp. 1-28. His discussion of rhythm, pp. 8-9, sheds much light on Crashaw's "imitative" technique of paraphrase and its underlying musical aesthetic.

to be employed in *The Flaming Heart*, Crashaw replaces the depth with a quickened pace and sense of horizontal movement:<sup>134</sup>

When to end mee  
Death shall send mee  
All his Terrors to affright me:  
Thine eyes Graces  
Gild their faces,  
And those Terrors shall delight mee.

The ultimate difference between this stanza and the corresponding movement in *The Flaming Heart* lies in the point of view and, finally, in the composition of place. In *A Song*, the narrator is speaking of rapture in the future tense. Since the devotion has not been consummated, he is but projecting himself into it imaginatively. However, in *The Flaming Heart*, he is actually being ravished by the saint. The relation of time to events is altered, and the result is that *A Song* is lyric while *The Flaming Heart* is dramatic. An examination of the "orchestration" of the latter work well demonstrates wherein the difference originates:

O sweet incendiary! shew here they art,  
Upon this carcasse of a hard, cold, hart,  
Let all thy scatter'd shafts of light, that play  
Among the leaves of thy larg Books of day,  
Combin'd against this BREST at once break in  
And take away from me my self & sin,  
This gracious Robbery shall thy bounty be;  
And my best fortunes such faire spoiles of me.<sup>135</sup>

Whereas most of the poem is written in iambic tetrameter, these lines, preceding the final colloquy, are in pentameter, and the second line of the first couplet might be read with six beats with the last three stresses falling upon the three last words. The effect is the opposite of that produced in *A Song*. The pace is slowed, and the depth of each image is developed. The emphasis (falling upon the rhymed words) is dramatic rather than lyric, and although the narrator is in a high level of excitement as he directly addresses the saint, there is no corresponding upward modulation in the melodic line. The pitch stresses are well prepared, as the metric stresses are symmetrically spaced through what are, in effect, heroic couplets.<sup>136</sup> When in the final sixteen lines

<sup>134</sup> Raymond, *op. cit.*, pp. 50-51.

<sup>135</sup> *Works*, p. 276.

<sup>136</sup> Raymond, *op. cit.*, p. 3, presents a diagram that relates the parallelism of heroic couplets to a Platonic aesthetic. In relation to the first part of this study, Crashaw's increasing reliance on the paragraph stanzaic form and the heroic couplet would thereby link him with the less formalistic and more allegorical artistic traditions.

the pitch and rhythmic emphasis are focused wholly upon the end-rhymes, the resulting stress is due to rhetorical parallelism and not to the compression of abbreviation. The rippling syllabic melody of the final lines of *A Song* underscores the profound change of effect in one theme that may be achieved through varied treatment. Different rhythms and resulting sonorities lead to a different sense of space and time, and, hence, to a different view of the object of worship:

When my dying  
Life is flying,  
Those sweet Aires that often slew mee  
Shall revive mee,  
Or reprove mee,  
And to many Deaths renew mee.<sup>137</sup>

The difference in time is apparent, as this stanza sustains the sense of futurity that has framed the entire poem. There is no sense of convergence in the *now* and no sense of cadential resolution that characterizes the end of *The Flaming Heart*. This difference in the dramatic sense of time is well delineated in the progression of the last four stanzas of *A Song*. For example, in four of six lines of the poem's sixth stanza, the rhyme word is *thee*. But after a digression into the conditional mood that is signaled in the seventh stanza, the last two stanzas are entirely in the key of *mee*, with eight of the last twelve lines built upon that rhyme. *Mee* is in the objective case, and when placed in a melodic line of dancing duple metres, the sense of dramatic moment is rather dissembled than composed. On the other hand, the effect is far different from that achieved in *The Flaming Heart* in which the final cadence falls in the subjective case. In this last poem by Crashaw, the sense of drama and moment converge in the narrator's sense of now, and with this composition of time, the prayer is consummated in vision:

O thou undanted daughter of desires!  
By all thy dowr 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 th[ir]sts of love more large then they;  
By all thy brim-fill'd Bowles of fierce desire  
By thy last Morning's draught of liquid fire;  
By the full kingdome of that finall kisse  
That seized thy parting Soul, & seal'd thee his;  
By all the heav'ns thou hast in him  
(Fair sister of the SERAPHIM!)

<sup>137</sup> *Works*, p. 152.

By all of HIM we have in THEE;  
 Leave nothing of my SELF in me.  
 Let me so read thy life, that I  
 Unto all life of mine may dy.<sup>138</sup>

Again, the end-rhymes parallel the sense of dramatic progression. The *desire-fire* couplet announces the recapitulation of the opening theme, now applied to the narrator rather than to the image of the Seraphim. It is repeated, again, in the fourth couplet, giving voice to the final resonant self-immolation. The *desire-fire* motif is the middle term of the whole poem, as it links passion to passion, underscores progression, and finally becomes itself the controlling thematic cadence. It sets the pace and provides the key for the final grammatical shift from *his-him-SERAPHIM* to *THEE-me*, and finally *I-dy*. In all, *The Flaming Heart* is emblematic. Its controlling image resides in the *desire-fire* rhyme, and compared with *A Song* in its development, it clearly demonstrates Crashaw's growing counter-Reformation spirit.

The difference between these two poems also reveals Crashaw's growing sense of medieval wit, rejecting many of the advances of the sixteenth century, as did Palestrina reject many of the achievements of Renaissance polyphony to express ". . . medieval mysticism in an intentionally restricted, and in some respects archaic, Renaissance musical vocabulary."<sup>139</sup> Similarly, Crashaw's rhyme vocabulary is so consistently employed as to represent his own private cosmology. He is Baroque, but is so in his own way, and his poetic development also evidences a more and more strict and medieval sense of devotion. Hence, the difference between *A Song* and *The Flaming Heart* is equivalent to that which separates a Renaissance madrigal from a medieval motet.<sup>140</sup> *The Flaming Heart*, indeed, may be viewed technically in the light of the latter form, and its full allegorical quality may be thereby illumined. For example, Grout discusses the format of the motet in terms that recall the emblem, explaining that a composer usually began with a passage from Gregorian chant, perhaps a portion of the graduals, alleluias, or responsories of the Notre Dame organum compositions, arranging this theme into a pattern appropriate to one of the rhythmic modes. The resulting motif would, then, be used as a *cantus firmus* for one, two, or even as many as eight other counter melodies. In itself, the function of the *cantus firmus* was similar to that of Crashaw's epigram, for it would never change or develop. The motet composer would also repeat his entire melody for as many times as might be

<sup>138</sup> *Ibid.*, pp. 276-277.

<sup>139</sup> Grout, *op. cit.*, p. 246.

<sup>140</sup> Grassineau, *op. cit.*, p. 144. Although the following definition is loose and cannot serve as a basis for explication, it does serve the purpose of relating Crashaw to the Italians and Marino on a basis of musical form. "When the composer of the motet gives a loose to his fancy, without confining himself to any rules, subjects, or passions, the *Italians* call it *Fantasia*, or *Ricercata*."



necessary in order to complete the presentation of an extrinsic religious theme.<sup>141</sup> Consequently, the first essential feature of the motet is its rhythm, and the equal periods to which Grout refers as isorhythms give the motet its distinctive allegorical quality.<sup>142</sup> When one compares an isorhythmic motet with the later sonata, he notes differences in aesthetic similar to those between the metaphysical conceit and the Baroque emblem. The relation of form to content in a motet is a static, as it is in the emblem. But, in the sonata, the dynamic tensions create the meaning, just as the meaning is created in the formal tensions of the metaphysical radical.<sup>143</sup> The difference between allegory and conceit, between *A Song* and *The Flaming Heart*, is clearly apparent in the isorhythmic motet in which rhythm is more important than melody.<sup>144</sup> The lyrical quality of the melodic line is the most important difference between *A Song* and *The Flaming Heart*. As in the later sonata, the emphasis in *A Song* is placed upon form itself. The tension and working out of a theme through exposition, modulation, and recapitulation are reminiscent of the characteristics of the metaphysical conceit in which tension and resolution are the center of attention. In the earliest motets, melody is subordinate to rhythm, both being servants to the *cantus firmus* which, in turn, is bound to the liturgy. Similarly, *The Flaming Heart* is built upon a rhetorical *cantus firmus* taken from the Anglican Prayer Book, and the isorhythms of the last sixteen lines completely fulfill the requirements of a motet, underscoring the final cadence. They do not themselves embody a release of tension.<sup>145</sup>

Morover, the motet derives from the French *mot*, meaning "word," and was originally applied to only one of the voices added to the original descant.<sup>146</sup> Often, each voice was given a line in a different language, and occasionally secular lyrics were sung simultaneously with the original liturgical Latin. Although the motet clearly had developed in a direction similar to that of the metaphysical conceit, the counter-Reformation returned it to its simple form, designed to reveal truth, not to constitute its own end. However, one should remember that, although the motet was purified after the Council of Trent,<sup>147</sup> it was not divorced from the world of sense. Certainly, the Latin texts which

<sup>141</sup> Grout, *op. cit.*, p. 89.

<sup>142</sup> *Grove's Dictionary of Music and Musicians*, IV, 551.

<sup>143</sup> See Mellers, *op. cit.*, p. 16, for a discussion of the relationship between isochronous (isorhythmic) patterns and the Platonism that underlies the allegorical tradition. Also, for general information on the isorhythmic motet which points to the same conclusion, see Gustave Reese, *Music in the Middle Ages*, p. 339.

<sup>144</sup> *Grove's Dictionary*, IV, 551.

<sup>145</sup> Warren, *op. cit.*, p. 142.

<sup>146</sup> Grout, *op. cit.*, p. 89.

<sup>147</sup> To compare motets before and after the Council of Trent, see *Parce, Domine*, Jacob Obrecht (c. 1430-1505) in *Masterpieces of Music before 1750*, ed. by Carl Parrish and John F. Ohl, p. 55. Also, *Regina caeli*, Philippi Roggeri (c. 1561-1595), in *Eleven Motets*, ed. by Lavern J. Wagner, p. 106. These two are significant in their use of isorhythms, and if one follows the rhythmic modal patterns outlined in the tenor lines, he may see a clear parallel with Crashaw's *A Song* and *The Flaming Heart*.

were used closely resemble those of the emblem in their Baroque quality. For example, in discussing the musical qualities of Crashaw's *The Name*, Wallerstein points to trochaic inversions of iambs, staccato phrases, alliteration producing an astonishing effect in polyphony, spondees, clustered stresses and feminine endings followed by trochaic inversions. (The last device has the effect in sound of a "crab canon" which in musical-versification might be called contrapuntal truncation.) As an example of "composition of place," it is particularly strong. Moreover, trochaic inversion produces, through a contrapuntal context, the effect of time turned backwards, as two melodies seem to pass one another in opposite directions.<sup>148</sup> Wallerstein notes that the ". . . effect secured in such passages is almost like the accentuation in symphonic or ensemble music of a melodic phrase by the coming in of another instrument, or by imitation in counterpoint."<sup>149</sup> Her major points of analysis centers on (1) Crashaw's use of iambic pentameter together with initial inversion in a trochaic, or its musical equivalent, initial truncation; (2) the relation of pitch stresses, alliterations, metric stresses, and syllabic beats; (3) vowel slides and smoothness.<sup>150</sup> However, this kind of an analysis is important only if viewed in terms of the aesthetic of music, for such qualities might be found in any poetry, although it does not necessarily follow that such poetry is musical. In other words, music and poetry are not the same simply because they both employ sound.<sup>151</sup> Furthermore, musical devices do not at once render a "composition of place," but only through a proper combination of devices and theme does poetry become music. It is true that much metaphysical poetry exhibits the same qualities that Wallerstein attributes to *The Name*, but there is a profound difference in the final result, namely in Crashaw's sense of allegory. Through the aesthetic of music (the composition of Eternity in the present moment), his poetry finds a place in the allegorical cosmology, composed only as it is eternalized through harmony with the music of the spheres. *Haecceitas* is given *claritas* through *quidditas*.

*Musicks Duell*, although not explicitly devotional, embodies the conflict between *haecceitas* and *quidditas*, between *this* melody and *all* harmony.<sup>152</sup> No examination of Crashaw's musical idiom would be complete without a consideration of this poem, a final example of his "composition of place." This ultimate attribute of the musical aesthetic is the key to the reconciliation of *haecceitas* and *quidditas*, of form and truth. Significantly, the resolution is consummated in love and death, and the theme so often found in all of Crashaw's poetry, and particularly

<sup>148</sup> Reese, *op. cit.*, p. 321, discusses similar rhythmic effects in the motet caused by truncation and *hoquetus*. The latter device, often referred to as the "hiccup," might be compared to the "bob and wheel" device of medieval English poetry.

<sup>149</sup> Wallerstein, *op. cit.*, p. 47.

<sup>150</sup> *Ibid.*, pp. 41-49.

<sup>151</sup> Hollander, *op. cit.*, p. 7. See, also, Raymond, *op. cit.*, pp. 1-24.

<sup>152</sup> *Works*, 119-123.

in the St. Teresa poems, is here sounded to the harmony of the spheres.

In *Musicks Duell*, narrative and theme are actually organic manifestations of the musical idiom. Music is given its embodiment in narrative structure, stanzaic form, imagery, and rhetorical devices — poetic structures seemingly far removed from music; however, their relation to *musica instrumentalis* is similar to that of *musica munda* and *humana*. These rhetorical devices form a frame of potential resolution and, as in *The Spiritual Exercises*, the final link is sense. *Haecceitas* is clarified through the metric peculiarities and other devices that contribute to the poem's sense of sound. Yet the significance of the poem is deeper than the musical form itself which, together with the musical theme, must be considered with the rhetorical devices that occur in all of Crashaw's poetry. Antithesis, paradox, homoioteleuton, and oxymoron deepen the significance of the music.<sup>153</sup> Although secular, *Musicks Duell* is emblematic, and its total effect is above the level of narration, imagery, or even symbol. Actually, Crashaw has written an allegory of man's relation to God. The musical idiom, representing both action and its motive, and being beyond the province of either the Lute master or the Nightingale, becomes a universal force. The result is an allegory of ritual. As the lone Nightingale makes her challenge to the Music of the Spheres, the poem's real music is translated from the level of sense to the musical instruments of the spheres; and, thus, pure music is created. The strife between the Lute master and the Nightingale is the germ of dissonance out of which the poem develops. This dissonance, together with the final progress from mortal to divine music, parallels the flaming heart motif so frequently occurring in Crashaw. Thus, the concept of *haecceitas* becomes the controlling motif of the poem. The uniqueness of both the minstrel and the Nightingale is the source of both dissonance and resolution, and, consequently, this *haecceitas* (dissonance) is music's first cause. Hence, truth conditions form.

What happens when, why, and to whom is often overlooked in an explication deliberately oriented to a poem's technique, but such an oversight regarding this poem would produce an irrelevant explication. Moreover, one cannot too often emphasize that the importance of music lies in its "composition of place" and finally in its relation to the total drama. This poem's narrative falls into five parts. Lines 1-14 constitute an introduction of setting, the Lute master, the Nightingale, and their relationships:

There stood she listning, and did entertaine  
The Musicks soft report: and mold the same  
In her own murmures, that what ever mood  
His curious fingers lent, Her voyce made good. . . .<sup>154</sup>

<sup>153</sup> Warren, *op. cit.*, pp. 159-176.

<sup>154</sup> *Works*, p. 119.

Thus, Crashaw has created a verbal emblem. Static yet vibrant in character, it is different from other narrative settings. There should be no strife between a resting minstrel and a small bird, but the title and the setting comprise the controlling chord, and although peace seems to reign in this introduction, a supernatural conflict exists as the Nightingale murmurs antiphonally to the minstrel's aires. *Musicks Duell* is no peaceful pastoral hymn, for, in the course of the next eleven lines (15-26), both minstrel and Nightingale give and accept a musical challenge. What follows is similar to the mature form of the Baroque keyboard canzona, as two motifs, melodically similar but harmonically disjointed, battle until one is resolved into the other.

Stanza three contains the third and fourth parts of the narrative as the Nightingale and Lute master each perform twice. Each time she sings, the Nightingale seems to blend into the minstrel's preceding song so that her song seems born out of his. Moreover, there is a distinctly consonantal antiphonal quality underlying this strife; her song is always an answer to his, a relation that foreshadows the final resolution of the poem. Hence, both conflict and resolution are intrinsic to the uniqueness of the Divine Music and the song of the Nightingale. At the poem's end, the resolution is accomplished through the Nightingale's death, her silent answer to the music of the Spheres.

In stanza two, the minstrel awakens his Lute. Here is a significant personification, as he or it plays with a capering cheerfulness through the first four couplets of stanza three. This personification points, again, to the essential emblematic quality of the poem. The personification is given dimension as the Lute master ". . . negligently rash / throwes his Arme, and with a long drawne dash / Blends all together . . . ." The music of the Lute master is as much his Lute's as it is his. This development is the first indication that the Nightingale is dealing with more than her match. However, she confidently enters on the second half of the stanza's fourth couplet, and so from the outset blends her voice with the Lute's. As the minstrel earlier blended his song "altogether" with the Lute's, so she "measures every measure everywhere / Meets art with art." But, there is a note of doubt in the next couplet, and a whole new level of imagery emerges:

. . . sometimes as if in doubt,  
Not perfect yet, and fearing to be out,  
Trayles her plaine Ditty in one long spun-note.  
Through the sleeke passage of her open throat. . . .<sup>155</sup>

A challenge has been given and received; consequently, there is a duel. But intrinsic to a duel, there is antiphony, and, so, potential resolution. At this point in the poem, these two levels of relationship

<sup>155</sup> *Ibid.*, pp. 119-120.

produce a third level, that of love and seduction in which the Nightingale's insecurity gives her a distinctly feminine quality and, carried through the poem, adds a new dimension to her death. On one level, it is death in love's consummation, however, on another more attuned to the poem's total structure and Crashaw's religious temper, it is the Christ-Virgin-Church relationship.

Paralleling the relationships of *musica mundana*, *humana*, and *instrumentalis*, the distinctive mortal quality of the Nightingale's song separates her from the Lute master. His music is divine; hers is only natural, and she does not sing with the music of the spheres, but rather strives with herself:

Through the sleeke passage of her open throat,  
A clear unwrinkled song; then doth shee point it  
With tender accents, and severely joynt it  
By short diminutives, that being rear'd  
In controverting warble's evenly shar'd,  
With her sweet selfe shee wrangles.<sup>156</sup>

This is a song of innocence, and although the minstrel is amazed as the torrent of her voice melts into a melody of sweet variety, her song is characterized only by "short diminutives" and not by the "rare art" of "taling strings," a "grumbling Base," and "high-percht Trebles Grace." The song is her own and not that of a symphony's mighty concourse, as is the minstrel's song (43-56). His finger, the "Moderatour" of this concourse, chides finally the trumpets of the "Hot Mass to th' Harvest of Deaths field." The foreshadowing is obvious, and the following mighty song of the Nightingale (56-105), although beautiful and representing nature's best, is tragic from the beginning. She is, here, contending with more than nature's best. Again, although her song rises to the heights of nature's ability and rings with tragedy, it is a song of simplicity and innocence. The imagery that Crashaw uses to describe the music is sensuous. But, it is a sensuousness that precludes sin:

Then starts shee suddenly into a Throng  
Of short thicke sobs, whose thundring volleyes float,  
And roule themselves over her lubrick throat  
In panting murmers, still'd out of her Breast,  
That ever-bubbling spring; the sugred Nest  
Of her delicious soule, that there does lye  
Bathing in streames of liquid Melodie;  
Musicks best seed-plot, where in ripen'd Aires  
A Golden-headed Harvest fairely reares

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<sup>156</sup> *Ibid.*, p. 120,

His Honey-dropping tops, plow'd by her breath  
 Which there reciprocally laboureth  
 In that sweet soyle, it seems a holy quire  
 Founded to th' Name of great *Apollo's* lyre,  
 Whose silver-roofe rings with the sprightly notes  
 Of sweet-lipp'd Angell-Imps, that swill their throats. . . .<sup>157</sup>

A distinctly sexual note is emerging, but, these are images and metaphors that mix and run together and so dissolve each other. Through her song, the Nightingale is ravishing Musick out of whom "reciprocally" rears "new repined Aires." Through these mixing images, sense is not being emphasized, but the distinctive living quality of music. It is a life of this earth, a natural life, born for the "Eares of men, / To woo them from their Beds, still murmuring / That men can sleepe while they their Mattens sing." Her song is innocent, because it is natural, and has not before been ravished by Divine Musick. The personifications of the end of the stanza further reinforce her innocence. Helicon, Hebe, Apollo, Mars, nor the sisters of music conspire with her against the minstrel. These are the musicians of the Lute master's consort, while an examination of each couplet of her song demonstrates that she alone is always the subject and the musician. Finally, she emerges with "Her little soule. . . ravisht: and so pour'd / Into loose extasies, that shee is plac't / Above herselfe, Musicks *Enthusiast*." But, hers is a soul ravished in innocence. This innocence may be more easily comprehended, if one views the poem as an allegory of seduction and conflict between the Microcosm and Macrocosm. The Nightingale, although ravished by natural music, is still innocent, because she has not been touched by the Divine. However, she has seen the Divine. The Lute master has fascinated her, and she is now "Musicks *Enthusiast*." On other other hand, the Lute master *is* music and, as such, finally seduces his admirer.

In the imagery of the last stanza the allegorical quality of the poem is established, and a distinctive emblematic quality emerges. One should notice, first, that while the song of the Nightingale is sensuous and the technique of the Lute master is sensuous, his music is not; hence, an emerging pattern. Through the glorification of sense, "the composition of place," the Divine is given *claritas* and glorified. The Nightingale's song lifts her above herself in meditation, paralleling the third step of the Application of the Senses as sense transcends itself. The Application is to the Music of the Spheres what the minstrel's technique is to his music. Each woos the other, and in the ensuing struggle, music is conceived:

Trembling as when *Appollo's* golden haire  
 Are fan'd and frizled, in the wanton ayres

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<sup>157</sup> *Loc. cit.*

Of his own breath; which marryed to his lyre  
 Doth tune the *Sphaeres*, and make Heavens selfe looke higher  
 From this to that, from that to this he flyes  
 Feeles Musicks pulse in all her Arteryes,  
 Caught in a net which there *Apollo* spreads  
 His fingers struggle with the vocall threads,  
 Following those little rills, he sinkes into  
 A Sea of *Helicon*; his hand does goe  
 Those parts of sweetness which with Nectar drop.  
 Softer then that which pants in *Hebe's* cup.<sup>158</sup>

In this final conception is a union of natural and supernatural music:

In musick's ravish't soule he dares not tell,  
 But whisper to the world: thus doe they vary  
 Each string his note, as if they meant to carry  
 Their Masters blest soule (snatcht out as his eares  
 By a strong Extasy) through all the sphaeres  
 Of Musick's heaven . . .<sup>159</sup>

Out of this consort of natural and supernatural music is born *pure* Harmony, and out of this "so long, so lovd a strife / Of all the strings," of which the Nightingale is one, evolves the "sweet rise" and sweet fall of a "full-mouth *Diapason*," swallowing all. The last image of the fourth stanza is particularly powerful as it represents the simultaneous ascension and descension of modal themes from dominants in unison to the tonic in complete concord. As in the canzona, the two themes in strife are ultimately resolved in the diapason. Both are swallowed up in a chord of new sonorities. It is a chord in the key of the note first sounded by the Lute master, but the orchestration has changed. In this final diapason the song of nature has been swallowed, and the allegory is complete with the Nightingale's death. True to Crashaw's flaming heart tradition, it is not a death of destruction and corruption, but one out of which new music is born. It is the death of love's consummation in "composition of place" and the *claritus* of *haecceitas* through the harmonies of *quidditas*.

<sup>158</sup> *Ibid.*, pp. 121-122.

<sup>159</sup> *Ibid.*, p. 122.

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