

**JOHN DONNE:  
AN ANNOTATED BIBLIOGRAPHY  
OF MODERN CRITICISM, 1996–2005**



# JOHN DONNE

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*AN ANNOTATED BIBLIOGRAPHY  
OF MODERN CRITICISM,  
1996–2005*

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*John R. Roberts*

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PENDING

For my grandchildren

Sarah

Elise

Milissa

Eric

Brian

Trey

## CONTENTS

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<i>Preface</i> .....	7
<i>List of Abbreviations</i> .....	9
<b>DONNE CRITICISM, ARRANGED BY YEAR</b>	
1996 .....	21
1997 .....	55
1998 .....	85
1999 .....	116
2000 .....	146
2001 .....	186
2002 .....	228
2003 .....	269
2004 .....	306
2005 .....	338
<b>INDEX OF AUTHORS</b> .....	371
<b>INDEX OF SUBJECTS</b> .....	391
<b>INDEX OF DONNE'S WORKS</b> .....	406

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## PREFACE

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The primary purpose of this bibliography is to provide students, scholars, and critics of John Donne with a useful aid to research. This study is the first to collect and fully annotate the vast amount of criticism and scholarship written on Donne during the period 1996–2005. The present volume is a continuation of my three previously published bibliographies: *John Donne: An Annotated Bibliography of Modern Criticism, 1912–1967* (Columbia: University of Missouri Press, 1973); *John Donne: An Annotated Bibliography of Modern Criticism, 1968–1978* (Columbia: University of Missouri Press, 1982); and *John Donne: An Annotated Bibliography of Modern Criticism, 1979–1995* (Pittsburgh: Duquesne University Press, 2004). The present work ends at 2005 because more recent studies were not always available, especially items in languages other than English, and because bibliographical sources were often incomplete after that date.

The present bibliography follows, for the most part, the principles and guidelines established for the earlier volumes. The annotations are essentially descriptive, not evaluative, because I find that what is important and/or useful to one scholar may not be equally significant to another. The annotations, however, are quite detailed and quote extensively from the items in order to convey a sense of the approach and level of critical sophistication. Therefore, readers should be able to judge for themselves whether a particular book or essay will be useful for their purposes. I have also entered items chronologically so that by reading through the bibliography readers will be able to obtain a sense of the various shifts and developments that have occurred in Donnean criticism during the 10-year period covered. Such an arrangement allows readers to observe that Donne's poetry and prose have been run through many and various critical sieves (linguistic, stylistic, bibliographical, psychoanalytic, biographical, textual, feminist, new historicist, political, formalistic, etc.) and that, in a sense, work done on him represents a kind of microcosm of what has taken place in literary criticism during the years covered. By using the three detailed indexes (author, subject, and works of Donne mentioned in the annotations), users can easily locate the individual studies that interest them.

As in the previous volumes, I have tried to make this bibliography as comprehensive and complete as possible, yet even from the beginning, it was necessary to impose certain limitations. The basic guiding principle has been to include all refereed books, monographs, essays, and notes specifically on Donne written between 1996 and 2005; but in addition, extended discussions of Donne that appear in works not centrally concerned with him also have been included. Nearly all books and many essays on metaphysical poetry or on individual seventeenth-century poets contain some comment on or reference to Donne, but to have included all items that simply mention Donne in relation to Herbert, Crashaw, Vaughan, Marvell, Traherne, *et al.* would have extended the present bibliography far beyond manageable bounds and would have distorted the main directions of Donne criticism.

Also, brief mentions of Donne or short quotations taken from his works appearing in books and articles, as well as references in literary histories, encyclopedias, anthologies, and textbooks have been omitted. Doctoral dissertations have not been included because many of them are unavailable, especially those in languages other than English, and because a number of them have been published, wholly or partly, in later essays and books. Readers are encouraged, however, to consult *Dissertation Abstracts International* for summaries, prepared by their authors, of many (but not all) American dis-

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sertations. Some items of little critical or scholarly interest that have Donne in their titles, such as original poems or pious pamphlets, are included so that users will not be obliged to track them down. Reprints of works and editions published before 1996 have been excluded; reprints of items published between 1996 and 2005 are recorded, when known, with the original entry. I have not annotated book reviews. However, I have annotated review articles (usually discussions of two or more books) and those with titles that may suggest that they are essays rather than simply reviews, and following the annotations of books that deal *exclusively with Donne*, I have listed as many as I could find of the reviews of those books only.

Many items in languages other than English (German, French, Italian, Spanish, Dutch, Polish, Rumanian, Hungarian, Slovak, Russian, Japanese, Korean, Portuguese, Finnish, Norwegian, and Chinese) have been included, but I have no assurance that I have located all items in these languages or in others. A number of the annotations in foreign languages were summarized for me by their authors or by Donne scholars proficient in those languages. In referring to Donne's poems and prose, I have used the abbreviations created by the editors of the Variorum Edition of John Donne's Poetry, with their kind permission.

I am very pleased to acknowledge and to thank publicly all those who have generously assisted me in this project. I am especially grateful to Yoshihisa Aizawa, Ryuzo Akiba, Alla Barabtarlo, Guilherme DeSouza, Fernando Gonzáles, Carla Waal Johns, L. Hunter Kevil, Andrea McDowell, Sean McDowell, M. Bonner Mitchell, Edward Mullen, Young Won Park, Purificación Ribes, Maria Salenius, Giuseppe Soldano, Eva Szekely, Richard Todd, Yi Xiong, Kui Yan, Sachiko Yoshida, Li Zhengshuan, who assisted me with foreign language items. Also I wish to thank Anne Barker, Rhonda Whithaus, Debbie Melvin, and Delores Fisher, librarians, who were most helpful in locating books and essays that were unavailable at the University of Missouri Ellis Library, and also Georgianna Ziegler and Urszula Kolodzie of the Shakespeare Folger Library for their assistance. Many Donne scholars, critics, and friends were most kind in calling to my attention lesser known material and/or supplying me with offprints, especially, Christine Pagnouille, Purificación Ribes, Maureen Sabine, Gary A. Stringer, and Ryszard Wolny.

Finally, I should like to express my particular gratitude to Mary Farrington, Assistant Editor of the Donne Variorum, and the students at Texas A&M University who worked to make electronic publication of this volume possible. Assisted by Jennifer S. Adams, Dayoung Chung, Laura Perrings, Brandi Nicole Tevebaugh, and Carly Thompson, Ms. Farrington created the document template, laid out the text, created the indexes, and assisted in the multiple rounds of proofreading necessary to achieve maximum accuracy, as well as carrying out the HTML scripting that underlies the volume's online appearance.

J. R. R.

Columbia, Missouri



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## LIST OF ABBREVIATIONS

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### Periodical Abbreviations

AEH	<i>Anglican and Episcopal History</i>
Albion	<i>Albion: A Quarterly Journal concerned with British Studies</i> (Dept. of History, Appalachian State University, Boone, NC; North American Conference on British Studies)
Allegorica	<i>Allegorica: A Journal of Medieval and Renaissance Literature</i>
Anglistik	<i>Anglistik: Mitteilungen des Verbandes deutscher Anglisten</i>
AngTheoRev	<i>Anglican Theological Review</i>
AnH	<i>Analecta Husserliana</i>
ANQ	<i>ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews</i>
Apollo	<i>Apollo: A Journal of the Arts</i>
APR	<i>The American Poetry Review</i>
AR	<i>The Antioch Review</i>
ArAA	<i>Arbeiten aus Anglistik und Amerikanistik</i>
ASch	<i>The American Scholar</i>
AS/SA	<i>Applied Semiotics/Sémiotique appliquée</i>
AUMLA	<i>AUMLA: Journal of the Australasian Universities Language and Literature Association: A Journal of Literary Criticism and Linguistics</i>
BELL	<i>Belgian Essays on Language and Literature</i>
BJJ	<i>The Ben Jonson Journal: Literary Contexts in the Age of Elizabeth, James and Charles</i>
BSEAA	<i>Bulletin de la Société d'Etudes Anglo-Américaines des XVII et XVIII Siècles</i> (Lille, France)
BStu	<i>Bunyan Studies: John Bunyan and His Times</i>
CahiersE	<i>Cahiers Elisabethains: Late Medieval and Renaissance Studies</i>
C&L	<i>Christianity and Literature</i>
CCTEP	<i>Conference of College Teachers of English Studies</i>
CE	<i>College English</i>
CEA	<i>CEA Critic: An Official Journal of the College English Association</i> (Youngstown, OH)
ChiR	<i>Chicago Review</i>
CHum	<i>Computers and the Humanities</i>
Cithara	<i>Cithara: Essays in the Judaeo-Christian Tradition</i>
Commonweal	<i>Commonweal: A Review of Religion, Politics, and Culture</i>
CompD	<i>Comparative Drama</i>
Connotations	<i>Connotations: A Journal for Critical Debate</i>

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ContempR	<i>Contemporary Review</i> (London, England)
CQ	<i>The Cambridge Quarterly</i>
CRCL	<i>Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée</i>
CRevAS	<i>Canadian Review of American Studies/Revue Canadienne d'Etudes Américaines</i>
Criticism	<i>Criticism: A Quarterly for Literature and the Arts</i> (Detroit, MI)
Critique	<i>Critique: Revue Générale des Publications Françaises et Etrangères</i>
CRUX	<i>CRUX: A Journal of the Teaching of English</i>
CSLL	<i>Cardozo Studies in Law and Literature</i>
CSQ	<i>Cistercian Studies Quarterly</i>
CTNS Bulletin	<i>Center for Theology and Natural Sciences Bulletin</i>
CVE	<i>Cahiers victoriens et édouardiens</i> (Univ. Paul-Valéry Montpellier)
DC	<i>Dutch Crossing: A Journal of Low Countries Studies</i>
Diacritics	<i>Diacritics: A Review of Contemporary Criticism</i>
Discoveries	<i>Discoveries: South-Central Renaissance News and Notes</i>
Dispositio	<i>Dispositioñ: American Journal of Cultural Histories and Theories</i>
DR	<i>Dalhousie Review</i>
EA	<i>Etudes Anglaises: Grande-Bretagne, Etats-Unis</i>
EESE	<i>Erfurt Electronic Studies in English</i>
EHR	<i>English Historical Review</i>
EIC	<i>Essays in Criticism: A Quarterly Journal of Literary Criticism</i> (Oxford, England)
EigoS	<i>Eigo Seinen</i>
EIRC	<i>Explorations in Renaissance Culture</i>
EJ	<i>English Journal</i> (Urbana, IL)
EJES	<i>European Journal of English Studies</i>
ELH	<i>ELH</i> [Formerly <i>Journal of English Literary History</i> ]
ELN	<i>English Language Notes</i> (Boulder, CO)
ELR	<i>English Literary Renaissance</i>
EMLS	<i>Early Modern Literary Studies: A Journal of Sixteenth- and Seventeenth-Century English Literature</i>
EMS	<i>English Manuscript Studies 1100–1700</i>
English	<i>English: The Journal of the English Association</i> (Leicester, England)
ES	<i>English Studies: A Journal of English Language and Literature</i> (Lisse, Netherlands)
ESA	<i>English Studies in Africa: A Journal of the Humanities</i>
ESC	<i>English Studies in Canada</i>
ETR	<i>Etudes Théologique et Religieuses</i>
Exemplaria	<i>Exemplaria: A Journal of Theory in Medieval and Renaissance Studies</i>
Expl	<i>Explicator</i>
Genre	<i>Genre: Forms of Discourse and Culture</i> (Norman, OK)
GHJ	<i>George Herbert Journal</i>

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HJEAS	<i>Hungarian Journal of English and American Studies</i>
HLQ	<i>Huntington Library Quarterly: A Journal of English and American History and Literature</i>
IdD	<i>Ilha do Desterro: A Journal of Language and Literature</i>
InteractionsAJ	<i>Interactions: Ege University Journal of British and American Studies</i>
JCERL	<i>Journal of Classic and English Literature</i>
JDJ	<i>John Donne Journal: Studies in the Age of Donne</i>
JEGP	<i>Journal of English and Germanic Philology</i>
JELL-CB	<i>Journal of the English Language and Literature</i> (Chongwon, Korea)
JES	<i>Journal of European Studies</i>
JEMS	<i>The Journal of Medieval and Early Modern Studies</i>
JML	<i>Journal of Modern Literature</i>
JMRS	<i>Journal of Medieval and Renaissance Studies</i>
JOWG	<i>Jahrbuch der Oswald von Wolkenstein-Gesellschaft</i>
JSBC	<i>Journal for the Study of British Culture</i>
Kañina	<i>Kañina: Revista de Artes y Letras de la Universidad de Costa Rica</i>
KPR	<i>Kentucky Philological Review</i>
KulturPoetik	<i>KulturPoetik: Zeitschrift für Kulturgeschichtliche Literaturwissenschaft/Journal of Cultural Poetics</i>
L&B	<i>Literature and Belief</i>
L&T	<i>Literature and Theology: An International Journal of Theory, Criticism and Culture</i>
LBR	<i>Luso-Brazilian Review</i>
LiteratureC	<i>Literature Compass</i>
LITRevALSC	<i>Literary Imagination: The Review of the Association of Literary Scholars and Critics</i>
Livius	<i>Livius: Revista de Estudios de Traducción</i>
LJ	<i>Library Journal</i>
LJHum	<i>Lamar Journal of the Humanities</i>
LO	<i>Literaturnoe Obozrenie: Zhurnal Khudozhestvennoĭ Literatury, Kritiki i Bibliografii</i>
LSE	<i>Leeds Studies in English</i>
MES	<i>Medieval and Early Modern English Studies</i>
Meta	<i>Meta: Journal des Traducteurs/Translators' Journal</i>
MiltSt	<i>Milton Studies: The Journal of Milton Studies in Korea</i>
MiltonQ	<i>Milton Quarterly</i>
MiltonS	<i>Milton Studies</i>
MLQ	<i>Modern Language Quarterly: A Journal of Literary History</i>
MLR	<i>Modern Language Review</i>
Moreana	<i>Moreana: Bulletin Thomas More</i>
Mosaic	<i>Mosaic: A Journal for the Interdisciplinary Study of Literature</i>
MP	<i>Modern Philology</i>
MR	<i>Massachusetts Review: A Quarterly of Literature, the Arts and Public Affairs</i>

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MRDE	<i>Medieval &amp; Renaissance Drama in England: An Annual Gathering of Research, Criticism and Reviews</i>
N&Q	<i>Notes and Queries</i>
Neophil	<i>Neophilologus</i> (Dordrecht, Netherlands)
NewC	<i>The New Criterion</i>
NM	<i>Neophilologische Mitteilungen: Bulletin de la Société Néophilologique/Bulletin of the Modern Language Society</i>
Nordlit	<i>Nordlit: Tidsskrift i Litteratur og Kultur</i>
NRs	<i>Neue Rundschau</i>
P&C	<i>Pragmatics &amp; Cognition</i>
Parabola	<i>Parabola: The Magazine of Myth and Tradition</i>
Paregon	<i>Paregon: Bulletin of the Australian and New Zealand Association for Medieval and Renaissance Studies</i>
Parnassus	<i>Parnassus: Poetry in Review</i>
PLL	<i>Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature</i>
PMPA	<i>Publications of the Missouri Philological Association</i>
PNR	<i>PN Review</i>
Po&sie	<i>Po&amp;sie</i>
PoT	<i>Poetics Today</i>
PQ	<i>Philological Quarterly</i>
Pst	<i>Prose Studies: History, Theory, Criticism</i> (London, England)
Quadrant	<i>Quadrant</i> (Victoria, Australia)
Quaerendo	<i>Quaerendo: A Quarterly Journal from the Low Countries Devoted to Manuscripts and Printed Books</i>
Quidditas	<i>Quidditas: Journal of the Rocky Mountain Medieval and Renaissance Association</i>
QWERTY	<i>Q/W/E/R/T/Y: Arts, Littératures &amp; Civilisations du Monde Anglophone</i>
R&L	<i>Religion and Literature</i> (Notre Dame, IN)
Reader	<i>Reader: Essays in Reader-Oriented Theory, Criticism, and Pedagogy</i>
Ren&R	<i>Renaissance and Reformation/Renaissance et Réforme</i>
Renascence	<i>Renascence: Essays on Value in Literature</i>
RenB	<i>The Renaissance Bulletin</i>
RenP	<i>Renaissance Papers</i>
RenQ	<i>Renaissance Quarterly</i>
RenSt	<i>Renaissance Studies: Journal of the Society for Renaissance Studies</i>
RES	<i>Review of English Studies</i>
Rhetorica	<i>Rhetorica: A Journal of the History of Rhetoric</i>
RusR	<i>The Russian Review: An American Quarterly Devoted to Russia Past and Present</i>
SB	<i>Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia</i>
SCen	<i>The Seventeenth Century</i>

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Schuylkill	<i>Schuylkill: A Creative and Critical Review from Temple University</i>
SCJ	<i>The Sixteenth Century Journal: Journal of Early Modern Studies</i>
SCN	<i>Seventeenth-Century News</i>
SEDERI	<i>Spanish and Portuguese Society for English Renaissance Studies</i>
SEL	<i>SEL: Studies in English Literature, 1500–1900</i>
ShakS	<i>Shakespeare Studies (Cranbury, NJ)</i>
SHR	<i>Southern Humanities Review</i>
ShS	<i>Shakespeare Survey: An Annual Survey of Shakespeare Studies and Production</i>
SiJ	<i>Sidney Journal</i>
SMART	<i>SMART: Studies in Medieval and Renaissance Teaching</i>
SN	<i>Studia Neophilologica: A Journal of Germanic and Romance Languages and Literature (Uppsala, Sweden)</i>
SoAR	<i>South Atlantic Review</i>
SP	<i>Studies in Philology</i>
SPWVSRA	<i>Selected Papers of the West Virginia Shakespeare and Renaissance Association</i>
SR	<i>Sewanee Review</i>
SRC	<i>Studies in Religion/Sciences Religieuses: A Canadian Journal/Revue Canadienne</i>
SSt	<i>Spenser Studies: A Renaissance Poetry Annual</i>
Style	<i>Style (DeKalb, IL)</i>
TES	<i>Times Educational Supplement</i>
Text	<i>Text: An Interdisciplinary Annual of Textual Studies</i>
Thalia	<i>Thalia: Studies in Literary Humor</i>
THJ	<i>The Thomas Hardy Journal</i>
TLS	[London] <i>Times Literary Supplement</i>
TSB	<i>Thoreau Society Bulletin</i>
TSLL	<i>Texas Studies in Literature and Language</i>
UTQ	<i>University of Toronto Quarterly: A Canadian Journal of the Humanities</i>
Vagant	<i>Vagant</i>
VLit	<i>Voprosy Literaturny</i>
VRev	<i>Victorian Review: The Journal of the Victorian Studies Association of Western Canada and the Victorian Studies Association of Ontario</i>
W&I	<i>Word &amp; Image: A Journal of Verbal/Visual Enquiry</i>
W&Lang	<i>Women and Language</i>
WoWr	<i>Women's Writing</i>
WS	<i>Women's Studies: An Interdisciplinary Journal</i>
WWE	<i>Welsh Writing in English: A Yearbook of Critical Essays</i>
YES	<i>Yearbook of English Studies</i>
YJC	<i>The Yale Journal of Criticism: Interpretation in the Humanities</i>
YWES	<i>Year's Work in English Studies</i>
ZAA	<i>Zeitschrift für Anglistik und Amerikanistik: A Quarterly of Language, Literature and Culture</i>

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## Short Forms of Reference for Donne's Works

### Poems

<i>Air</i>	Air and Angels ["Twice or thrice had I loved"]
<i>AltVic</i>	A Letter Written by Sir H. G. and J. D. Alternis Vicibus ["Since every tree begins"]
<i>Amic</i>	Amicissimo et Meritissimo Ben Jonson ["Quod arte ausus es hic tua"]
<i>Anniv</i>	The Anniversary ["All kings and all their favorites"]
<i>Annun</i>	Upon the Annunciation and Passion ["Tamely frail body"]
<i>Antiq</i>	Antiquary ["If in his study"]
<i>Apoth</i>	Apotheosis Ignatij Loyolae ["Qui sacer antefuit"]
<i>Appar</i>	The Apparition ["When by thy scorn"]
<i>AutHook</i>	Ad Autorem ["Non eget Hookerus"]
<i>AutJos</i>	Ad Autorem ["Emendare cupis Joseph"]
<i>Bait</i>	The Bait ["Come live with me"]
<i>BB</i>	To Mr. B.B. ["Is not thy sacred hunger"]
<i>BedfCab</i>	Epitaph on Himself: To the Countess of Bedford ["That I might make your cabinet"]
<i>BedfDead</i>	To the Countess of Bedford: Begun in France ["Though I be dead and buried"]
<i>BedfHon</i>	To the Countess of Bedford ["Honor is so sublime"]
<i>BedfReas</i>	To the Countess of Bedford ["Reason is our soul's left hand"]
<i>BedfRef</i>	To the Countess of Bedford ["You have refined me"]
<i>BedfShe</i>	Elegy to the Lady Bedford ["You that are she"]
<i>BedfTwi</i>	To the Countess of Bedford: On New-Year's Day ["This twilight of two years"]
<i>BedfWrit</i>	To the Countess of Bedford ["To have written then"]
<i>Beggar</i>	A Lame Beggar ["I am unable, yonder beggar cries"]
<i>Blos</i>	The Blossom ["Little thinkest thou"]
<i>BoulNar</i>	Elegy upon the Death of Mrs. Boulstrode ["Language thou art too narrow"]
<i>BoulRec</i>	Elegy on Mrs. Boulstrode ["Death, I recant"]
<i>Break</i>	Break of Day ["'Tis true, 'tis day"]
<i>Broken</i>	The Broken Heart ["He is stark mad"]
<i>Cales</i>	Cales and Guiana ["If you from spoil"]
<i>Calm</i>	The Calm ["Our storm is past"]
<i>Canon</i>	The Canonization ["For God's sake hold your tongue"]
<i>Carey</i>	A Letter to the Lady Carey and Mrs. Essex Rich ["Here where by all"]
<i>CB</i>	To Mr. C. B. ["Thy friend whom thy deserts"]
<i>Christ</i>	A Hymn to Christ at the Author's Last Going into Germany ["In what torn ship so-ever"]
<i>Citizen</i>	A Tale of a Citizen and his Wife (noncanonical) ["I sing no harme, goodsooth"]
<i>Commun</i>	Community ["Good we must love"]
<i>Compu</i>	The Computation ["For the first twenty years"]
<i>ConfL</i>	Confined Love ["Some man unworthy"]

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<i>Corona</i>	La Corona
<i>Cor1</i>	“Deign at my hands”
<i>Cor2</i>	Annunciation [“Salvation to all that will is nigh”]
<i>Cor3</i>	Nativity [“Immensity cloistered in thy dear womb”]
<i>Cor4</i>	Temple [“With his kind mother who partakes thy woe”]
<i>Cor5</i>	Crucifying [“By miracles exceeding power of man”]
<i>Cor6</i>	Resurrection [“Moist with one drop of thy blood”]
<i>Cor7</i>	Ascension [“Salute the last and everlasting day”]
<i>Coryat</i>	Upon Mr. Thomas Coryat’s Crudities [“Oh to what height”]
<i>Cross</i>	The Cross [“Since Christ embraced”]
<i>Curse</i>	The Curse [“Whoever guesses, thinks, or dreams”]
<i>Damp</i>	The Damp [“When I am dead”]
<i>Disinher</i>	Disinherited [“Thy father all from thee”]
<i>Dissol</i>	The Dissolution [“She is dead”]
<i>Dream</i>	The Dream [“Dear love, for nothing less”]
<i>Eclog</i>	Eclogue at the Marriage of the Earl of Somerset [“Unseasonable man, statue of ice”]
<i>Ecst</i>	The Ecstasy [“Where, like a pillow on a bed”]
<i>ED</i>	To E. of D. with Six Holy Sonnets [“See, Sir, how as the sun’s”]
<i>EdHerb</i>	To Sir Edward Herbert [“Man is a lump”]
<i>EG</i>	To Mr. E. G. [“Even as lame things”]
<i>EgDD</i>	Epigraph from Death’s Duel [“Corporis haec animae”]

### Elegies:

<i>ElAnag</i>	The Anagram [“Marry and love thy Flavia”]
<i>ElAut</i>	The Autumnal [“No spring nor summer beauty”]
<i>ElBed</i>	Going to Bed [“Come, Madam, come”]
<i>ElBrac</i>	The Bracelet [“Not that in color it was like thy hair”]
<i>ElChange</i>	Change [“Although thy hand and faith”]
<i>ElComp</i>	The Comparison [“As the sweet sweat of roses in a still”]
<i>ElExpost</i>	The Expostulation [“To make the doubt clear”]
<i>ElFatal</i>	On His Mistress [“By our first strange and fatal interview”]
<i>ElJeal</i>	Jealousy [“Fond woman which would’st have thy husband die”]
<i>ElNat</i>	“Nature’s lay idiot”
<i>ElPart</i>	His Parting From Her [“Since she must go”]
<i>ElPerf</i>	The Perfume [“Once and but once found in thy company”]
<i>ElPict</i>	His Picture [“Here take my picture”]
<i>ElProg</i>	Love’s Progress [“Whoever loves, if he do not propose”]
<i>ElServe</i>	“Oh, let not me serve so”
<i>ElVar</i>	Variety [“The heavens rejoice in motion”]
<i>ElWar</i>	Love’s War [“Till I have peace with thee”]

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<i>EpEliz</i>	Epithalamion upon ... the Lady Elizabeth ["Hail, Bishop Valentine"]
<i>EpLin</i>	Epithalamion Made at Lincoln's Inn ["The sunbeams in the east"]
<i>EtAD</i>	Epitaph for Ann Donne ["Annae/ Georgii More de filiae"]
<i>EtED</i>	Epitaph for Elizabeth Drury ["Quo pergas, viator"]
<i>EtRD</i>	Epitaph for Robert and Anne Drury ["Roberti Druri/ quo vix alter"]
<i>EtSP</i>	John Donne's Epitaph . . . in St. Paul's Cathedral ["Iohannes Donne/ Sac: Theol: Profess:"]
<i>Expir</i>	The Expiration ["So, so, break off"]
<i>Fare</i>	Farewell to Love ["Whilst yet to prove"]
<i>Father</i>	A Hymn to God the Father ["Wilt thou forgive"]
<i>Faust</i>	Faustinus ["Faustinus keeps his sister"]
<i>Fever</i>	A Fever ["Oh do not die"]
<i>FirAn</i>	The First Anniversary. An Anatomy of the World ["When that rich soul"]
<i>Flea</i>	The Flea ["Mark but this flea"]
<i>Fun</i>	The Funeral ["Whoever comes to shroud me"]
<i>FunEl</i>	A Funeral Elegy ["'Tis lost to trust a tomb"]
<i>Gaz</i>	Translated out of Gazaeus ["God grant thee thine own wish"]
<i>GHerb</i>	To Mr. George Herbert with One of My Seals ["Qui prius assuetus serpentum"]
<i>Goodf</i>	Goodfriday, 1613. Riding Westward ["Let man's soul be a sphere"]
<i>GoodM</i>	The Good Morrow ["I wonder by my troth"]
<i>Ham</i>	An Hymn to the Saints and to the Marquis Hamilton ["Whether that soul which now comes"]
<i>Har</i>	Obsequies upon the Lord Harrington ["Fair soul, which wast not only"]
<i>Harb</i>	The Harbinger to the Progress (by Joseph Hall) ["Two souls move here"]
<i>Heart</i>	"When my heart was mine own"
<i>Henry</i>	Elegy on the Untimely Death of . . . Prince Henry ["Look to me, Faith"]
<i>Hero</i>	Hero and Leander ["Both robbed of air"]
<i>HG</i>	To Sr. Henry Goodyere ["Who makes the past a pattern"]

### Holy Sonnets:

<i>HSBatter</i>	"Batter my heart"
<i>HSBlack</i>	"O my black soul"
<i>HSDeath</i>	"Death be not proud"
<i>HSDue</i>	"As due by many titles"
<i>HSLittle</i>	"I am a little world"
<i>HSMade</i>	"Thou hast made me"
<i>HSMIn</i>	"If poisonous minerals"
<i>HSPart</i>	"Father part of his double interest"
<i>HSRound</i>	"At the round earth's imagined corners"
<i>HSScene</i>	"This is my play's last scene"

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<i>HSShe</i>	“Since she whom I loved”
<i>HSShow</i>	“Show me dear Christ”
<i>HSSighs</i>	“O might those sighs”
<i>HSSouls</i>	“If faithful souls”
<i>HSSpit</i>	“Spit in my face”
<i>HSVex</i>	“O to vex me”
<i>HSWhat</i>	“What if this present”
<i>HSWhy</i>	“Why are we by all creatures”
<i>HSWilt</i>	“Wilt thou love God”
<i>HuntMan</i>	To the Countess of Huntingdon [“Man to God’s image”]
<i>HuntUn</i>	To the Countess of Huntingdon [“That unripe side of earth”]
<i>HWHiber</i>	H. W. in Hibernia Belligeranti [“Went you to conquer?”]
<i>HWKiss</i>	To Sir Henry Wotton [“Sir, more than kisses”]
<i>HWNews</i>	To Sir Henry Wotton [“Here’s no more news”]
<i>HWVenice</i>	To Sir H. W. at His Going Ambassador to Venice [“After those reverend papers”]
Ignatius, verse from:	
<i>IgAver</i>	“Aversa facie Janum referre”
<i>IgFeath</i>	“Feathers or straws swim on the water’s face”
<i>IgFlow</i>	“As a flower wet with last night’s dew”
<i>IgLark</i>	“The lark by busy and laborious ways”
<i>IgNoise</i>	“With so great noise and horror”
<i>IgOper</i>	“Operoso tramite scandent”
<i>IgPiece</i>	“That the least piece which thence doth fall”
<i>IgPlum</i>	“Aut plumam, aut paleam”
<i>IgQual</i>	“Qualis hesternis madefacta rore”
<i>IgResemb</i>	“Resemble Janus with a diverse face”
<i>IgSport</i>	“My little wandering sportful soul”
<i>IgTanto</i>	“Tanto fragore boatuque”
<i>ILBlest</i>	To Mr. I.L. [“Blest are your north parts”]
<i>ILRoll</i>	To Mr. I.L. [“Of that short roll”]
<i>Image</i>	“Image of her whom I love”
<i>InAA</i>	Inscription in the Album Amicorum of Michael Corvinus [“In propria venit”]
<i>Ind</i>	The Indifferent [“I can love both fair and brown”]
<i>InLI</i>	Inscription in a Bible Presented to Lincoln’s Inn [“In Bibliotheca Hospitii”]
<i>Jet</i>	A Jet Ring Sent [“Thou art not so black”]
<i>Jug</i>	The Juggler [“Thou callest me effeminate”]
<i>Julia</i>	Julia (noncanonical) [“Hearke newes, ô Enuy”]
<i>Klock</i>	Klockius [“Klockius so deeply hath sworn”]
<i>Lam</i>	The Lamentations of Jeremy [“How sits this city”]
<i>Lect</i>	A Lecture upon the Shadow [“Stand still and I will read”]

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<i>Leg</i>	The Legacy ["When I died last"]
<i>Liar</i>	The Liar ["Thou in the fields walkest"]
<i>Libro</i>	De Libro Cum Mutuaretur ["Doctissimo Amicissimoque v. D. D. Andrews"]
<i>Licent</i>	A Licentious Person ["Thy sins and hairs"]
<i>Lit</i>	A Litany ["Father of heaven and him"]
<i>LovAlch</i>	Love's Alchemy ["Some that have deeper digged"]
<i>LovDeity</i>	Love's Deity ["I long to talk with some old"]
<i>LovDiet</i>	Love's Diet ["To what a cumbersome unwieldiness"]
<i>LovExch</i>	Love's Exchange ["Love, any devil else but you"]
<i>LovGrow</i>	Love's Growth ["I scarce believe my love to be so pure"]
<i>LovInf</i>	Lovers' Infiniteness ["If yet I have not all thy love"]
<i>LovUsury</i>	Love's Usury ["For every hour that thou wilt spare me"]
<i>Macaron</i>	In Eundem Macaronicon ["Quot, dos haec, linguists"]
<i>Mark</i>	Elegy on the Lady Markham ["Man is the world"]
<i>Martial</i>	Raderus ["Why this man gelded Martial"]
<i>Merc</i>	Mercurius Gallo-Belgicus ["Like Aesop's fellow slaves"]
<i>Mess</i>	The Message ["Send home my long strayed eyes"]
<i>Metem</i>	Metempsychosis ["I sing the progress of a deathless soul"]
<i>MHMary</i>	To the Lady Magdalen Herbert, of St. Mary Magdalen ["Her of your name"]
<i>MHPaper</i>	To Mrs. M. H. ["Mad paper stay"]
<i>NegLov</i>	Negative Love ["I never stooped so low"]
<i>Niobe</i>	Niobe ["By children's birth and death"]
<i>Noct</i>	A Nocturnal upon St. Lucy's Day ["'Tis the year's midnight"]
<i>Para</i>	The Paradox ["No lover saith, I love"]
<i>Philo</i>	An Obscure Writer ["Philo with twelve years' study"]
<i>Phrine</i>	Phrine ["Thy flattering picture, Phrine"]
<i>Praise</i>	To the Praise of the Dead and the Anatomy (by Joseph Hall) ["Well died the world"]
<i>Prim</i>	The Primrose ["Upon this primrose hill"]
<i>Prohib</i>	The Prohibition ["Take heed of loving me"]
<i>Pyr</i>	Pyramus and Thisbe ["Two by themselves each other"]
<i>Ralph</i>	Ralphius ["Compassion in the world again is bred"]
<i>Relic</i>	The Relic ["When my grave is broke up again"]
<i>Res</i>	Resurrection Imperfect ["Sleep, sleep, old sun"]
<i>RWEnvy</i>	To Mr. R. W. ["Kindly I envy thy song's"]
<i>RWMind</i>	To Mr. R. W. ["Muse not that by thy mind"]
<i>RWShumb</i>	To Mr. R. W. ["If as mine is thy life a slumber be"]
<i>RWThird</i>	To Mr. R. W. ["Like one who in her third widowhood"]
<i>RWZeal</i>	To Mr. R. W. ["Zealously my muse"]
<i>Sal</i>	To the Countess of Salisbury ["Fair, great, and good"]
<i>Sappho</i>	Sappho to Philaenis ["Where is that holy fire"]

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## Satires:

<i>Sat1</i>	“Away thou fondling motley humorist”
<i>Sat2</i>	“Sir, though (I thank God for it) I do hate”
<i>Sat3</i>	“Kind pity chokes my spleen”
<i>Sat4</i>	“Well, I may now receive and die”
<i>Sat5</i>	“Thou shalt not laugh in this leaf, Muse”
<i>SB</i>	To Mr. S. B. [“O thou which to search”]
<i>SecAn</i>	The Second Anniversary. Of the Progress of the Soul [“Nothing could make me sooner”]
<i>SelfAc</i>	A Self Accuser [“Your mistress, that you follow whores”]
<i>SelfL</i>	Self Love [“He that cannot choose but love”]
<i>SGo</i>	Song [“Go, and catch a falling star”]
<i>Sheaf</i>	A Sheaf of Miscellany Epigrams
<i>Sheaf 1–61</i> : individual poems within Sheaf	
<i>Ship</i>	A Burnt Ship [“Out of a fired ship”]
<i>Sickness</i>	A Hymn to God My God, in My Sickness [“Since I am coming”]
<i>Sidney</i>	Upon the Translation of the Psalms by Sir Philip Sidney [“Eternal God, (for whom who ever dare . . .)”]
<i>Sorrow</i>	Elegia [“Sorrow, who to this house”]
<i>SSweet</i>	Song [“Sweetest love, I do not go”]
<i>Stat</i>	Stationes from Devotions [“Insultus morbi primus”]
<i>Storm</i>	The Storm [“Thou which art I”]
<i>SunRis</i>	The Sun Rising [“Busy old fool, unruly sun”]
<i>Tilman</i>	To Mr. Tilman after He Had Taken Orders [“Thou whose diviner soul”]
<i>Token</i>	Sonnet. The Token [“Send me some token”]
<i>Triple</i>	The Triple Fool [“I am two fools, I know”]
<i>TWHail</i>	To Mr. T. W. [“All hail sweet poet”]
<i>TWHarsh</i>	To Mr. T. W. [“Haste thee harsh verse”]
<i>TWHence</i>	To Mr. T. W. [“At once from hence”]
<i>TWPreg</i>	To Mr. T. W. [“Pregnant again”]
<i>Twick</i>	Twickenham Garden [“Blasted with sighs and surrounded with tears”]
<i>Under</i>	The Undertaking [“I have done one braver thing”]
<i>ValBook</i>	A Valediction of the Book [“I’ll tell thee now”]
<i>ValMourn</i>	A Valediction Forbidding Mourning [“As virtuous men pass mildly away”]
<i>ValName</i>	A Valediction of My Name in the Window [“My name engraved herein”]
<i>ValWeep</i>	A Valediction of Weeping [“Let me pour forth”]
<i>Wall</i>	Fall of a Wall [“Under an undermined and shot-bruised wall”]
<i>Will</i>	The Will [“Before I sigh my last gasp”]
<i>Wing</i>	Sir John Wingfield [“Beyond th’old pillars”]
<i>Witch</i>	Witchcraft by a Picture [“I fix mine eye on thine”]

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*WomCon* Woman's Constancy ["Now thou has loved me one whole day"]

### Prose Works

*Biathanatos* Biathanatos, ed. Ernest W. Sullivan, II. Newark: U of Delaware P, 1984.

*Devotions* Devotions upon Emergent Occasions, ed. Anthony Raspa. Montreal: McGill-Queen's UP, 1975.

*Essays* Essays in Divinity, ed. Evelyn M. Simpson. Oxford: Clarendon, 1952.

*Ignatius* Ignatius His Conclave, ed. T. S. Healy, S.J. Oxford: Clarendon, 1969.

*Letters* Letters to Severall Persons of Honour (1651). A Facsimile Reproduction with an Introduction by M. Thomas Hester. Delmar, N. Y.: Scholars' Facsimiles & Reprints, 1977.

*Paradoxes* Paradoxes and Problems, ed. Helen Peters. Oxford: Clarendon, 1980.

*Sermons* The Sermons of John Donne, ed. George R. Potter and Evelyn M. Simpson. 10 vols. Berkeley: U of California P, 1953–62.

### Other Works

OED Oxford English Dictionary

Roberts1 John R. Roberts, *John Donne: An Annotated Bibliography of Modern Criticism, 1912-1967*. Columbia: University of Missouri Press, 1973. 323p.

Roberts2 John R. Roberts, *John Donne: An Annotated Bibliography of Modern Criticism, 1968-1978*. Columbia & London: University of Missouri Press, 1982. 434p.

Roberts3 John R. Roberts, *John Donne: An Annotated Bibliography of Modern Criticism, 1979-1995*. Pittsburgh, PA: Duquesne University Press, 2004. xxvii, 605p.

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## 1996

1. **Albanese, Denise.** *New Science, New World*. Durham and London: Duke University Press. xi, 244p.

Reads *Ignatius* as “a moralized exploration of the place of novelty, and hence of modern cultural formations, at the end of the Renaissance in the seventeenth century” (13). Observes how in *Ignatius* there is “a generalized anxiety about novelty, about promiscuously burgeoning forms of cultural and material production in the early seventeenth century.” Points out that, “in addition to the specific polemical target Ignatius provided Donne, the newness of the order he founded marks him, too, as an agent of ‘the new’” (41). Discusses how Donne’s text “does the obvious work of conservatism” and “attempts to contain the semiotic agents of early modernity within a recursive, eschatological notion of time, to deny innovation, and hence a history recognized as such, by inserting them into the overarching scheme of retributive providence.” Claims that in *Ignatius* “[c]hange becomes sin, linear time a moral dead end.” Points out, however, that Donne’s satire “partakes in what it demonizes” since “it is itself a production of the new and cannot escape its own historicity” (42).

2. **Anderson, Judith H.** “Weighing Words,” in *Words That Matter: Linguistic Perception in Renaissance English*, 167–231. Stanford: Stanford University Press.

Maintains that Donne emphasizes in his sermons that “[t]he honoring of God demands the reality of language and further of actualized speech.” Claims, therefore, that, for Donne, language is “both material and efficacious” (190). Illustrates this concept by a detailed analysis of the second Prebend sermon. Shows how such an analysis “exhibits verbal procedures and associations underlying the sermons and therefore traces of the structure of the thought that produced them” and maintains that “[t]hese suggest what the meditation, mnemonic keying, reconsideration, and final

recasting that Donne himself and his biographers ascribe to his preparation [of sermons] actually meant.” Suggests further that “they especially bring home the far-reaching linguistic and perceptual implications of the simultaneous awareness of English and Latin words that characterizes educated writing in the period” but, most of all, that they “make *the awareness of words themselves* as a meaningful and substantial medium almost seem real” (214). Presents also a detailed analysis of “Deaths Duell,” claiming that it “surpasses” the “verbal claims” found in the Prebend sermons. Maintains that in this last sermon “it would be hard to bring life lived and life written and then spoken and posthumously printed into closer conjunction or to imagine a substantiation of the word that is more thoroughly radical: at once fictive, conceptual, and material” (229).

3. **Baker-Smith, Dominic.** “John Donne as Medievalist,” in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald, 185–93. Amsterdam: VU University Press.

Discusses the significance of medieval materials on Donne’s religious poetry and prose. Notes that one important feature of his occasional sacred poems is their “liturgical character,” which Donne derived from his “familiarity with early Christian and medieval hymnography” (188), such as Venatius Fortunatus’s hymns on the cross and Justus Lipsius’s *De Cruce libri tres*. Comments, in particular, on Donne’s debt to the latter in *Cross and Devotions*, concluding that Donne was “a better medievalist than Lipsius, better able to enter the imaginative world of the Fathers than the learned interpreter of Stoicism” (190). Discusses Donne’s justification of *Lit* and his modifications of traditional “romanesque piety” (191), thereby making his poem accord with Reformed theology.

4. **Bamber, Linda.** “Donne’s the One.” *Agni* 44: 52–53.

An original poem that mentions Donne.

**5. Bell, Ilona.** “‘if it be a shee’: The Riddle of Donne’s ‘Curse,’” in *John Donne’s “desire of more”: The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 106–39. Newark: University of Delaware Press; London: Associated University Presses.

Rejects the standard antifeminist reading of *Curse* and argues that the poem is “precisely what it purports to be: a satiric attack against ‘that man’ who guessed and threatened to expose the identity of Donne’s mistress” (109)—Edmond Nevylle. Shows how Nevylle’s sordid life-story “helps to explain some of the poem’s most obscure lines,” thereby making *Curse* “much less idiopathic and illustrating how Elizabethan courtship works, in poetry and in practice” (110). Discusses also how the poem contains a “self-reflexive allusion” to Donne’s Catholicism and has “a veiled reference to the dangers” inherent in his “clandestine courtship of Anne More” (121). Believes that *Curse* was, in fact, written for Anne More at the time that Nevylle told George More that his daughter was Donne’s mistress and that “in reading the poem she would be aware—as modern critics have not been—that Donne loves her, that someone has told her father about Donne’s courtship, and that Sir George is not only irate but determined to make her break her privy contract with John Donne” (125). Shows how *Curse* becomes “a riddle or amphibology, designed variously to besmirch the man’s character, to protect Anne’s honor, to regain Egerton’s patronage, to win George More’s approval, to seek Anne’s reassurance, and to ward off Donne’s own desperate fear of betrayal” (130).

**6. Biester, James.** “Admirable Wit: *Deinotēs* and the Rise and Fall of Lyric Wonder.” *Rhetorica* 14: 289–331.

Argues that “[w]hen lyric poets in late Renaissance England responded to the demand for wonder in poetry and all courtly activity by astonishing audiences through style, they drew upon the Greek rhetorical tradition, which presents roughness and obscurity as coordinate methods of making style *deinos*, or admirable.” Observes that *deinotēs* is the term

used to describe both the most powerful style and the clever style of sophistic *epideixis*” and shows how “this breath of meaning helps explain both the rise and fall of wit” (289). Discusses how Donne in his poetry intends “to provoke wonder through difficulty and brevity” and comments on “the connection between the practice of strong lines and the rhetorical tradition encouraging authors to astound audiences through *emphasis* or *suspicio*” (324–25). Maintains that “[t]he breadth of meanings for *deinotēs* gave Donne the slack to adopt a rough and obscure style” but that “it also gave Johnson the rope to hang him with” (331).

**7. Blackley, Brian.** “Claude and Ted-Larry’s Excellent Adventure.” *JDJ* 15: 219–33.

Reviews *The Wit of Seventeenth-Century Poetry* (1995), ed. Claude J. Summers and Ted-Larry Pebworth, and mentions previous volumes resulting from the biennial conferences on seventeenth-century literature held at the University of Michigan-Dearborn.

**8. Brogan, T. V. F.** “Poetry and Epistemology: How ‘Words, after speech, reach/ Into the silence...’” in *Classical, Renaissance, and Postmodernist Acts of the Imagination: Essays Commemorating O. B. Hardison, Jr.*, ed. Arthur F. Kinney, 47–57. Newark: University of Delaware Press; London: Associated University Presses.

Maintains that Donne is “more inventive than perhaps any other poet of the seventeenth century ... in terms of trying the largest number of different forms” (48), noting, in particular, the extraordinary diversity of stanza patterns in the *Songs and Sonets*. Points out that, most of the time, Donne’s poems are “isostrophic but heterometric: that is, he is interested in writing stanzas whose lines are not all the same length and in uncovering the effects such structures can achieve.” Claims that Donne’s poems “explore the possibilities and limits of heterometric verse.” Cites *SGo* as Donne’s “most spectacular exhibition” (49) and comments on the close rhyme in the poem.

**9. Brownlow, F. W.** *Robert Southwell*. (Twayne English Authors Series, 516.) New York: Twayne Publishers; London, Mexico City, New Delhi, Singapore, Sydney, Toronto: Prentice Hall International. xvi, 156p.

Suggests that Southwell's style and uses of discursive meditation link him more closely "with Donne and his seventeenth-century successors in both verse and prose than with his sixteenth-century contemporaries" (79), noting, for example, that in *Saint Peter's Complaint* Southwell "anticipates Donne's capacity for close argument in strong, plain English" (93). Believes that Donne "certainly knew about Southwell and may have met him" (131). Comments on Donne's arguments in *Pseudo-Martyr*, which present rebuttals against the kind of martyrdom Southwell endured for his Catholic faith. Observes that Donne's "acceptance of the authority of the state over religion preserved him for a long, spectacular career in the service of the state's religion," whereas "Southwell's rejection of it condemned him to death" (133). Suggests, however, that Donne was never totally at ease about his position.

**10. Butler, George F.** "Donne's *Biathanatos* and *Samson Agonistes*: Ambivalence and Ambiguity." *MiltonS* 34: 199–219.

Maintains that both Donne in *Biathanatos* and Milton in *Samson Agonistes* "approach Samson's death in surprisingly similar ways" (199). Points out Milton's "likely familiarity with *Biathanatos*; the emphasis of Donne and Milton on free will; the structural and verbal parallels between *Samson Agonistes* and Donne's treatise; the similar handling of Samson's religious zeal, specific inspiration, prayer, intent, and returning strength in both texts; Milton's departure from major Renaissance dramatic monologues on certain points common to *Biathanatos* and *Samson Agonistes*; and the willingness of both authors to explore traditional interpretations of the Samson legend without providing a definitive reading" (217–18). Concludes that Milton's "likely indebtedness to *Biathanatos* partially accounts for the intellectual background and

pervasive ambiguity of *Samson Agonistes*, adds to our knowledge of the scope of Donne's influence, and further illuminates the relationship of the two most important poets of the seventeenth century" (218).

**11. Cora Alonso, Jesús.** "Two Examples of Poetic Parallelism between John Donne and Lope de Vega." *SEDERI* 6: 21–28.

Observes that although most studies comparing English metaphysical poetry and Spanish *poesía conceptista* focus on similarities between Donne and Francisco de Quevedo, there are also remarkable likenesses between Donne and Lope de Vega. Illustrates this point by comparing *Flea* and Lope's "La pulga, falsamente atribuida a Lope" and also *HSLittle* and Lope's "Sonnet 6" from *Rimas sacras*. In an appendix, presents English translations of Lope de Vega's two sonnets.

**12. Cousins, A. D.** "Towards a Reconsideration of Shakespeare's Adonis: Rhetoric, Narcissus, and the Male Gaze." *SN* 68: 195–204.

Compares and contrasts *ElBed* to Shakespeare's *Venus and Adonis* and Marlowe's *Hero and Leander*. Sees the main similarity "in how Donne constructs his persona and in how that persona apparently exercises/seeks to evoke the male gaze" and sees the main dissimilarity in "the aggressive heterosexuality of Donne's poem." Comments on how Donne's persona in *ElBed* "distinctly manifests his Ovidian and, very arguably, Marlovian lineage" and shows how he has "much in common" with the narrators in both *Venus and Adonis* and *Hero and Leander* (201). Argues that "[t]he process of devaluing/foregrounding, in connection with the exercise and evocation of the male gaze by Ovidian speakers, who are complicit with the implied readers in their coercing of the female, makes all three poems akin" (202).

**13. Davidson, Peter and Adriaan van der Weel, eds.** *A Selection of the Poems of Sir Constantijn Huygens (1596–1687): A parallel text translated, with an intro-*

*duction and appendices*. Amsterdam: Amsterdam University Press. xi, 228p.

Contains a preface (ix–xi), a textual note ([xii]), and an introduction (1–26) that discusses Dutch society in the seventeenth century and presents a biographical sketch of Huygens's life and works. Reproduces 42 poems by Huygens (28–187) with English translations on opposite pages and with brief notes. In Appendix 1 (189–94), reproduces a selection of Huygens's poems in modern European languages with English translations and brief notes. In Appendix 2 (195–200), reproduces a selection of Huygens's writings in English with notes. In Appendix 3 (201–17), discusses Huygens and English literature and comments on his friendship with Donne and his translation of 19 of Donne's poems into Dutch (202–08). Concludes with a bibliography (219–21) and an index of titles and first lines (223–28).

**14. Davies, Damian Walford.** "Blake, Donne, and Death." *N&Q* n.s. 43: 40–41.

Points out that *SecAn* is the source of Blake's comment that death is like "a removing from one room to another." Notes also Blake's familiarity with *Metem*.

**15. Davies, Martin.** "Theme and Information until Shakespeare," in *Meaning and Form: Systemic Functional Interpretations: Meaning and Choice in Language: Studies for Michael Halliday*, ed. Margaret Berry, Robin Fawcett, Christopher Butler, and Guowen Huang, 113–49. Norwood, NJ: Ablex Pub. Corp.

Examines varieties of thematic patterns in English, according to M. A. K. Halliday's analysis in *An Introduction to Functional Grammar* (1985, 1994), to find out whether clause themes, clause complexes, marked and unmarked themes, and predicated themes are present in Donne's works and presents examples drawn from selected works of Donne, both prose and poetry, to show that, in fact, marked and unmarked themes and clause themes regularly

do appear whereas "[t]hematic equatives are found only rarely."

**16. Debouzy, Jacques and Éric Dayre.** "John Donne: Sermon de Noël, 1621." *Poésie* 78: 3–24.

Translates into French Donne's Christmas sermon delivered at St. Paul's on 24 December 1621. Presents a brief introduction to Donne and to the sermon, noting that it was the first sermon Donne preached as Dean of St. Paul's and noting how it is representative of the tenor and tone of Donne's sermons in general, though somewhat longer than others.

**17. Demorest, Margaret.** *Name in the Window*. Casper, WY: Casper College. vii, 173p.

Through a study of biography, portraiture, contemporary history, comparison of poetical works, number symbolism and acrostic codes, attempts to prove that Donne wrote Shakespeare's works. Argues, primarily on the basis of elaborate number symbolism and acrostic patterns, that *Corona* and the *Holy Sonnets* were intended to complete Shakespeare's sonnet sequence.

Reviews:

- Adam Rounce in *The Richmond Review* (available on-line)

**18. Docherty, Thomas.** "Incipient Postmodernism," in *Alterities: Criticism, History, Representation*, 97–111. Oxford: Clarendon Press.

Slightly revised version of "Donne: The Body Without Organs, the Mechanics of Love and Truth," in *John Donne and Modernity*, ed. Armand Himy and Margaret Llasera (Confluences XI, Centre de Recherches sur les Origines de la Modernité et les Pays Anglophones) (Nanterre: Université Paris X, 1995), 51–61.

Discusses ways in which Donne's texts "address the human body" to show "an incipient postmodernism in Donne's poetry" (98). Regards Donne as a "fine example not only of an



incipient modernity, but also of a symptomatic emergence of a postmodern with that modernity.” Argues that “Donne’s engagement with the fundamental reassessments of space and time that are constitutive of the modern break is conditioned by an attitude which uncannily prefigures the notion of a ‘body without organs’” (99). Also reassesses “the concept of ‘love’ in Donne (and hence of the emergence of this specifically modern configuration of a cultural arrangement of eroticism) as an early modern cultural problematic, related to philosophy and to criticism in general.” Addresses this issue (1) by indicating “some of the implications of Donne’s engagement with the body as space”; (2) by considering “the theme and theory of representation at work in the early modern period, taking Donne as a paradigmatic example”; and (3) by opening Donne “to a kind of schizoanalysis more frequently associated with a more recent critical philosophy” (100).

- 19. Donne, John.** *John Donne: Alchimie der Liebe: Gedichte, Zweisprachig*, ed. and trans. Werner von Koppenfels. Zurich: Diogenes. 166p.

First ed.: Berlin: Henssel, 1986; reprinted: Zurich: Diogenes, 2004.

Presents 36 selections from the *Songs and Sonnets*, 4 from the *Elegies*, 1 epigram, 4 of the *Holy Sonnets*, and *Father* (10–135)—with English and German on opposite pages, followed by an afterword (138–55) by Werner von Koppenfels and notes (159–66).

- 20. ———.** *John Donne: Canciones y sonetos*, trans. Purificación Ribes. Madrid: Ediciones Cátedra. 298p.

Presents a general introduction to Donne’s life and works (9–54), a note on the text of this edition (55–57), and a bibliography of secondary works (59–73), followed by the *Songs and Sonnets* (with English and Spanish on opposite pages) and brief explanatory notes (76–293). Concludes with an index (295–98).

- 21. ———.** *John Donne: The Complete English Poems*, ed. A. J. Smith. London: Penguin Books. 679p.

Reprint of the 1971 edition with revised and expanded further readings section.

- 22. ———.** *John Donne: Going to Bed and Other Poems*. (A Modern Library Mini.) New York: Modern Library. 53p.

Contains 32 poems from the *Songs and Sonnets* and 2 from the *Elegies*—without notes or commentary. On the cover: “A selection of the love poems, sonnets, and elegies of John Donne that perfectly demonstrates Donne’s beautiful romantic lyricism.”

- 23. ———.** *Jon Dan Zenshishu*, ed. Nobuyuki Yusa. Nagoya: Nagoyadaigaku Shuppankai Shohan. 711+12p.

2nd ed., 1997; 3rd ed., 2002.

Contains a table of contents (i–vii); the first complete translation of Donne’s poems into Japanese with notes (1–662); an introduction divided into 3 sections: the age of Donne, three problems in Donne’s life, and a survey of Donne criticism (663–90); a chronology of Donne’s life and his times (691–708); and an extensive bibliography in English (1–12). (Supplied by editor)

- 24. ———.** *Love Poems: John Donne*. London: Phoenix. 56p.

An abridged edition of *The Complete English Poems of John Donne* published by Everyman in 1994. Reproduces 44 selections from the *Songs and Sonnets* with no notes or commentary.

- 25. ———.** *John Donne: Poesía Sacra*, versión y estudio de Sergio Cueto. Rosario (Argentina): Beatriz Viterbo Editora. 75p.

Translates into Spanish 19 of the *Holy Sonnets*, *Sickness*, *Christ*, and a prose selection entitled “La Cruz” (7–29), followed by a critical study entitled “John Donne y la poesía metafísica”

(31–69), a highly selective bibliography (70–71), and an index (72). In the critical essay surveys continental criticism of Donne and the metaphysical poets, discusses Donne's worldview, and comments on the nature of metaphysical poetry.

26. ----. *John Donne: Selected Poetry*, ed. John Carey. (The World's Classics.) Oxford and New York: Oxford University Press. xxvi, 265p.

Contains a table of contents ([v]–x), an introduction ([xi]–xxii), a chronology ([xxiii]–xxvi), and a note on the text ([xxviii]). In the introduction, maintains that Donne's greatness comes from "the subtlety of his tones and rhythms, the inflections and modulations, the haunting but elusive significances, the glancing light that one word sheds on another" and that "[i]t is in these respects that he far excels his imitators later in the seventeenth century—and, indeed, most other English poets." Notes also that a "distinctive feature of his poems is that they are usually addressed to someone or something else" and thus seem like "speech-acts, with all the complications that speech brings—the emphases, the duplicities, the ironies, the persistent shadow of the unsaid" ([xi]). Illustrates these qualities by discussing, among other poetic selections, *Blos*, *Jet*, *Anniversaries*, *Anniv*, several elegies, *Fun*, *WomCon*, and passages from the *Holy Sonnets*. Reproduces 5 satires, 15 elegies and *Sappho*, *EpiLin*, *EpiEliz*, 9 early verse letters, 20 epigrams, *Metem*, 54 poems from the *Songs and Sonets*, 10 later verse letters, 5 selections from the *Epicedes and Obsequies*, the two Anniversary poems, *Cross*, *Res*, *Annun*, *Lit*, *MHMary*, *Corona*, 19 *Holy Sonnets*, *Goodf*, *Christ*, *Sickness*, and *Father* ([1]–212). Notes that the texts and punctuation of the poems have been modernized. Concludes with notes ([213]–56), further readings ([257], and an index of titles and first lines ([259]–65).

27. DiPasquale, Theresa M. "Ambivalent Mourning in 'Since she whome I lov'd,'" in *John Donne's "desire of more": The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 183–95. Newark: Univer-

sity of Delaware Press; London: Associated University Presses.

Sees *HSShe* as Donne's attempt to cope with his sadness at the death of Anne More, "to define whom and what he has lost, and, in so doing, to redefine himself." Maintains that his wife's death "deprived him not only of the woman he loves, but of a human sacrament, a tangible sign that both reveals and conceals divinity" and suggests that "the sonnet's imagery and theme evoke in particular the unresolved conflicts in Donne's sense of the sacramental." Claims that Donne's "response to the absent presence of Anne parallels his response to the Eucharist, the most hotly-debated absent presence of the period," and that "[h]is fears about marriage reflect his fears about the efficacy of both Baptism and the Eucharist" (183), since "he defines these two sacraments in conjugal terms, as the earthly means by which the soul is wedded to God." Maintains that *HSShe* "suggests that Donne's profound ambivalence toward sacramental signs, including Anne herself as such, springs from the difference between sacramental experience and anagogical orientation" (184). Explicates the sonnet to show that throughout Donne "still clings to a husband's role," which he realizes he must abandon ultimately "in order to become a Bride in the heavenly wedding feast." Maintains that "[t]he dilemma of his all-too husbandly soul is that it cannot gaze upon the example of her femininity without responding to it as a man" and that although he "looks to the absent bride of Christ that he may become, like her, a responsive and utterly wifely creature" (192), in doing so he "makes present to himself the earthly bride he still desires" (192–93). Concludes, therefore, that "[i]n showing her husband how to welcome the Bridegroom [Christ], Anne can't help but remind him of how good it felt to be one" (193).

28. Downs-Gamble, Margaret. "New Pleasures Prove: Evidence of Dialectical *Disputatio* in Early Modern Manuscript Culture." *EMLS* 2: 1–33.

Reconsiders "the dialogic nature of poetic practice" in the Renaissance and how not only

a manuscript culture but also “emphases on rhetoric and dialectic” fueled the practice. Maintains that “[h]owever ritualized the practice may appear, and however stylized, poetry served a primarily communicative function” (1). Discusses Donne as a poet who wrote within a manuscript culture and comments specifically on how Donne in *Bait* enters into a “dialectical disputation” with Marlowe’s “The Passionate Shepherd” and Raleigh’s reply, transmuting “the setting, the occasion, the premise, and the rhetorical arguments presented by both Marlowe and Raleigh” (10) and thereby offering a corrective response to their poems. Discusses also the likelihood of verse exchanges and corrective interventions between Donne and the Countess of Bedford and considers *HSDeath* as perhaps Donne’s response to the Countess’s corrective verse of his *BoulRec*.

- 29. Duane, O. B., ed.** *Shakespeare & Love Sonnets*. London: Brockhampton Press. 96p.

Reproduces 6 poems from the *Songs and Sonnets* without notes or commentary (82–88). Points out that Donne’s “early love sonnets comply with the word’s broader meaning” and that they do not follow “any specific Petrarchan rhythmic design, but were ‘little songs,’ and therefore legitimate sonnets in the general sense, adopting a more varied lyric approach and refusing to follow in any particular narrative sequence” (13).

- 30. Edgecombe, Rodney Stenning.** “Eschatological Elements in Donne’s ‘Anniversarie.’” *JDJ* 15: 63–73.

Presents a revisionist reading of *Anniv* by commenting on the theological conceits that underpin the central contrast in the poem between “worldly time and timeless love” (63) and by exploring the eschatological dimensions of the poem. Maintains that in *Anniv* Donne claims that the lovers “have preempted heaven, and so have purchased their redemption from physical harm” and have “earned their immortality by a unique mutual faithfulness” (65) and thus that he “projects the love as a sort of *eschaton*” (69).

Suggests that the lovers become “the type of the *Adam novus*” and are “figurally entitled to a paradisaical life” here on earth and that at death they will “no longer sense the privileged status they had on earth, but, in the community of the blessed, *han dolce vita* with them all” (72).

- 31. Evans, Robert C.** “John Donne,” in *Encyclopedia of British Humorists*, ed. Steven Gale, Vol. 1, 319–29. New York: Garland.

Presents a general introduction to Donne’s life and works and explores the elements of wit and humor in Donne’s poetry. Warns against assuming that Donne is the speaker of the poems and points out that although Donne is “universally regarded as a witty and humorous poet,” critics often disagree about “the nature, purpose, and presence of his wit” in particular poems. Believes, however, that most critics agree that “certain traits typify Donne’s wit and humor” (322), such as the uses of drama, argument, paradox, hyperbole, irony, striking images, clever twists of thought, and wordplay. Discusses humor in *Relic*, *Flea*, *ElPerf*, *SGo*, *WomCon*, *SunRis*, *Canon*, *Sickness*, and *Father*. Observes how Donne’s poems “often combine mingled seriousness and humor” and that these “mixed tones suggest the complexities of the speakers and situations that the author presents” (326). Concludes that Donne’s “playfulness conveys a sense of intellectual alertness and of spontaneity combined with disciplined artistry” and that “[h]is best poems are both serious and clever” (327). Includes a selected bibliography (327–29).

- 32. Flynn, Dennis.** “Anne More, John Donne, and Edmond Neville,” in *John Donne’s “desire of more”: The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 140–48. Newark: University of Delaware Press; London: Associated University Presses.

Discusses “the only descriptive testimony Walton gives us about Anne More: his specifying that she had been ‘curiously and plentifully educated’” and addresses “the most important recent discovery about Anne More: Ilona

Bell's conjecture that three unascribed letters in the Burley manuscript were actually addressed by John Donne to Anne More before their marriage" (140). Argues that Walton's testimony about Anne's education should be accepted since there is no evidence to contradict his statement and good reasons to accept it. Finds Bell's theory supportive of Walton's testimony and shows how it "fits in with other little-noticed contextual information relating Donne and his family to the ancient Catholic nobility." Discusses, in particular, the life of Edmond Neville, who moved in the social circle of the ancient Catholic nobility and who may have been the person who betrayed Donne and Anne More to Sir George More. Concludes that "[c]onsidered in the light of these associations, the plausibility of a further association between Donne and Edmond Neville is enhanced, lending support to Bell's insight" (146).

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

Briefly comments on astronomical thought and imagery in Donne's poetry. Points out, for instance, that in *FirAn* (ll. 205–08) about the new philosophy calling all into doubt, Donne may have meant this comment as *contemptus mundi* or may have simply been reflecting the "popular bewilderment" at the flood of new scientific information that many found confusing. Notes, however, that "the passage is far from implying that Donne thinks of science as the enemy to religious faith" since "[t]o suppose that would be to confuse faith with certainty" (33). Observes Donne's use of stellification in *EpEliz* (ll. 39–40) and notes that to reduce these lines "altogether to social politics would underestimate both the persistence of ancient metaphysics and the strength of Renaissance beliefs in stellification" (66). Notes also that in *Canon* Donne's "ideal lover is refined into the semblance of an angel, or spiritual Intelligence in its sphere" (79).

- 34. Franssen, Paul J. C. M.** "Donne's Jealous God and the Concept of Sacred Parody," in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald, 151–62. Amsterdam: VU University Press.

Focuses on "the interplay between the sacred and profane" in Donne's poetry following his wife's death. Points out how during this period Donne "stresses the unlikeness rather than the likeness between the profane and sacred" (152). Discusses in detail *HSShe* and *Christ* and suggests how the latter "offers a useful gloss" on the sonnet (155). Points out how both poems acknowledge the relatedness between profane and sacred love, stress "the primacy of divine love," and present finally "a negative valuation of profane love" (156). Concludes that Donne comes to see that God's love is "infinitely superior to any mortal kind of love, including Anne's," and that the "resignation" in *Christ* "can be read at face value," thereby making it "likely that a similar attitude of uneasy resignation also underlines" *HSShe* (161).

- 35. Freer, Coburn.** "John Donne and Elizabethan Economic Theory." *Criticism* 38: 497–520.

Reprinted in *John Donne: A Critical Study*, ed. T. Joseph and S. Francis (New Delhi: Anmol Publications, 2005), pp. 263–96.

Maintains that "[f]ew poets of Donne's time—or for that matter any time—show his understanding of contemporary economic theory and use it as a body of metaphor in their poetry." Claims that Donne is "one of the first English poets to sense the vast economic changes coming over Europe in general and England in particular, and the first to work them into the understanding of intellectual experience" (497). Comments on Donne's understanding and uses of currency and debasement of currency and of aspects of credit, debt, borrowing, and taxation in his poems and suggests the sources of his information on economic issues. Observes that "economic metaphors tend to drop out of Donne's work in the latter part of

his life” and that “almost none appear in his divine poems.” Discusses in some detail, however, his funeral sermon for Sir William Cokayne in 1626 as “one final superb illustration of Donne’s understanding of economic matters” (507). Shows how in the sermon Donne uses metaphors “to praise a man who had exploited a rapidly changing economic system” (514).

**36. Friedman, Donald M.** “Christ’s Image and Likeness in Donne.” *JDJ* 15: 75–94.

Examines the argument of *HSWhat* and “its relation to several ideas and themes that recur so often in Donne’s lyrics and in his sermons that they might reasonably be thought obsessive” (75). Discusses Donne’s preoccupation with the issue of whether the soul at death immediately goes before God for judgment or waits until the general resurrection, his uses of and transformation of the Petrarchan trope of the beloved’s image graven in the heart of the lover and of Neoplatonic doctrines of physiognomy, his views on election and justification, and his Christology. Maintains that Donne’s “anxiety about how, and in what form, the sinner would confront his saviour remained constant” (82) throughout his life. Argues that in *HSWhat* Donne’s “implicit discovery of his compassion for ‘Christ crucified’ is revealed in his seeing through the mask of the God of judgment to the face of the merciful savior” and that thus he “proceeds as God does with the world, presenting his truth in an embodiment equal or accommodated to the understanding of his audience, but leading to clearer and deeper understanding, which will in turn lead to a burning away, a purifying, an ultimate revelation of the one image underlying all the many likenesses, the form under all shapes, the face that is both his own and the other’s, the face that St. Paul promises we will see ‘then’” (91–92).

**37. Frontain, Raymond-Jean.** “Translating Heavenwards: ‘Upon the Translation of the Psalmes’ and John Donne’s Poetics of Praise.” *EIRC* 22: 103–25.

Challenges those critics who regard *Sidney* as little more than another of Donne’s patronage

poems, the intent of which is self-advancement, by arguing that the poem “not only resists description by its most immediate occasional circumstances but [also] elevates encomia ... to the highest spiritual function of poetic language.” Maintains that *Sidney* is Donne’s “most precise definition of what he hoped to accomplish through his religious poetry and his most complete poetic statement of the religious power and spiritual economy of praise,” and perhaps even reveals what he hoped to accomplish as a preacher (104). Believes that Donne’s major achievement in the poem—“a poem about the nature and operations of devotion—is that, even as he advocates to others the reflexive action of using God’s own words to praise Him, he provides an example of how it is to be done” (105). Discusses the important role of psalm recitation in patristic culture and the importance of psalm translation during the Reformation as an introduction to understanding how Donne associated “psalm translation and singing with the re-formation of the post-lapsarian cosmos” (107). Presents a reading of *Sidney*, stressing that the poem is not a meditation on Donne’s own spiritual condition but rather is primarily a meditation on “the public role that his meditations play in spiritualizing society and harmonizing the cosmos” (117). Relates the poem to the *Anniversaries*, noting that since he was so badly misunderstood in his praise of Elizabeth Drury, in *Sidney* Donne “prepares himself to function in a more traditionally-structured social role” (118).

**38. Frost, Kate Gartner.** “The Lothian Portrait: A Prologomenon.” *JDJ* 15: 95–125.

Suggests “a program of study for the Lothian portrait which goes beyond the traditional iconographical elucidation of the art historian.” Contends that the portrait is “as fully a product of Donne’s creative imagination as were its contemporary literary efforts, such as the Satires and the early Elegies” and that it “draws on Donne’s vast store of knowledge and the intricate complexities of his wit” (95), thereby revealing his “early and knowledgeable involvement with pictorial art and its contem-

porary underpinnings, especially with theories of humane and mundane harmonics which informed pictorial design” and “linear perspective.” Argues, in other words, that the Lothian portrait should be studied as “a deliberate response to the context of Renaissance thought, not just as the egocentric gesture of an over-sexed young fop” (96). Maintains that although the Lothian portrait belongs to “a genre of late Elizabethan paintings of melancholics, its concerns and its programme go well beyond the demands of that rather limited genre.” Points out how “Spenser’s Castynle of Alma, Fludd’s Temple of Music, and Arcimboldo’s elemental and seasonal series share a common ground in that they manifest a strong concern with the harmony of macrocosm and microcosm, demonstrated mathematically and musically,” and contends that the Lothian portrait “shares this concern.” Concludes, therefore, that “the portrait should be studied in the light of its geometrical construction, especially in its emphasis on the relation of circle and triangle; that it should be studied in the light of an underlying mathematical programme” (120), as found also in Spenser’s *The Faerie Queene* (Book II, Canto 9, Stanza 22); “that it should be studied in the light of the iconography of melancholia, temperance, and theories of contemplative imagination; that its hermetic connections should be explored; [and] that its colors, costume, and physical presentation should undergo close scrutiny” (120–21).

39. ----. “Preparing towards her’: Contexts of A *Nocturnall upon S. Lucies Day*,” in *John Donne’s “desire of more”: The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 149–171. Newark: University of Delaware Press; London: Associated University Presses.

Presents an interpretation of *Noct* “by examining the interconnectedness of the poem’s alchemical and liturgical elements to its underlying mathematical substructure, a substructure itself reflective of Donne’s autobiographical impulse,” hoping, thereby “to resolve the divergence of critical direction that has heretofore characterized our understanding of this poem”

(150). Sees *Noct* as “a commemoration of the fourth-month anniversary of the death of Anne More” and as Donne’s “moving from an earthly marital commitment to a commitment to a chaste, priestly life” as he prepares himself for “the final personal divorce of body and soul” (159). Shows how the alchemical, liturgical, and arithmetical contexts of the poem “manifest Donne’s anguish at his lone state, bereft of that other half of himself, Anne More,” but argues that he sees “this bereavement as an opportunity, quite in traditional terms, to turn his life to penitence, purification, and the works of his clerical profession,” thus transforming his loss into a “foundation for perfection” (165).

40. Garrett, Martin, ed. “John Donne,” in *Sidney: The Critical Heritage*, 211–13. (The Critical Heritage Series, ed. B. C. Southam.) London and New York: Routledge.

Comments very briefly on *Sidney* and reproduces Donne’s poem. Says that Donne’s comment in ll. 38–39 suggests that he probably was aware that the Sidneys had used the Protestant Psalms of Marot and Bèze, but notes that Helen Gardner in her edition of *The Divine Poems* (1952) gives a different explanation.

41. Gassenmeier, Michael. “Platonic Love Undone: Rezeption und Inversion erotischer Topoi der Renaissancezeit in John Donnes *Aire and Angels*.” *JOWG* 9 (1996–1997): 403–23.

Presents a detailed analysis of the argument of *Aire*, showing how Donne modified or deconstructed the traditional Renaissance double-sonnet form and how in the two parts of the poem he reverses Platonic love into erotic love. Discusses how in his use of the complicated and theological conceit of air and angels Donne succeeds in the last lines of the poem in inverting the traditional Petrarchan topos of the angel-like beloved by applying it to himself. Examines also Donne’s witty appropriation of two Platonic topoi, that of the lover as an aimless, drifting ship and that of the poet as sculptor of the beloved’s beauty. Also speculates on

the possible play on “pinnacle” (l.18) as “penis.” Maintains that Donne’s aim is wittily to show male superiority.

- 42. Gooch, Bryan N. S.** “Music for Donne.” *JDJ* 15: 171–88.

Surveys and evaluates some of the seventeenth-century musical settings of Donne’s poems as well as later adaptations, especially those by Benjamin Britten, prefaced by comments on the difficulty of locating these materials. Points out that composers “often offer singular and thoughtful responses to texts before them, interpretations which can provoke stimulus to literary commentary” (174). Maintains that “one’s reactions as to why a setting works—or doesn’t—will always be instructive, in both directions, that is in terms of the text and of the music, and will force one back to the text itself.” Thus believes that “efforts to come to terms with the widest range of musical reactions—including Britten and other modern composers—need to be encouraged.” Concludes that, “[i]n the end, the best music for Donne will have understood and absorbed Donne’s own music, not only of his medium but, through that, of his being” (182). Includes fragmentary samples of musical settings of Donne’s poems.

- 43. Goodblatt, Chanita.** “An Intertextual Discourse on Sin and Salvation: John Donne’s Sermon on Psalm 51.” *René-R* n.s. 20, no. 3: 23–40.

Argues that Donne the preacher “evokes the ‘Protestant paradigm of salvation,’ stressing the marring of human nature by Original Sin and the dependence upon God’s grace for spiritual restoration.” Finds that “[t]his paradigm informs his participation in the intertextual discourse on sin and salvation begun by the biblical narrative of David and Bathsheba (II Samuel 11 and 12), and continued by exegetical texts.” Shows how Donne’s sermon on Psalm 51 “reveals how he translates the biblical narrative on adultery and murder into an exhortation on the blinded state of the post-Fall Christian” (23).

- 44. Gotthard, Karl.** “Die *Valedictiones* des John Donne,” in *Abschied und Trennung als lyrische Situationen: Motivawandel bei Shakespeare, Sidney, und Donne*, 153–201. (European University Studies. Anglo-Saxon Language and Literature, Series XIV, Vol. 306.) Frankfurt am Main, Berlin, Bern, New York, Paris, Wien: Peter Lang.

Explores the theme of farewell and separation in the *Songs and Sonets* and the *Elegies*. Discusses the themes, dramatic immediacy and theatricality, intellectual play, anti-Petrarchism, and use of conceits and paradoxes in Donne’s poems that make them innovative in the Renaissance tradition of valedictory poetry. In addition to the four major valediction poems (so titled) in the canon, comments also on the theme of parting and separation in such poems as *Blos*, *Leg*, *Witch*, *WomCon*, *ElPict*, *ElPart*, and *ElFatal*.

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

Textbook for students. Includes a brief introduction to Donne’s life (viii–ix), followed by *ElBed*, *ElFatal*, *Flea*, *GoodM*, *SGo*, *Under*, *SunRis*, *Canon*, *SSweet*, *Air*, *Anniv*, *Twick*, *ValWeep*, *Noct*, *ValMourn*, *Fun*, *Relic*, *Prohib*, *Expir*, *HSScene*, *HSDeath*, *HSWhat*, *HSBatter*, *HSLittle*, *HSShe*, *HSVex*, *Goodf*, and *Father*—with explanatory notes on facing pages (x, 1–53). Contains also a chronological table (199–200), a discussion of critical approaches to metaphysical poetry (201–09), study questions on Donne’s poems included in the collection (211–20), a list of essay topics and advice about writing about poetry (236–38), a note from a chief A-level examiner (239–41), a selected bibliography (243), and an index of first lines (245–46).

- 46. Grisé, C. Annette.** “Depicting Lesbian Desire: Contexts for John Donne’s *Sappho to Philaenis*.” *Mosaic* 29, no. 4: 41–57.

Examines “the contextual dynamics” (41) of *Sappho* to show how the poem “raises a se-

ries of culturally significant questions.” Surveys various Renaissance depictions of Sappho and of lesbianism; discusses “how the concept of the ‘sister’ Muses is employed to celebrate male poetic activity” in *RWZeal* and in a verse epistle written to Donne by T. W; and, “within this framing context,” examines *Sappho* in an attempt “to assess the extent to which his project fails, and the way that this poem’s shortcomings do not hinder—and, in fact, may help to determine—Donne’s representation of his poetic relationship with Ovid” (42). Finds that although Donne “begins to assert a lesbian poetics” in *Sappho*, he is “uneasy with presenting a lesbian poet as a forerunner to Ovid—and by extension—as a forerunner to himself.” Concludes, therefore, that *Sappho* “does not set him apart from other representations of her and, more generally, of lesbianism” (54). Maintains that where Donne differs is “in his attempt to speak not just about Sappho, but in her place” (54). Maintains that Donne’s “depiction of Sappho and lesbianism is more complex than may be perceived at first glance” and that “it is only when his poem is placed in the context of other Renaissance depictions of female homosexuality that we can both appreciate his achievement and see that his putatively pro-lesbian love elegy reconfirms the message of the verse letters as a celebration of male poetic activity” (55).

**47. Guibbory, Achsah.** “Donne, Milton, and Holy Sex.” *MiltonS* 32: 3–21.

Maintains that, for all their differences, there is “one striking connection” between Donne and Milton: “their celebration of the sacredness of sexual love.” Observes that, “[d]espite the considerable inconsistency, even contradiction that both Donne and Milton display in their treatment of sexual love, both were at some point in their lives attracted to the idea that sexual intercourse can be a ‘holy rite’ that allows human beings to apprehend, imitate, or partake of divinity.” Examines Milton’s treatment of prelapsarian sexual love in Book IV of *Paradise Lost* in relation to Donne’s “view of mutual love as the ‘mysterious’ rite of sexual intercourse in some of his *Songs and Sonets*.”

Points out also that the fact that both poets “find religious significance, and locate a religious impulse, in the most private aspect of human experience suggests that their views of sexual love are intertwined with their religious beliefs and their attitudes towards religious institutions” (3). Observes that Donne’s “celebration of sexual love and specifically intercourse as sacred occurs in those poems presenting a love relationship that is mutual, exclusive, committed, and as permanent as possible in a mutable, contingent world” (4). Notes that although the lovers in these poems “are not referred to as married, legally or within the church,” they are described, however, “as if they were married, bound closely to each other, perhaps more closely than those whose marriages are recognized by the church and state” (4–5). Comments specifically on *Canon, Flea, Ecst, SunRis, Air, GoodM, ValMourn, Relic*, and *ValBook* and maintains that the lovers in these poems “replace the clergy and saints of the institutional church,” that their love letters “replace the traditional books of church learning” (7), and their love acts “replace the church sacraments, providing for the lovers access to grace and divinity.” Points out that Donne, therefore, “in arguing for the holiness of a private, sexual love presents his lovers as the real saints, and their physical and spiritual union in sexual intercourse as the true miracle” and that “[n]owhere outside of these lovers does true religion seem to exist” (8). Observes, however, that the “conscious indeterminacy” in these poems may suggest Donne’s “deeply fearful uncertainty about whether love really is the true religious experience” (9). Argues, however, that Donne’s “emphasis on the importance of the body in love” and on “the holiness of sex” in many of the poems in the *Songs and Sonets* “looks forward to Milton’s celebration of wedded love in *Paradise Lost*, where he, like Donne, “uses religious language in celebrating the sexual activities of his prelapsarian lovers both to sanctify the rites of love and to distinguish these ‘pure’ practices from those of institutionalized religion” (9).



48. ----. "Fear of 'loving more': Death and the Loss of Sacramental Love," in *John Donne's "desire of more": The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 204–27. Newark: University of Delaware Press; London: Associated University Presses.

Discusses how the death of Donne's wife and her "irrevocable physical absence" are "central to the conflicts and fears" that pervade Donne's poems following her death. Points out how "these late poems express an intense anxiety about human love that gains significance when read against the earlier *Songs and Sonets* celebrating a sacramental experience of love" (204) and points out how they "question the very faith in human love that the celebratory *Songs and Sonets* embodied" (207). Comments particularly on Donne's fear that his continuing love for his wife might be sinful and lead to his damnation. Claims that his late poems reflect his "intensified, painfully personal sense of the contradictions in the Christian view of human love, the body, and sexuality" (213). Considers *Noct* as Donne's "fullest, most difficult representation of the experience of loss that shook his sacramental faith in human sexual love" (217). In an epilogue, suggests that possibly the now-no-longer-existing tomb Donne had erected for Anne in St. Clement Danes contained a visual representation of her and suggests that, if he did commission such an image of her, it would be "material evidence of his continuing desire for her visible, bodily presence, of his inability to give her up, despite the repeated attempts at renunciation in the poems" (223).

49. ----. "'The Relique,' *The Song of Songs*, and Donne's *Songs and Sonets*." *JDJ* 15: 23–44.

Discusses how the *Song of Songs* "not only illuminates *Relic* but also "bears wider relevance to Donne's *Songs and Sonets*." Suggests that "the conflicts about love and sexuality that mark Donne's poetry" express "a profound tension between the erotic ethos of the Hebrew *Song*, with its celebration of sexual love, and the spiritualizing ethos of Paul and Pauline Christianity, with its distrust of the sexed body and sexual desire" (23). Points out that the *Song*

of *Songs* "provides a fascinating context" for reading *Relic* since the biblical text has posed "interpretive problems" that are "curiously similar" to those raised by Donne's poem (26). Comments on those problems, most of which concern the valuation of human sexuality and of eroticism. Shows how Donne in *Relic* captures "the sense of interconnection between sexual and sacred, physical and spiritual, that distinguishes the ancient Hebrew text," thereby departing from "the allegorizing, spiritualizing impulses that had dominated the interpretive history of the *Song*" (30). Suggests that just as Ovid's poetry "offered Donne an anti-Petrarchan model of his *Elegies* and the more cynical, flippant lyrics in the *Songs and Sonets*," the *Song of Songs* "may well have served Donne's poetic inspiration for imagining and celebrating the transformative power of erotic love in his celebratory *Songs and Sonets*." Discusses also how Donne's love poetry "shares certain stylistic features with the *Song of Songs*" (33). Recognizes, however, that Donne, "for all his celebration of sexual love, never quite escaped the spell of Paul and Augustine, with their profound distrust of sexuality, their sense that the *spirit* is the essence of the human being" (35). Comments on the "deep ambivalence in Donne about sexuality and the body" (39). Believes that in the last stanza of *Relic*, however, "irony and skepticism give away to celebration and eulogy" and that the speaker fully embraces his love for his beloved "as a miracle, a mystery, something ultimately good" (40).

50. Guiducci, Armanda. *John Donne: l'amore e il male*. Milano: Lanfranchi. 400p.

Presents a biographical sketch of Donne and a survey of his works (11–109); comments on previous translations of Donne's works in Italian; and explains the choice of selections in the present edition and the guidelines and principles followed in the translations (111–18). Presents selections (with English and Italian texts on opposite pages) from the *Songs and Sonets* (119–247), the epigrams (249–53), the *Elegies* (255–73), the epithalami (275–83), the verse epistles (285–97), *Fun* (299–309), *Epicedes* and

*Obsequies* (311–17), *Holy Sonnets* (319–41), and *Lit and Christ* (343–49), followed by “Death’s Duell” (with English and Italian on opposite pages) and preceded by a brief introduction (352–87). Concludes with a chronology of Donne’s life and publications (389–94) and an index (395–400).

51. **Haldane, Sean.** *Student Guide to John Donne*. London: Greenwich Exchange. vi. 103p.

Contains a chronology of Donne’s life (i–ii) and an introduction that points out that Donne was not only “the first poet in English to distinguish love from sex” but also that he pursued “the union of the two—as far as any poet ever had” (iii–vi). Presents a sketch of Donne’s life and works (1–20), followed by discussions of Donne’s love poems of inconstancy (21–32), those expressing Platonic love (33–44), and those of constancy (45–64). Comments, thereafter, on the divine poems (65–71) and the *Anniversaries* and selected prose works (72–87). Concludes with a discussion of Donne’s reputation from the seventeenth century to the present (88–100) and a selected bibliography of modern editions of Donne’s poetry and prose, a selected list of modern biographical studies, and a note on modern critical studies (101–03).

52. **Halewood, William H.** “The Predicament of the Westward Rider.” *SP* 93: 218–28.

Discusses unresolved questions of interpretation of *Goodf*, especially “whether the rider’s error is a particular identifiable sin (if so what is it?); whether it is sin at all, or merely failure in meditation; whether the rider goes his way under compulsion or by choice; whether his rebellion ceases or continues; and whether the poem arrives at closure.” Reads the poem “as a radically Protestant meditation on sin and salvation—thus *about* sin and salvation, not about meditation.” Maintains that the sin confronted in the poem is not a particular sin but rather is “the general corruption that all branches of the Reformation insisted was inseparable from human nature” (218), the root of which was

“self-devotion, hence desertion of God—a misdirection of the will.” Says that the rider in the poem, therefore, is “self-compelled” (219) but in the end he becomes “wondering and thankful in the presence of his seventeenth-century Protestant God” and counts “his blessings—his sinful desertion has produced not the deserved penalty but only (nothing but) corrections designed by mercy” (221). Believes that the poem reaches “its proper end when the speaker sees Christ on the Cross and makes his declaration of submission” (224).

53. **Harvey, Elizabeth D.** “Ventriloquizing Sappho, or the Lesbian Muse,” in *Re-reading Sappho: Reception and Transmission*, ed. and intro. Ellen Greene, 79–104. (Classics and Contemporary Thought, Vol. 3, ed. Thomas Habinek.) Berkeley, Los Angeles, London: University of California Press.

Reprint of “Ventriloquizing Sappho, or the Lesbian Muse” from *Ventriloquized Voice: Feminist Theory and English Renaissance Texts* (London: Routledge, 1992), 116–39. See *Roberts* 3 for annotation.

54. **Haskin, Dayton.** “On Trying to Make the Record Speak More about Donne’s Love Poems,” in *John Donne’s “desire of more”: The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 39–65. Newark: University of Delaware Press; London: Associated University Presses.

Revised and expanded version of “A History of Donne’s ‘Canonization’ from Izaak Walton to Cleanth Brooks,” *JEGP* 92 (1993): 17–36.

Traces the history of reading *Canon* from Walton’s biography of Donne (1640) to the publication of Cleanth Brooks’s “The Language of Paradox” (1942) in order “to account for the fact that the poem was only belatedly fitted into what might have seemed an obvious biographical context, a context from which Brooks’s interpretation asked readers again to prescind” (41). Reviews historicist and deconstructionist attacks on the New Critical approach to *Canon* in order “better to appreciate the sharp discontinuity that Brooks wrought in Donne stud-

ies when he brought that poem to the center of Donne's canon" (42). Notes that, until the nineteenth century, *Canon* received little critical attention and maintains that the principal reason that pre-twentieth-century readers of the poem failed to regard it as defense of Donne's marriage is that Walton in his biography of Donne "had preempted such an interpretive possibility" (56). Points out, however, how Walton "ultimately inspired biographical readings of the poem" (57) by later critics. Cites Gosse (1899) as the first to regard *Canon* as Donne's defense of his marriage. Comments also on how biographical readings of *Relic* begun in the nineteenth century have stirred up debates about the relationship of Donne's poetry and his life that continue on in the twentieth century. Concludes that a survey of the critical commentary "shows that ever since Romantic and expressive theories of literature took hold in the nineteenth century, many readers have found biographical interpretations irresistible" and that readers of Donne "persist in trying to domesticate the remarkable energies of his erotic verses" (62).

55. Herz, Judith Scherer. "Response." *Ren&R* n.s. 20: 98.

Response to Anthony Raspa's response (*Ren&R* n.s. 20 [1996]: 97) to Herz's review of Raspa's edition of *Pseudo-Martyr* (*Ren&R* n.s. 19 [1995]: 79–81).

56. Hester, M. Thomas. "'Faeminae lectissimae': Reading Anne Donne," in *John Donne's "desire of more": The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 17–34. Newark: University of Delaware Press; London: Associated University Presses.

Points out that although many of Donne's poems may have been written to or for Anne More or at least were inspired by his love for her, his epitaph upon her death is the one work we know for sure that he wrote for his wife. Discusses some of the ways in which the epitaph "evinces many of the tensions, paradoxes,

and fears that animate the poet's better known lyrical-sermonic-meditative *valedictions*" (18) and also "explores some of the meditative, confessional, and inventive wit of this poignant epitaph" (19). Points out also "the incredible verbal gymnastics and typological wit of Donne's portrait of himself as mirror and *döppelgänger* of the divine Infans—and the ways in which he reiterates St. Jerome's warning about the misery of the man who is created by his wife" (26). Presents a detailed critical reading and an English translation of the epitaph. Concludes that this Latin poem is one of Donne's "most eloquent testaments to the 'vex[t] contraries' ('Oh, to vex me') of that immense, powerful and penetrating painful desire for 'more love'—that feverishly egocentric desire for the irresistible folly of human love—even while it confesses his devotion to and his desire to express his devotion to the eternal Passion that re-writes all desires *hoc loco*" (30–31).

57. ----, ed. *John Donne's "desire of more": The Subject of Anne More Donne in His Poetry*. Newark: University of Delaware Press; London: Associated University Presses. 265p.

Contains the following original essays, each of which has been separately entered into this bibliography: Ilona Bell, "If it be a shee': The Riddle of Donne's 'Curse'" (106–39); Theresa M. DiPasquale, "Ambivalent Mourning in 'Since she whome I lovd'" (183–95); Dennis Flynn, "Anne More, John Donne, and Edmond Neville" (140–48); Kate Gartner Frost, "'Preparing towards her': Contexts of *A Nocturnall upon S. Lucies Day*" (149–71); Achsah Guibbory, "Fear of 'loving more': Death and the Loss of Sacramental Love" (204–27); Dayton Haskin, "On Trying to Make the Record Speak More about Donne's Love Poems" (39–65); M. Thomas Hester, "'Faeminae lectissimae': Reading Anne Donne" (17–34); Frances M. Malpezzi, "Loves Liquidity in 'Since she whome I lovd'" (196–203); Graham Roebuck, "'Glimmering lights': Anne, Elizabeth, and the Poet's Practice" (172–82); Maureen Sabine, "No Marriage in Heaven: John Donne, Anne Donne, and the Kingdom Come" (228–55); Camille Wells Slight, "A Pat-

tern of Love: Representations of Anne Donne” (66–88); Ernest W. Sullivan, II, “Donne’s Epithalamium for Anne” (35–38); and Julia M. Walker, “Anne More: A Name Not Written” (89–105).

Reviews:

- Elizabeth Clarke in *SCN* 56 (1998): 97–98.
- Joe Nutt in *TLS* 1 May 1998: 17.
- Robert Shenk in *BJJ* 5 (1998): 335–40.
- Anthony Low in *JEGP* 98 (1999): 89–90.

**58. ———.** “‘Let Me Love’: Reading the Sacred ‘Currant’ of Donne’s Profane Lyrics,” in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald, 129–50. Amsterdam: VU University Press.

Argues that in his profane lyrics Donne’s conceits “subsume the sacred into the profane, confounding our understanding by positing analogies between sacred and profane love in which we ‘cannot tell’ whether to privilege the vehicle or the tenor” (132). Maintains, therefore, that Donne’s “profane lyrics do not ‘teach’ but instead *present* a blend of voices, connotations, and ‘meanings’ which confound our understanding.” Discusses examples of how Donne “frames the last clauses” of his love poems “in terms of current theological analogies” (133), commenting especially on *Relic*, *Val-Name*, *Canon*, and *Dream*. Believes that “the most ‘Catholic’ feature of these poems is how they *deny* the major *invention* of the Protestant Reformation—the *authority* and *assurance* of the reader to determine the meaning of signs sacred and profane” (146). Concludes that “[i]n defiance of patriarchal, Protestant, Neoplatonic, and political authority... Donne would boldly plead (to Anne, to Sir George More, to the Protestant oligarchy, and, perhaps most of all, to himself): ‘For God’s sake ... let me love’” (147).

**59. Hurley, Ann.** “Interruption: The Transformation of a Critical Feature of Ritual from Revel to Lyric in John Donne’s Inns of Court Poetry of the 1590’s,” in *Ceremony and Text in the Renaissance*, ed. Douglas

F. Rutledge, 103–22. Newark: University of Delaware Press; London: Associated University Presses.

Reprinted in *John Donne’s Poetry and Early Modern Visual Culture* (Selinsgrove, PA: Susquehanna University Press, 2005), pp. 76–80.

Relying on “a matrix of social and cultural norms,” discusses “a specific feature of 1590s visual and performative culture, the role of interruption in court and student festive rituals, as a significantly constitutive element in Donne’s verse” (103). Discusses the history of interruption as a primary feature of court ritual and royal entertainments that was clearly adopted and adapted by student festivals; examines Donne’s “connections with the Inns of Court Christmas revels, particularly the 1597 *Prince d’Amour*; and presents a sociological and cultural reading of some of Donne’s early lyrics, particularly *Flea*, as “representative examples of the reemergence of that feature of interruption in the poetic practice of Donne in his verse of the 1590s” (104). Concludes that the aim of the essay is “to resituate Donne’s verse in the social, political, and cultural milieu from which it emerged, while demonstrating that this milieu is not simply a detachable background for that verse but significantly constitutive of it” (119).

**60. Jamieson, Marguerite, Rebecca Kajs, and Anne Agee.** “Computer-Assisted Techniques to Enhance Transformative Learning in First-Year Literature Courses.” *CHum* 30, no. 2: 157–64.

Discusses a lesson plan designed by Marguerite Jamieson for teaching *ValMourn* in first-year literature courses that “uses Microsoft Word functions, including format painter for text scansion, tables to trace imagery, and annotation to explore meaning in context” (158).

**61. Jang, Young-gil.** “A Defense of Donne in the Light of Genetic-Structuralism.” *JELL-CB* (Seoul, Korea) 42, no. 3: 497–521.

In Korean. Presents a genetic structuralist approach to Donne’s early love poetry, using the

method of Lucien Goldmann, to discover the structure of the naturalistic world view in these poems. Discusses, in particular, *ElVar*, claiming that in this poem “nature appears as the normative frame of atheism, materialism, and dynamic hedonism upon which the speaker structures his relationships and patterns of behavior.” Points out the speaker’s “unifying relationship with nature, strong rejection of social customs and unbridled desire for love” (521). (English abstract)

**62. Johansen, Ib.** “The Semiotics of Laughter,” in *Signs of Change: Premodern, Modern, Postmodern*, ed. Stephen Barker, 7–18. (Contemporary Studies in Philosophy and Literature, 4, ed. Hugh J. Silverman.) Albany, NY: State University of New York Press.

Maintains that in “Paradox VII: That a wise man is knowne by much Laughinge” “the superiority of the laughing subject is asserted expressedly by the text and contrasted with the alleged inferiority of the object of laughter” and that “categories such as wisdom and folly—universal themes in Renaissance literature and philosophy—are submitted to quasi-serious reflection as well as rhetorical manipulation in Donne’s text.” Claims that “[w]hat is at stake in Donne’s paradox is precisely the epistemological position of folly or madness as well as reason or wisdom.” Discusses how during the Renaissance laughter underwent “a process of intellectualization” (10) and shows how Donne in his paradox uses “paralogical argumentation” and literary allusions to Martial to make his point (11).

**63. Kaufman, Peter Iver.** *Prayer, Despair, and Drama: Elizabethan Introspection*. (Studies in Anglican History, ed. Peter W. Williams.) Urbana and Chicago: University of Illinois Press. xii, 166p.

Says that the *Holy Sonnets* are “both prayers and objets d’art” (33) and relates them to “the intensity of pietist self-probing.” Points out, for instance, that in *HSSighes* “[t]he fear, discontent, and wretchedness that the speaker wishes for—and bathes in—as if they were

blessings, make the sonnet’s sighs seem an echo of the pietists” (153). Suggests a similarity between Donne’s “virtuosity” in the *Holy Sonnets* and the pietists’ “self-imprecation and prayerful performances.” Observes that just as the pietists were accused of “self-absorption” and “self-promotion,” so Donne has been accused of “egocentrism.” Points out, however, that “the ego in the sonnets is relentlessly and ruthlessly self-incriminating” (155). Maintains that since there is no way to settle the issue of the sequence of the *Holy Sonnets*, it is better “to read each sonnet as a discrete meditation on ‘true grief’ and repentance” (156). Concludes that in the *Holy Sonnets* Donne fashioned “the prodigal self as dramatically as did the pietists’ prayers” (161).

**64. Kleiman, Ed.** “Adamant in Grace: The Subtlety of Donne’s Most Subtle Craftsman.” *ES* 77: 343–50.

Analyzes *HSMade* apart from “the burden of commentary that tries to confine the sonnets within a preconceived pattern of strict religious contexts” (343). Suggests that the tripartite pattern in the sonnet may not result from the meditative tradition but from the “Neo-Platonic ascent from the earthly realm of change to the timeless realm of the sacred” as described in Book 4 of *The Courtier* (345) and points out that the image of God as a craftsman recalls various biblical images of God as a potter. Maintains that “[t]he interweaving of these two traditions—classical and biblical—allows us to witness within the framework of a Neo-Platonic ascent the spiritual regeneration of fallen man.” Insists that the two traditions “nourish each other” as “parallels between them come into play.” Shows how both traditions culminate in the final couplet, in which Donne presents an emblematic image, perhaps drawn from Georgette de Montenay’s *Emblemes ou Devises Chrestienne* (1517), of “an iron heart drawn irresistibly by an adamant stone held out from heaven” (347), an idea that Montenay may have found in Plato’s *Ion*. Argues that when *HSMade* is freed from “one or more of a whole host of theological patterns” and is seen as simply reflecting a discrete moment in the

spiritual life of the speaker, it “takes on its own, and not a borrowed, resonance” (350).

- 65. Labriola, Albert C.** “Painting and Poetry of the Cult of Elizabeth I: The Ditchley Portrait and Donne’s ‘Elegie: Going to Bed.’” *SP* 93: 42–63.

Analyzes the Ditchley portrait and *ElBed*, thereby contrasting “the pictorial exaltation and idealization of the aging queen with Donne’s poetic satire on the excesses of the cult of Elizabeth” (44). Through a detailed reading of Donne’s poem shows how the speaker of the poem ironically adopts “the pose of a client of the queen” and “parodies a protocol of the cult of Elizabeth, whose clients interrelate the language of *amour*, the discourse of patronage, and the mystical apprehension of the macrocosmic or heavenly woman.” Points out how Donne “wittily parodies such correspondences, which are celebrated in the Ditchley painting and in other works, both visual and verbal, by Elizabeth’s admirers.” Observes that “[t]he tone of fulsome praise in the poem enables the author to protect himself from censorious reprisal if the text while circulated in manuscript fell into the hands of an informed but unsympathetic reader” and thus “what appears adulatory is really satirical.” Concludes that *ElBed* also satirizes Sir Francis Drake.

- 66. Lange, Marjory E.** *Telling Tears in the English Renaissance*. (Studies in the History of Christian Thought, ed. Heiko A. Oberman, Vol. 70.) Leiden, New York, Köln: E. J. Brill. viii, 279p.

Contains two chapters that discuss Donne. In “‘And Jesus Wept’: Preaching Tears and Jesus” (156–85), examines Renaissance sermons on Jesus weeping (John 11: 35) and calls a sermon preached by Donne in Lent 1622 “the most eloquent sermon from this period on Jesus’ tears” and “the apex of the Renaissance hermeneutic discussion of tears.” Claims that Donne “elevates tears and weeping as quintessentially humane expressions to an unprecedentedly positive degree” (173). Maintains that the three most important points Donne makes about

Christ’s tears in his sermon is that Jesus “wept to demonstrate the fullness of his humanity; that tears are for man (male gender) as well as—perhaps even more than—for women to weep; and that, to some degree, however minute, tears are inherently good” (182–83). Observes that most importantly, for Donne, tears “illuminate a particular aspect of Jesus’ psychology” and notes that he “consistently puts more faith in tears as humane expression than his contemporaries do” (183). In “‘We Are Taught Best By Thy Teares and Thee’: Donne, Herbert, Crashaw” (186–244), points out that in the poems of Donne, Herbert, and Crashaw “tears reach their fullest poetic flowering” and that, “after them, tears and weeping lack any consistent, notable application for poetic generations” (186). Discusses how in Donne’s poetry tears “surface in eclectic situations, under various witty guises, and with discordant significance” (190) and how they are “outward, visible signs of the speaker’s tension—be it grief, frustration, powerlessness, or generation” and “whether shed by the speaker or another, they are relational only to the speaker and his interests” (191). Comments on Donne’s use of tears in *Witch*, *Twick*, *ValWeep*, *Mark*, *FirAn*, *BoulNar*, and several of the *Holy Sonnets*.

- 67. Lazo, Rodrigo.** “In Search of El Dorado: Desire and History in Donne’s Language of Colonization.” *Exemplaria* 8: 269–86.

Discusses in Lacanian terms how Donne “invokes the language of colonial exploration and its possessive agency” not only in his “treatment of women” but also in “his repeated aspirations for a connection with God” (270). Focuses on Lacan’s view of “desire as a symptom that can never be satisfied” and how it is “a permanent metonymic displacement that will always shift to a new signifier as object” (269). Discusses, in particular, *ElProg* as an excellent example of Donne’s “colonialist tendencies” in which “conquest and sexual lust merge” (274) and compares the poem to Raleigh’s account of his first voyage to Guiana. Comments also on the use of maps in a colonial context in *GoodM* and *Sickness*. Concludes that in Donne’s work

“England’s colonialist interests inform and influence linguistic displacement” and that “it is metonymy, not the psychological drive propelling desire from some ineffable depth, where the action takes place, especially at a time in history when people died searching for El Dorado” (286).

**68. Leimberg, Inge.** *Heiligöffentlich Geheimnis: Die geistliche Lyrik der englischen Frühaufklärung*. (Anglistische Studien, 11.) Münster, München, Berlin, New York: Waxmann. vii, 562p.

In Part I examines some historical and theoretical premises about religious poetry in the seventeenth century. Maintains that “[t]here were great English lyrics before and after Donne, Herbert, Crashaw, and Vaughan, but none to surpass theirs” and notes that, “strangely enough, their masterpieces came into being when the belief in religiously revealed truth had to give way to the persuasive power of empirical evidence on the one hand and ratiocination on the other” (470). Examines metaphysical poetry against this period of intellectual and cultural change and observes how the metaphysical poets “looked for truth (apart from the Bible) in their own present world and private experience” (475). Maintains that the metaphysical poets “did not evade the question of knowledge” but rather “shared this theme with their contemporaries” but that, “different from the general trend of at least the academic development of the period, they saw the ‘tree of knowledge’ in its manifold context, always stressing the christological aspect” (477) and seeing in the book of nature “a multitude of meaningful signs” (479). Stresses that religious metaphysical poetry is suffused with biblical language and “was written primarily to honor God.” Points out also how one finds in it “the freedom of play, conducted in the spirit of *serio ludere*” (480). In Part II, focuses on individual poets. Comments on the importance of death in Donne’s worldview and in his poetry and says that for him death is “the enemy to be loved above all others, by a man and woman living in Christian responsibility as a willingly conscious partner in the Trinitarian covenant.”

Notes that “[t]his view of life, which was to come into its own in the divine poems and in the sermons, was developed, and is partly present already in the *Songs and Sonnets*” (483), citing *Ecst* as an example. Explores Donne’s treatment of death and knowledge in several poems, especially *Satz* and *HSRound* as well as in Meditation 17 of *Devotions*. Points out how in Donne’s poems words and syntax “are tinged with ambiguity and irony and dialectic reversion.” Points out also how even his most humble prayers are expressed in the imperative and how “the energetic value of the most luxurious images is surpassed by mere particles” (488). Maintains that the metaphysical poets were, “each in his distinctive way, modern poets who endeavoured to ‘translate’ the signs of their real world (not an imaginary one) into audible, meaningful language” (505–06). Holds that “[t]he meaning they wanted to convey was an essential ‘literal’ one since in their Christian metaphysical poetics there was no such thing as an abstract meaning.” Explains that “[a]s in Holy Writ the word is the spirit and in the created world the thing is the sign, so in Metaphysical Poetry the word is the meaning” and maintains that, as a result of this affinity, “the Metaphysical Poets could take the Bible for their model and the book of nature for the original form from which to copy, when they endeavoured to offer a ‘crown of prayer and praise’ for God, in a world which refused to receive him” (506). (English summary)

**69. Linden, Stanton J.** “A True Religious Alchimy’: The Poetry of Donne and Herbert,” in *Darke Hieroglyphicks: Alchemy in English Literature from Chaucer to the Restoration*, 154–92. (Studies in the English Renaissance, gen. ed. John T. Shawcross.) Lexington: University of Kentucky Press.

Surveys Donne’s use of alchemical subject matter and ideas in his poetry. Points out that although Donne is “aware of the rich legacy of alchemical satire and often draws upon it,” for him, “alchemy rarely becomes merely a formula for producing an automatic, predetermined response of mirth, scorn, or amusement.” Maintains that Donne tends “to use al-

chemy with an understanding of its full range of denotations, connotations, and associational nuances as well as its potential in meeting the intellectual, spiritual, and imagistic demands of the new metaphysical poetry” (155). Divides Donne’s poems that contain alchemical references into four categories: “(1) poems treating alchemy satirically; (2) poems that reveal alchemical ideas about the nature, attributes, and production of gold; (3) poems that make reference to the types of equipment, materials, and procedures that alchemists used in their experiments; and (4) poems especially concerned with transmutation and the making of elixirs and philosophers’ stones” (156). Discusses in detail *Canon* and *Noct* as “two of Donne’s most complex and original uses of alchemical themes and symbols” (174) but comments also on a number of other poems that appear in the *Songs and Sonets*, the *Elegies*, the *Satyres*, the verse epistles, the *Epicedes and Obsequies*, the *Anniversaries*, and the *Divine Poems*.

**70. Lojo Rodríguez, Laura.** “John Donne: The New Turn of Classical Tradition.” *SEDERI* 7: 153–57.

Maintains that Donne was aware that he was creating a new kind of poetry that would be understood only by “an elite of educated people trained in the same tradition as his” (153). Discusses the main characteristics of this new poetry, such as the use of the “new science”; a fusion of logical thought and passionate feeling; the transmutation of the Ovidian, Neo-Platonic, and Petrarchan traditions; the employment of dramatic techniques and strong lines; and the new uses of rhetorical devices, wit, and the conceit. Believes that because Donne was “by far ahead of his time” and “in contact with a large set of different new theories which were ignored by many of his contemporaries,” his poetry was not much liked until the arrival of the French Symbolist poets, T. S. Eliot, and the so-called “New Critics.” Concludes that Donne shows in his poetry that he is capable of “recreating and reconciling the many different traditions in which he was brought up in order to build a new conception of poetry” (156).

**71. Malpezzi, Frances M.** “Love’s Liquidity in ‘Since she whome I lovd,’” in *John Donne’s “desire of more”: The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 196–203. Newark: University of Delaware Press; London: Associated University Presses.

Discusses the “crucial water/thirst imagery” in *HSShe* and argues that “[t]his central conceit, when placed within its scriptural context, clearly defines Anne Donne and the endeavor of human love in relationship to the divine.” Maintains, therefore, that although the sonnet “records Donne’s loss, the powerful comparison of Anne to a stream in l. 6 vibrantly recalls the meaningfulness of Anne’s life and love.” Points out how in this poem Donne “demonstrates the power of marital love to sacralize mundane existence” and claims, therefore, that the sonnet “emerges as a testament to the beneficent Creator who provides the gift of human love both to effect salvation and to typify eschatologically the soul’s union with God” (196). Illustrates how Donne, by means of water and thirst, “defines the prototypic relationship between marital partners and between the soul and God” (197). Rejects the claim that Anne More is not present in the poem and insists that, in fact, she “flows through and pervades it.” Regards the sonnet as “both a tribute to Anne’s intimate relationship to her earthly and to her divine spouse as well as a celebration of God’s love flowing freely through the world” and holds that, “[f]ar from being portrayed passively, Anne is depicted as a powerful sacralizing force in Donne’s life” (202).

**72. Marcus, Leah S.** “John Milton’s Voice,” in *Unediting the Renaissance: Shakespeare, Marlowe, Milton*, 177–227. London and New York: Routledge.

Compares and contrasts the 1633 and 1635 editions of Donne’s poems to show how “the printer and the publisher play a striking part in establishing the equivalence of book and body, corpse and *corpus*” in these early editions. Observes how it was not the poet “who crafted this striking icon of authorship by which the book becomes a ‘real and authentic’ communication of Donne’s essence as man and poet” but rather



er the printer and bookseller. Points out that “[t]he irony is that, as most bibliographers and editors are agreed, the 1635 *Poems* offers no more accurate a guide to the Donne corpus than the 1633 edition, at least in terms of its establishment of the poet’s canon, since the 1635 volume adds several poems not now attributed to Donne.” Concludes that, by examining the two editions, one sees that there is “no necessary connection between authorial ‘presence’ and historically verifiable authorship” and that, “[f]or that reason alone, these volumes have been haunting and bothersome for modern editors who hope to present authorial presence as unmediated” (198).

- 73. Maule, Jeremy.** “Donne and the Past,” in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald, 203–21. Amsterdam: VU University Press.

Argues that Donne found “very little to admire in any work of history” and that, for him, “[c]hroniclers were baggy monsters with no sense of decorum; up-to-the-minute news-book histories would print anything, true or false; and secular, classicizing historians were no more to be trusted, whether they pretended to offer politic insights into hidden motives or served up stodgy and deluded exemplarities of moral self-sufficiency.” Maintains, in other words, that, for Donne, “[h]uman history-making would always be dogged by the pluralities of human opinion.” Points out furthermore that Donne held that “[r]eligious history (Bible record and Church history) would always be controversial” and notes that “no reformed historian ever wins Donne’s praise” (216) and that he increasingly considered Catholic historians particularly bad. Maintains that “*Genesis* is the only history, in fact, that moves Donne to unqualified enthusiasm” (217). Concludes that Donne felt that “modern authorship could of its nature only produce apocryphal work” (218).

- 74. McCaffery, Phillip.** “Painting the Shadow: (Self-) Portraits in Seventeenth-Century English Poetry,” in *The Eye of the Poet: Studies in the Reciprocity of the Visual and Literary Arts from the Renaissance to the Present*, ed. Amy Golahny, 179–95. Lewisburg: Bucknell University Press; London: Associated University Presses.

Comments on *Phrine* as a “typical Donnean inversion” in that “the medium is found adequate only in its ability to portray (reflect) artifice.” Suggests that “[b]y implicit contrast, the medium of poetry claims the authenticity necessary to satirize the artifice of both portrait and poetry” (188). Briefly compares Donne’s epigram with Carew’s “To the Painter.”

- 75. O’Connell, Patrick.** “Worth Pondering.” *Living Prayer* 29, no. 1: 11–12.

Commemorates the 365th anniversary of Donne’s death (31 March 1631), noting how Donne himself “often incorporated numerical patterns in his writings, and frequently seemed preoccupied with the theme of death.” Points out Donne’s use in “Death’s Duell” of “the traditional image of the seven ages of life to highlight the brevity and afflictions of human existence.” Briefly comments on *Corona*, *Goodf*, *Sickness*, and “Death’s Duell” to show how “in major works from four different decades” Donne “draws his audience to a deeper awareness of the central Christian mystery of dying and rising with Christ” (11).

- 76. Pask, Kevin.** “‘Libertine in wit’: Dr. Donne in literary culture,” in *The Emergence of the English Author: Scripting the Life of the Poet in Early Modern England*, 113–40. (Cambridge Studies in Renaissance Literature and Culture, 12, gen. ed. Stephen Orgel.) Cambridge: Cambridge University Press.

Paperback edition: 2005.

Discusses “the fate of Donne’s status as an ecclesiastical authority, the source of his prestige in Izaak Walton’s *Life of Dr. Donne* (1640), as it intersects with Donne’s growing reputation as a

'libertine in wit' in the literary culture dominated by the Court and City after the Restoration." Maintains that "[t]he radical transformation of the Renaissance divine into a Restoration libertine is one indication of the sea-change in the shape of cultural authority after the English Revolution." "In order to provide a measure of this transformation," analyzes "both Donne's reputation as a 'divine wit' among his contemporaries and the obsolescence of that reputation after the Restoration." Uses Thomas Sprat's *Life of Abraham Cowley* (1667), "the first widely known 'life of the poet' in England, in order to describe the new cultural conjuncture of the Restoration" and claims that "[i]t is that field of literary production which renders the Renaissance prestige of Donne's 'divine wit' a merely 'Metaphysical school' of rhetorical excess and thus 'libertinage'" (7). Having traced how Donne's reputation became progressively secularized and how his identification as a libertine poet became firmly established, points out how T. S. Eliot in the twentieth century attempted "to piece back together the picture of Donne shattered (or 'dissociated,' to use his own term) in the production of a secular aesthetic domain" (140).

77. **Payne, Craig.** "Donne's 'Holy Sonnet XIV.'" *Expl* 54: 209–13.

Discusses "metaphorical usage" in *HSBatter* "as it relates to Donne's experimentation with metrical freedom within the strictures of traditional sonnet form, as a further inroad to the poem's theme" (210). Presents a metrical analysis of the sonnet showing how Donne "suddenly transforms" the "metrical irregularity" of the first three quatrains "into pure iambic pentameter for the final couplet," the couplet in which the speaker asks God to rape him. Maintains that the iambic meter in the closing couplet "reflects the peace found as the poem finds its spiritual resolution, not necessarily its intellectual solution," as the "divine assault is now seen fully as a spiritual act." Argues that in the final couplet "[t]he rape preserves, rather than destroys, chastity" (213) and that it demonstrates that, in God, "all paradoxes find their supra-ra-

tional resolution, resolution not only presented in the imagery of the closing couplet" but also "reflected in the sudden tranquility of the completely regular iambic pentameter" (213–14).

78. **Pebworth, Ted-Larry.** "The Early Audiences of Donne's Poetic Performances." *JDJ* 15: 127–39.

Argues that although almost all of Donne's poems were "originally performances designed for specific audiences" and were "only gradually circulated to wider audiences in his lifetime," certain distinctions need to be made, "emphasizing the multiplicity of Donne's audiences during his lifetime, the access of each of those audiences to only a part of the canon, and especially the variety of ways in which Donne addressed his primary audiences" (127). Stresses that although most of Donne's poems were written for certain friends as the primary audience, his audience "constantly grew throughout his lifetime" (132) as "his primary audiences shared his poems with other collectors both inside and outside the various coteries" (133) and as his poems became more and more available in both manuscript and printed verse miscellanies. Concludes that although "we are only beginning to explore the question of Donne's audiences, it is clear that they were multiple, various, fragmented, and an indispensable element of the ethos of performance that in so many ways dictated so many characteristic features of the poetry" (137).

79. ----. "Problems in Editing Renaissance Coterie Poetry: The Parallels with Biblical and Classical Texts," in *Recapturing the Renaissance: New Perspectives on Humanism, Dialogue, and Texts*, ed. Diane S. Wood and Paul Allen Miller, 141–52. (A Synthesis Book.) Knoxville, TN: New Paradigm Press.

Maintains that "the textual histories of nearly all Renaissance coterie poems share all three of the following features: first, an extensive and complicated manuscript transmission during their author's lifetime, with the surviving manuscripts existing in multiple strands and at various removes from the author's original; second,

a first printing after their author's death—sometimes long after—from copies of doubtful authority; and third, an absence of surviving authorial copies" (41). Points out, therefore, that most modern editors of Renaissance coterie poetry have created "synthetic, or eclectic, texts, combining the accidentals and some verbals from initial printings with selected verbals from manuscript sources" (142). Observes that some more recent editors, in particular the editors of *The Variorum Edition of the Poetry of John Donne*, have attempted to correct these abuses by returning to "many of the principles and methods inaugurated by Renaissance humanists—and refined by later scholars—for the editing of classical and biblical texts as guides" (143) in order to solve similar problems. Outlines some basic principles and guidelines adopted by the textual editors of the Donne variorum edition and points out that their intention is to present "carefully edited unsynthetic, uneclectic, documentary texts based on complete collations of all known contemporaneous and near contemporaneous sources, both in manuscript and in print" (149).

**80. Price, Michael W.** "Offending without Witnes': Recusancy, Equivocation, and Face-Painting in John Donne's Early Life and Writings." *EIRC* 22: 51–81.

Explores Donne's recusancy "in relation to his early life and writings," specifically "by reviewing several retrospective passages in which Donne discusses his Catholicism, underscoring the clues these passages reveal about Donne's involvement in the Catholic underground." Maintains that his involvement "provided Donne with exposure to if not training in lifestyle and rhetorical dissimulation, which he depicts in the *Elegies* generally and *Satyre IV* specifically," and argues finally that "Paradox: That women Ought to Paint," "most subtly describes and enacts the kinds of dissimulation characteristic of that underground" (52). Shows how "by defending religious dissimulation as an option to martyrdom, Donne implies that martyrdom is unnecessary, thereby anticipating his fuller development of this thesis in *Pseudo-Martyr*" (75).

**81. Raspa, Anthony.** "Response." *Ren&R* n.s. 20: 97.

Response to Judith Scherer Herz's review of Raspa's edition of *Pseudo-Martyr* in *Ren&R* n.s. 19 (1995): 79–81. For a response to Raspa's response, see Herz above.

**82. Ribes, Purificación.** "John Donne: Holy Sonnet XIV or the Plenitude of Metaphor." *SEDERI* 7: 147–52.

Reviews and challenges earlier criticism on *HSBatter* and presents a new, detailed interpretation of the sonnet. Comments on the alchemical imagery of the first quatrain, the interrelatedness of the images and the figurative meanings of the verbs in the poem, and the complex uses of paradox. Claims that Donne's intent in the sonnet is to show that only by means of "a violent and profound process of purification" can the corrupt soul of man "be transformed into a new being (make me new)" (149).

**83. Ricks, Christopher.** "John Donne: 'Farewell to Love,'" in *Essays in Appreciation*, 19–50. Oxford: Clarendon Press.

Reprint of "Donne After Love" in *Literature and the Body: Essays on Populations and Persons*, ed. Elaine Scarry (Selected Papers from the English Institute, 1986. New Series, n. 12.) Baltimore and London: John Hopkins Press (1988), pp. 33–69. See *Roberts* 3.

**84. Rodríguez García, José María.** "John Donne After Octavio Paz: Translation As Transculturation." *Dispositio* 21, no. 48: 155–82.

Proposes that Octavio Paz's translation of *ElBed* involved "a process of transculturation" by which there was "a two-way flow of signs and meanings" that "takes place between Donne's English text and Paz's Spanish text" (155). Maintains that Paz "singles Donne out for one of his exercises of literary translation at least in part because he feels some affinity with another poet who represents a prestigious literary culture removed from his own in both

time and space" (155–56) and that Paz "enters into a competition with Donne for cultural hegemony." Suggests that Paz regards Donne as "a precursor of the modern sensibility" that he "claims to represent to the fullest" and that Paz sees Donne as antedating himself "in his presentation of carnal pleasures and mystical raptures as the two conflicting attractions struggling to have exclusive domain of the poet's consciousness." Argues, however, that Paz "deliberately sets out to *antiquate* Donne—to cause him to be outdated—rather than *modernize* him, as he claims," thereby attempting to establish Donne as a "weak precursor" so that "he could in turn establish himself as a strong poet coming at the apex of a literary tradition that favors unity over disintegration, reconciliation over contentiousness" (156). Comments on the important ways in which Paz's version of *ElBed* departs from Donne's original and offers an explanation of the effect of these changes. Notes that Paz added to his translation "an interpretive essay riddled with questionable assumptions about Donne's poetics and biography" (162). Maintains that Paz "recognizes the existence of similarities as well as differences between Donne's poetic practice and his own" but that "because he is invested in demonstrating the superiority of a modern over a pre-modern ideology of value, he exaggerates those differences to the detriment of the similarities" (173).

- 85. Roebuck, Graham.** "Glimmering lights': Anne, Elizabeth, and the Poet's Practice," in *John Donne's "desire of more": The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 172–82. Newark: University of Delaware Press; London: Associated University Presses.

Acknowledges that Donne's attitude toward women "remains an enigma despite the quantity of scholarly attention directed at it." Maintains that there is "the likelihood that Donne took seriously an ancient tradition concerning the excellence and superiority of women" and argues for "the presence of that tradition" by explaining a crux in *Noct* with reference to passages in the *Anniversaries* (172). Discusses

Donne's familiarity with the tradition and relates it to the imagery of the poems under discussion as well as with a contemporary legal debate concerning "the lawfulness of husbands beating their wives" (178). Shows how Donne's use of the excellence-of-women tradition "is not fortuitous, or the merely adventitious poetic practice of picking images for their wit" but rather that "it is almost concealed in the poems referred to here" and "is the product of his deeply cherished Christian Humanist heritage—a steady view of mutuality to be set against the strident Reformist misogynists of the age." Concludes that if it is by the "glimmering light" of Elizabeth Drury's "absent presence" in the *Anniversaries*, it is in "the effulgence of *faemina lectissima*, Anne More," in *Noct* that Donne, "sometimes a Renaissance skeptic, came to see clearly" (181).

- 86. ----.** "Johannes Factus and the Anvil of the Wits." *JDJ* 15: 141–52.

Maintains that *Coryat* is "not a disembodied instance of high spirit" but rather is "a document, however inscrutable, in the spiritual and intellectual struggle of Donne in those years of his anguished searching for a securely grounded religious position" (146). Points out several passages in the poem that "seem more than coincidentally close" to language of *Ignatius*, in which "we may see Donne distracted from his facetious Johannes Factus role by his continuous musing on the politics of religion" (148). Concludes that "[b]ehind this puzzling, and perhaps inconsequential, poem in seemingly facetious vein, we catch the shadow of Donne, as loaded with the uncertainties of religious questions as Coryate was brashly free of doubt" (149).

- 87. Sabine, Maureen.** "No Marriage in Heaven: John Donne, Anne Donne, and the Kingdom Come," in *John Donne's "desire of more": The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 228–55. Newark: University of Delaware Press; London: Associated University Presses.

Reprinted in *Literature Criticism from 1400 to 1800*, Vol.91, ed. Michael L. LaBlanc (Detroit: Gale, 2003), 14–28.

Discusses *Relic*, *Canon*, *Anniv*, *ValName*, and *Noct* as reflecting what Anne More meant to Donne. Shows how he considered lovemaking a “channel of grace” (237) and love as “a thing divine” (248) in his early love poetry. Explores the sexual intensity of Donne’s marriage and his undying love for his wife as reflected in his poems. Points out, however, that after his wife’s death Donne becomes less certain about the relationship between sexual and divine love that he had celebrated earlier. Observes that after Anne’s death he had to confront painfully the Christian view that “there are no marriages in heaven” (248) and “that man and woman are not made for one another but for God.” Maintains that Donne feared that “[i]f death brings our personal loving to an end, with all its adulterous excess and idolatrous intensity, it may mean the death of God as well” and that he worried that perhaps “[i]f there is no marriage in heaven, there will be no ‘new marriage’ of divine love either” (249).

88. ----. “‘A Place of Honor’: Dennis Flynn’s Biography of Donne.” *JDJ* 15: 203–11.

Review of Dennis Flynn’s *John Donne and the Ancient Catholic Nobility* (1995).

89. Scholz, Susanne. “Questing for the Self: The Constitution of Masculinity in Early Modern Discourses of Discovery.” *JSBC* 3: 103–16.

Comments briefly on *ElBed* (ll. 25–32) as an expression of “male self-empowerment” that “results from the control of the female body’s riches, from probing its depths and setting the male seal which identifies ‘her’ as his possession.” Points out that Donne’s “transfer of the image of the American colony to the commodified female body additionally evokes the images of the virgin soil, to be possessed and exploited by the European colonizer” (110).

90. Seelig, Sharon Cadman. *Generating Texts: The Progeny of Seventeenth-Century Texts*. Charlottesville and London: University of Virginia Press. x, 202p.

Compares *Devotions* and T. S. Eliot’s *Four Quartets*, considering primarily “the nature and structure of each work” and the “generic and generative connections between them.” Examines, in particular, the ways in which Eliot “adopted a similar method, a similar set of assumptions, or indeed, in which the assumptions seem to generate the method” (1). Sees both works as “examples of meditative form, texts in which ideas are put forth, incrementally elaborated, modified and adjusted, the one in highly rhythmic prose, the other in rhythmic verse, both moving associatively to show the interconnections, the structure of reality, as these are progressively realized by the writer.” Considers in both works “how the very elaboration of the idea generates the form and, second, what differences in idea and tone this meditative approach produces.” Maintains that “[t]he juxtaposition of these two works shows, on the one hand, the connections between their metaphors and themes” and, “on the other, the differences of voice, of intensity, and of tone that distinguishes the two authors and the centuries in which they wrote” (4). Shows how “[i]n its method, the meditation on event and experience, in its subject, the consideration of time and of eternity and their intersection, and in its rhetorical strategy, a returning to points already made to force further revelations from them, Donne’s *Devotions* is analogous to Eliot’s *Four Quartets*” (35). Finds also similarities between *Devotions*, Thomas Browne’s *Religio Medici*, and Thoreau’s *Walden*.

91. Sellin, Paul R. “The Mimetic Poetry of Jack and John Donne: A Field Theory for the Amorous and the Divine,” in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald, 163–72. Amsterdam: VU University Press.

Using the Articles of the Synod of Dort (1619), applies them to Donne’s divine and secular lyrics as “forms of poetic mimesis rather than

pseudo-romantic self-expression in fashionable disguise." Develops, thereby, "a 'field' theory based on Renaissance Augustinianism that enables one to bring Donne's sacred and profane verse together under a single umbrella" and, at the same time, challenges "some current resuscitation of biographical fallacy in Donne studies" (163). Argues how "all the mimetic works appear essentially cut of one cloth," the *Holy Sonnets*, *Corona*, and the *Divine Poems* "capitalizing on the problematics of election and assurance"; the *Songs and Sonets*, "reprobation"; and the *Devotions*, "perseverance of the saints." Maintains that this approach promotes "1) sharp discrimination among the dramatic postures and predicaments in which Donne places his speakers; 2) vivid awareness of the broad range of ironies that he employs, variously involving speaker, reader, and author in rich patterns that constantly shift, particularly between speaker and reader; 3) clear perception of the subtle entelechy behind his mocking, paradoxical use of theology and of religious allusions and imagery pervading even the most indecent of the elegies or Songs and Sonets; and 4) a firm grasp of the deft psychology informing some of the most involuted tricks of syntax and diction whereby he manipulates emotional responses." Concludes that, most of all, when "profiled as Aristotelian mimesis against a backdrop of profound Christian existentialism," both the profane and sacred poetry "take on an elevating nobility and emotional power that far transcend" the merely "superficial pleasures" that critics have identified in Donne's "amorous fictions" (171).

**92. Shami, Jeanne.** "Donne's Political Casuistry: An Introduction." *JDJ* 15: 213–17.

Review of Meg Lota Brown's *Donne and the Politics of Conscience in Early Modern England* (1995).

**93. ———, ed.** *John Donne's 1622 Gunpowder Plot Sermon: A Parallel-Text Edition*. (Duquesne Studies: Language and Literature, 22.) Pittsburgh: Duquesne University Press. xii, 232p.

In the preface ([ix]–xii), discusses the discovery and publication of MS Royal 17.B.XX, "the only known autograph manuscript sermon by John Donne" (ix). Divides the introductory material into eight parts: (1) "Textual Scholarship and the Problem of Authorship" ([3]–9), (2) "Bibliographical Description" (9–11), (3) "Immediate Provenance and Textual Production" (11–14), (4) "Donne's Corrections" (14–19), (5) "Transmission" (19–24), (6) "Comparison with the first printed version in *Fifty Sermons* [1649]" (24–35), (7) "Importance of the Authorial Sermon Manuscript" (35–36), and (8) "Works Cited" (37–40). Reproduces a facsimile of the scribal copy of Donne's 1622 Gunpowder Plot Sermon (with Donne's corrections) with transcriptions on facing pages and with all substantive variations of the manuscript and the first edition noted at the bottom of each page (44–185). Appendix A (189–92) lists corrections in Donne's hand as well as those probably or possibly so. Appendix B ([195]–200) lists transcription details. Discusses how Donne's holograph corrections "reveal more than we have hitherto known about his process of preparing a sermon for distribution after he had delivered it orally" (14) and how Donne "apparently read and corrected the scribal manuscript, adding letters, changing words, perhaps punctuating, and filling in blanks left by the scribe" (15). Points out that "[m]any of Donne's characteristic orthographic habits ... can be observed in the corrections" (16) and that as corrector Donne "clearly missed several errors and even introduced at least one error into the manuscript" (17). Observes that by comparing the manuscript with the printed version of the sermon it becomes evident that Donne "changed his sermons not only for stylistic or rhetorical reasons, but also for political ones" (36).

Reviews:

- P. J. Klemp in *MQ* 31 (1997): 151–54
- Ted-Larry Pebworth in *UTQ* 67, no. 1 (1997): 203–04.
- P. G. Stanwood in *JDJ* 16 (1997): 229–33.
- H. R. Woudhuysen in *TLS* 31 Oct. 1997: 34.
- James S. Baumlin in *SCJ* 29 (1998): 149–51.

- M. L. Donnelly in *JEGP* 97 (1998): 588–91.
- Judith Scherer Herz in *Ren&R* n.s. 34 (1998): 86–88.
- Mary Arshagouni Papazian in *SCN* 56 (1998): 99–100.
- R. H. Robbins in *RES* 50 (1999): 92–94.
- Julie W. Yen in *ANQ* 12 (1999): 50–53.

**94. Shawcross, John T.** “Some Rereading of John Donne’s Poems.” *JDJ* 15: 45–61.

By examining a wide range of poems, including *Father*, *Dissol*, *Fever*, *Fare*, *HSMIn*, *Dream*, *Leg*, and *HSShe*, argues that we should not reduce Donne’s achievement as a poet “by limiting our reading to only one way of reading—whether as biography, or as limited to a male coterie, or as directed to a specific person only.” Suggests, in particular, that one way to arrive at a fuller meaning in Donne’s poems is not only “to see the woman *in* the poem” but also “the woman reader outside the poem,” who may or may not read the poem differently from a man. Maintains, however, that “[t]he female reader *in* the poem should not blank out the female and male reader outside the poem.” Points out that although recognizing the “biographical underpinnings” of some of Donne’s poems may lead to rereadings of certain poems, “we should not become extreme” (59), demanding that others have similar underpinnings.

**95. Sigal, Gale.** “Eros and Dawning Identity,” in *Erotic Dawn-Songs of the Middle Ages: Voicing the Lyric Lady*, 133–63. Gainesville, FL: University of Florida Press.

Discusses how Donne exploited “[t]he theme of love’s intimacy and the lovers’ wish to shut out the world” in *SunRis*, *GoodM*, and *Break* “centuries after the first albas were sung.” Discusses how *SunRis* “demonstrates precisely how alba lovers feel their world contracted into a universe of two” and maintains that Donne’s “inversion of the alba—with the lover ultimately inviting rather than rejecting the sun’s light into his chamber—captures the feelings expressed by medieval alba lovers” (143). Points out also how *SunRis* “violates the alba poets’

and our own sense of reality yet utterly fulfills the genre’s potential” (144). Observes how in both *SunRis* and *GoodM* Donne “incorporates all the inherent and inherited conventions of the alba while exploding its potential in an inversion both grand and grandiose.” Maintains that in all of his dawn-poems Donne “employs conventions only to overturn them.” Notes that the speaker in *Break* is a female, which is “rare” in Donne’s lyrics “but not in the alba sources he parodies” and, like the speaker in *SunRis*, the speaker “deflates the sun’s power, claiming that love transcends the law of the physical world” (145) and regards the daylight “as a voyeuristic spy” (146).

**96. Singer, Daniella E.** “Despair and Subjectivity in the Erotic Verse of Sidney and Donne.” *Neophil* 80: 493–500.

Argues that in *ElServe*, *ElNat*, and *ElChange*, as in Sidney’s *Astrophil and Stella*, “despair is inextricably linked to issues of self-definition and identity, power and control over self and others, and isolation and exile.” Claims that “the representations of despair” by both poets “focus on the construction of the speaker as an identity and the effect despair has on that definition of identity.” Maintains that in the poetry of both poets the presence of despair “signals the realization of a perceived or actual threat to the self-definition of identity” and that “[d]espair operates as a response to an individual’s awareness of his powerlessness and his inability to define adequately his identity within a political discourse containing a demonstrably more powerful identity who possesses a greater degree of control and who is thereby in a position to exercise this power of definition over his identity.” Believes that “[d]espair exists within the poetry as an emblem not merely of the failure of each speaker’s attempt to be the sole defining agent of his identity but also of the speaker’s consciousness of that inherent failure” (493).

**97. Slights, Camille Wells.** “A Pattern of Love: Representations of Anne Donne,” in *John Donne’s “desire*

*of more*": *The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 66–88. Newark: University of Delaware Press; London: Associated University Presses.

Discusses the issue of the absence of explicit reference to Anne More in Donne's poetry. By means of examining how "representations" of her function in Donne's letters and in his poems of reciprocal love, argues that she played a "crucial role" in Donne's "construction of self-identity and in his reconceptualization of the public and private" (68). Suggests that the most striking feature about the letters Donne wrote in the early years of his marriage "is not their expression of tension between public and private areas of activity," as many critics have stressed, but rather "their distinctive realignments of these overlapping and interlocking concepts" (71). Argues that when Anne Donne is directly represented in her husband's letters and when she is implicitly included in references to his life of retirement and to his responsibilities as husband and father, she figures as a formative agent in the construction of a model of living that combines individual integrity with responsible engagement" (75). Points out that although we can never determine "whether or to what extent the poems of mutual love correspond to the historical reality of the relationship between Anne More and John Donne during their courtship and marriage, such knowledge is unnecessary for our acceptance of the crucial role Anne Donne plays in them." Argues that, as "a fictional representation of a loved woman," Anne is "a powerful and empowering presence" in these poems while "Donne's male friends are marginalized as fictive and actual spectators and readers" (77). Observes that the poems of mutual love "not only dislocate the social and political structures of male dominance" but also "undermine the Petrarchan fantasy of female dominance" (78) and points out that they are "notable not only in their acknowledgment of threats to personal autonomy" but also "in their claims for unified wholeness through, rather than in spite of, relationships with other people" (81). Suggests that in the poems of mutual love John and Anne Donne provide us with "a pattern of rec-

onciling duty and desire that, although it does not dismantle gender and political hierarchies, exhilaratingly disrupts hierarchical modes of perception." Acknowledges that Donne never "completely transcended his masculinist culture," noting that "assumptions of male superiority are reinscribed in the poetry as well as the sermons and likely influenced relations with his wife," and that representations of her in the letters and poems do not "give us access to the reality of Anne Donne's life" or suggest that "she (or any other woman) enjoyed full participation in the social world by nourishing her husband's creativity." Maintains, however, that "a broader conception of authorship allows us to consider these representations as results of Anne Donne's active agency as well as her husband's poetic skill" and that, "[i]n doing so enables us to recognize the exercise of female power in a past society that offered women few options." Concludes that the letters and poems of mutual love "give voice to ideas of mutuality despite hierarchy and social interaction without submersion in society's dominant values" (86).

**98. Smith, A. J., ed.,** completed with introductory and editorial material by Catherine Phillips. *John Donne: The Critical Heritage, Volume II*. (Critical Heritage Series, gen. ed. B. C. Southam.) London and New York: Routledge. xlii, 504p.

Contains a table of contents (vii-x) and a preface (xi), acknowledgments (xii-xiii), a note on the text (xiv), and an introduction (xv-xlii) by Catherine Phillips. In the introduction, traces the critical reception of Donne during the later nineteenth and early twentieth centuries. Reproduces selections of critical commentary from 1873 to 1923 from such important critics and editors as George Saintsbury, Edmund Gosse, Charles Eliot Norton, Augustus Jessopp, Francis Thompson, Geoffrey Keynes, Herbert J.C. Grierson, William Butler Yeats, Robert Bridges, Ezra Pound, and T. S. Eliot (1-462). In Appendix A (463-66), lists editions of Donne's poems from 1922 to 1994; in Appendix B (467-73), lists poems by Donne known to have been set to music since 1872; and in Ap-



pendix C (474), gives a highly selected bibliography. Concludes with an index (475–501), followed by a list of other volumes in the Critical Heritage Series (502–04).

**99. Spurr, Barry.** “The John Donne Papers of Wesley Milgate.” *JDJ* 15: 189–201.

Describes the Donne papers of Wesley Milgate that were given to him in June 1994, which include Milgate’s annotated proof copy of R. C. Bald’s *John Donne: A Life* (1970) as well as other sundry items, including a letter from Frank Kerins in which he points out an error in Bald’s biography, Milgate’s collation of *Carey*, a typescript essay by Edward Le Comte, and several offprints of articles on Donne as well as an original poem by A. D. Hope, an Australian poet, entitled “The Sun’s Answer to Mr. Donne.” Reproduces a selection of Milgate’s annotations in which he queries Bald’s suggestions or conclusions, occasionally contradicts him, and, in some instances, provides more detail. Observes that Milgate’s “more substantial annotations (including several which refer to the scholarship of I. A. Shapiro) were not incorporated” in the 1986 reprint of Bald’s biography.

**100. Stanwood, P. G.** “Donne’s Art of Preaching and the Reconstruction of Tertullian.” *JDJ* 15: 153–69.

Maintains that in writing his sermons Donne “seldom confers with his patristic sources directly” and that he “often quotes [them] inaccurately and out of context” since “his aim is principally to recreate these sources in accord with his immediate rhetorical purpose.” Illustrates this point by examining Donne’s uses of Tertullian, showing thereby how Donne “characteristically fashions the Fathers, and additionally how, in particular ways, he is drawn to and delights in Tertullian’s unique expressions” (153). Points out that Tertullian provided Donne primarily with “abundant stylistic examples” and that most of the 135 references or quotations from Tertullian in the sermons “function in some way to underline Donne’s rhetorical or homiletic method” (154). Dis-

cusses how Donne not only remade Tertullian’s language but also how he discovered “inspiration from certain of his ideas though often in elaborately misleading ways” (164). Concludes that Tertullian was for Donne “a rhetorical exemplar, a master of Latin style, and a valuable resource” and suggests that he “collected felicitous lines” from Tertullian, “perhaps gathering ones he liked into a common-place book with other commentators” and that “perhaps he referred to this book, or simply to his memory when he wished to fill out the main body of his sermons” (166).

**101. ----.** “Donne’s Reinvention of the Fathers: Sacred Truth Suitably Expressed,” in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald, 195–201. Amsterdam: VU University Press.

Believes that when composing his sermons from the time of the ordination in 1615 onwards Donne consulted “a set of commonplace books filled with headings and *sententiae* extracted from patristic and later authors.” Maintains, therefore, that, “[s]ince Donne seldom confers with his patristic sources directly, he often quotes inaccurately and out of context; for his aim is to recreate these sources in accordance with his immediate rhetorical purpose” (195). Examines, in particular, Donne’s use and appropriation of St. Augustine, noting, however, that Donne also “bends” other Church Fathers, such as Tertullian, “to fit his style” (199).

**102. Stapleton, M. L.** “‘Why should they not alike in all parts touch?’: Donne and the Elegiac Tradition.” *JDJ* 15: 1–22.

Maintains that, “[i]n condemning men, Donne’s Sapho [in *Sappho*] condemns the persona in the *Elegies*, who, like the Ovidian *desultor amoris* from which he is derived, is a failure with women” and notes how Donne “performs his trick in the *Elegies* themselves.” Shows how, “[c]areful to distance himself from his reanimation of the *desultor*, the author allows his

young lover to demolish himself with his own words" (2). Observes that both Donne and Ovid "make their personae into men whom women instinctively do not like" (4). Discusses also how "Julia" and "A Tale of a Citizen and his Wife" comment on the "Ovidian unreliability of Donne's narrator" (9) of the *Elegies*. Comments on how *ElProg*, *ElBed*, and *ElWar* "form an Ovidian tripartite cluster, a neo-classical triptych," that illustrates "the fallibility of earthly perception in the pursuit of female flesh" and how *Image* "eludicates and foretells" this triptych (11), revealing that the speaker's "perception of women is highly disproportionate" (14).

**103. Strier, Richard.** "Donne and politics of devotion," in *Religion, Literature, and Politics in Post-Reformation England, 1540–1688*, ed. Donna B. Hamilton and Richard Strier, 93–114. Cambridge: Cambridge University Press.

Maintains that "a number of recent treatments of Donne's post-ordination writings, especially *Devotions* (1623), have been looking for the wrong thing in the wrong way and, in a sense, in the wrong places." Claims that "the critics in question have been looking for oppositionality in bits and pieces of the texts" and thus "have equated the politics of the texts with remarks about government and state power (hence bits and pieces) rather than with the theological and, especially, the ecclesiological dimension of these texts" (93). Discusses Donne's sermon at Paul's Cross on 15 September 1622 in defense of King James's *Directions to Preachers* as "[a] good example of both the difficulty of maintaining the oppositional view and the importance of apprehending the richness of Donne's commitment to the established state and church" (94). Finds oppositional readings of *Devotions* "similar to those of the sermons" and argues that "the political content of the *Devotions* is to be found primarily in its attitude toward the church," although "there certainly are remarks on and references to government in the volume" (97). Argues that "[t]he *Devotions* become more sustainedly and deeply political when their politics are seen not in

the politics of the *Devotions* but in the devotion of the *Devotions*" (99). Reads *Devotions* as Arminian polemic and argues that, "when seen in this context, their overall progression and their internal emphases fall into place, and the text as a whole, which has been ignored by historians, takes its place as a significant element or episode in the story of the English Church from the 1590s to the early 1640s" (99–100).

**104. Stringer, Gary A.** "Some Sacred and Profane Con-Texts of John Donne's 'Batter my hart,'" in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald, 173–83. Amsterdam: VU University Press.

Examines the interplay of *HSBatter* "with three distinct (though interlinked) Renaissance bodies and codes of discourse: (1) the theory and practice of Renaissance sonnet making—both generally and specifically with respect to two of Donne's major poetic competitors (Sidney and Shakespeare); (2) the Biblical background; (3) the evolving canon of Donne's own poetry" (173). Discusses how the language of *HSBatter* "connects with that of a number of Donne's other poems—some quite secular/profane indeed" and suggests several "specific interconnections between this poem and poems by Shakespeare and Sidney" (178). Maintains that by alluding to the language of his love poetry in *HSBatter*, Donne "consciously intends to rehabilitate the language of his former carnality and make it fit for higher purpose," that is, he "seeks to redeem the language of Petrarchism, in other words, to cleanse it of the 'caustic' and the 'vile' and to devote it to sacred employment." Sees also the explicit echoes of *Sat3* as Donne's intention "to rewrite" what he "had formerly cast as a medieval quest-for-truth narrative in the more modern form of the Petrarchan sonnet cycle" (179). Shows how the language and form of *HSBatter* "seems to link Donne's sonnet—indeed, his whole revised cycle—with Sidney's in an unmistakable way" (181) and that, thereby, he consciously was choosing not to imitate Shakespeare's sonnets.

**105. Strommer, Jean Theresa and Joan Elizabeth Strommer.** “Transcendence in Poetry, Music, and Film: *La Corona*, (John Donne, Ernst Krenek and Joan and Jean Strommer, 1609/1941/1987): Iconic Implications of Circular Structures. *AnH* 49: 107–13.

Comments on Ernest Krenek’s 1941 twelve-tone work for baritone, mezzo-soprano, organ and percussion based on *Corona* and the authors’ soundtrack in the film *La Corona* (1987), adopted from Krenek’s work to show how “[t]hrough the circular structures inherent in all three works, the audience is poised on the horizon of the Infinite” (107). Relates all three works to icon painting in which there is “a similar departure from word and concept in an effort to transcend the intellectual and narrative in sacred expression” (108). Maintains that “the icon’s legacy through centuries of sacred expression has been evidenced in the film, music, and poetry” of *Corona* and that “[t]he spiritual solidity of the icon has rekindled mankind’s need to create works which in their transparency open onto the ungraspable” (111).

**106. Sullivan, Ernest W., II.** “Donne’s Epithalamium for Anne,” in *John Donne’s “desire of more”: The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 35–38. Newark: University of Delaware Press; London: Associated University Presses.

Revision of “John Donne, Anne Donne, Vn-done: Redone” in *ANQ*, 2 (1989): 101–03.

Discusses the possible genesis and transmission of the anecdote/pun “John Donne, Anne Donne, Vn-done.” Points out that Archibald “Archie” Armstong, the jester in the court of Charles I, may be the source of the anecdote, which King Charles embellished and which later was revised and included by Walton in his 1675 edition of his *Life of Donne*. Maintains, however, that likely Donne “actually coined the pun” at the time of his marriage and was referring to his union with Anne More and was playing with the sexual ambiguity of “un-done.” Believes, therefore, that the pun had “a very different context and implication” than later recorders of the pun, such as Manningham, Winstanley, and Walton, gave it (38).

**107. ----.** “(Re)Collecting the Language of Renaissance Humanism: John Donne and Influence,” in *Recapturing the Renaissance: New Perspectives on Humanism, Dialogue and Texts*, ed. and intro. Diane S. Wood and Paul Allen Miller, 153–80. Knoxville, TN: New Paradigm.

Discusses how printings of Donne’s uncollected verses (i.e., verse that did not appear in collected editions) “leads to a new understanding of the way verse functioned in Renaissance culture” (153) and how “[r]ecovery of these uncollected printings has far-reaching implications involving historical, literary, and culture aspects of Donne’s influence.” Points out that the uncollected verses suggest that Donne’s audience was “more diverse and more European than previously thought” (154) and also “offer substantial inferential evidence for a large and previously unsuspected audience—the functionally illiterate—and demonstrate an unexpected range of roles for verse at all levels of Renaissance society” (154–55). Identifies 59 readers who made use of Donne’s verse in their own works. Comments on the extent and early date of Donne’s continental reception and influence and on his readership among the functionally illiterate. Points out how the compilers of works intended for the illiterate expected their readers “to use the verse as some form of self-help” (168). Maintains that “[t]he uncollected verse printings ultimately suggest that both Donne’s fully literate and functionally illiterate audiences were influenced in the same way by Donne’s verse” and that “[t]he wit in the verse had commercial, social, and personal value for both audiences” (176). Concludes, therefore, that the uncollected verses “establish that Donne had influence because his verse had value and a greater diversity of value for a greater diversity of users in England and in Germany and in Holland than previous analyses of the manuscripts and collected editions would suggest” and that they show that “his influence on language, literature, society, and culture of Renaissance England as well as the Protestant continent was larger than even the very great influence with which he is presently credited” (177).

**108. Sullivan, J. P. and A. J. Boyle**, eds. "John Donne (c.1572–1631)," in *Martial in English*, 34–38. (Penguin Poets in Translation, gen. ed. Christopher Ricks.) London: Penguin Books.

Presents a very brief introduction to Donne's life and work. Points out that, "[a]lthough Donne's satires are pervasively epigrammatic, he himself wrote few epigrams" and that "all are datable to his early period (1596–1602)." Notes that "[n]one are translations of Martial" but that "they show his influence not only in wit, puns and paradox, but in epigrammatic structure, subject-matter and satirical thrust." Observes that "one of the last epigrams [*Martial*] satirizes a recent expurgated edition of Martial himself" (35). Reproduces *Hero*, *Pyr*, *Niobe*, *Ship*, *Wall*, *Beggar*, *SelfAc*, *Licent*, *Antiq*, *Disinher*, *Phrine*, *Philo*, *Klock*, *Martial*, and *Ralph*—with brief notes.

**109. Vander Ploeg, Scott D.** "Donne's 'Witchcraft by a Picture' as Evidence of a Performative Aesthetic." *SPWVSRA* 19: 51–61.

Discusses dramatic elements in *Witch* and sees the poem as characteristic of Donne's frequent tendency "to intimate his attitude towards his own art." Maintains that the poem, "in small, reveals Donne's aesthetic principles" and shows that his aesthetic was "largely performative." Analyzes *Witch* primarily as "a performance of art instead of an argument for or against a particular theme."

**110. Vanita, Ruth.** *Sappho and the Virgin Mary: Same-Sex Love and the English Literary Imagination*. (Between Men-Between Women, Lesbian and Gay Studies, ed. Lillian Faderman and Larry Gross.) New York: Columbia University Press. viii, 289p.

Points out that in *Sappho* Donne "constructs a detailed argument for the superiority of lesbian love as more 'mutual' and sweeter than heterosexual love." Maintains that "the speaker's desire is presented unironically, with sympathy" (49). Notes that Jane Austen's poems on Anna Lefroy ("In measured verse I'll now rehearse") "defly inverts, in Donne's own idiom and

rhythms, his portrait of a woman as a land to be conquered" in *ElBed* (109).

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

Presents a general introduction to the metaphysical poets, gives a brief biographical sketch of Donne, and comments on general characteristics of his poetry and sermons, which are seen as essentially autobiographical. Stresses Donne's Anglicanism and staunch Protestantism and focuses primarily on Donne's theology as reflected in his religious writings.

**112. Walker, Julia M.** "Anne More: A Name Not Written," in *John Donne's "desire of more": The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester, 89–105. Newark: University of Delaware Press; London: Associated University Presses.

Challenges those critics who construct an historical persona for Anne More from the intellectual and historical realities of the times and/or from Donne's letters and poems. Warns that most biographical readings of Donne's poems are "suspect at best and critical wish-fulfillment at worst" and condemns as even worse "using the poems themselves to construct a biography" of Donne or Anne More. Singles out *ValName*, however, as an exception since it is "a poem to which Donne signs his name internally, in the text of the verse itself, a poem that therefore requires no multiple-choice matching of jigsaw bits from imagery and biography and speaking persona and auditor." Maintains that in *ValName* "no one need theorize an autobiographical speaking persona" since Donne "has identified the personae by name and has thrown open the door—or the window, to be more accurate," behind which "we find Anne More" (93). Supports this claim by discussing the elaborate numerological conceits, gematria, and puns in the poem. Concludes that although "[t]he play upon her name within the poem allows us to conclude that Donne did use his wife as a persona within his poetry,"

we must not “selectively generalize” the Anne More in *ValName* “to other female pronouns within the lyrics” (103).

- 113. Wilcox, Helen, Richard Todd, and Alasdair MacDonald,** eds. *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*. Amsterdam: VU University Press. xiii, 345p.

Collection of 25 original essays, 7 of which discuss Donne and have been separately entered into this bibliography: Dominic Baker-Smith, “John Donne as Medievalist” (185–93); Paul J. C. M. Frannsen, “Donne’s Jealous God and the Concept of Sacred Parody” (151–62); M. Thomas Hester, “‘Let Me Love’: Reading the Sacred ‘Currant’ of Donne’s Profane Lyrics” (129–50); Jeremy Maule, “Donne and the Past” (203–21); Paul R. Sellin, “The Mimetic Poetry of Jack and John Donne: A Field Theory for the Amorous and the Divine” (163–72); P. G. Stanwood, “Donne’s Reinvention of the Fathers: Sacred Truth Suitably Expressed” (195–201); Gary A. Stringer, “Some Sacred and Profane Con-Texts of John Donne’s ‘Batter my hart’” (173–83).

- 114. Woodcock, Bruce.** “‘Anxious to amuse’: meta-physical poetry and the discourse of Renaissance masculinity,” in *Writing and the English Renaissance*, ed. William Zunder and Suzanne Trill, 51–68. London and New York: Longman.

Discusses how the tension between “the dominant discourse of Petrarchan love poetry” and “other emergent possibilities,” such as Ovidianism, “allowed Donne to create poetic texts which embody contradictions in male attitudes to love expressive of the tensions in attitudes to masculinity.” Notes that “[w]hat this reveals is an uncertainty about male gender identity not dissimilar to our own time’s” (53). Maintains that “[i]n so far as Donne’s writing took part in the ongoing construction and reconstruction of male gendered subjectivity during the period, the ‘masculine persuasive force’ in the language of his love poems often displays an anxiety which lets us see some of the different masks of masculinity” (54). Illustrates this

concept by discussing in particular *Fare, ElBed, Blos, Canon, Anniv*, and *Confl*. Argues that the collapse of Donne’s “career hopes, triggered as it was by a conflict between his personal life and his public life as a man, helps us contextualize the contradictions over masculinity in his love poetry” and suggests that, his having given all for love, perhaps is the reason why Donne is “so energetic in challenging and undermining the assumptions and conventions of the court love poetry” (60). Sees in the love poems an “attempted translation of sex into discourse, an attempt at constructing an imaginary domain of power, a possible compensation for non-existent or compromised power in the ‘real world’” (61). Comments on *Sappho* to show how “[u]nder the veil of female homoeroticism” the poem is “in fact an invitation to male narcissism or homoeroticism” (64). Concludes that Donne’s love poems are “male texts which speak of men, for men, through men and about men” (65), “love poems addressed to the male ego” and “surreptitious or overt reinforcements to the spurious security of male sexual identity” (66).

- 115. Yan, Kui.** “Searching for Truth.” *Journal of Yan-nan Normal University* 12, no. 5: 40–44.

Presents a general introduction to Donne’s love poetry, stressing that its main concern is “human behavior” and that “its power is the vitality of his own mind trying to seek truth.” Discusses *Twick* as a cynical poem that reflects “the vicissitudes of love” (40) and presents women as “volatile, never to be trusted” and contrasts it with *SSweet*, a poem informed by Platonic concepts of love. Suggests that the contrast of these poems “illustrates the range and variety of Donne’s exploration into faithful love” (41). Maintains that Donne’s best poems, however, are those in which there is a unity between the body and the soul, as seen in *Ecst*, a poem that “marks Donne’s movement toward Truth” (42). Concludes that Donne’s love poetry reflects “a vigorous mind tirelessly searching for truth in the concept of love that best demonstrates the relationship of man to man, man to woman, man to society, and man to an ideal” and that it

is “the spirit of exploration” that best explains Donne’s greatness as a poet, as a love poet who “attempts to justify love as it is and as it ought to be” and “to explore the nature of ‘love’s philosophy’ which regards the essence of truth as its ultimate end” (43–44).

**116. Zhang, Xuchun.** [Inner Tension: Li Shangyin and John Donne as Historical Existence.] *Journal of Sichuan International Studies*, no. 2: 38–42.

In Chinese. Maintains that although tension is common to all poets, the tensions in poems of Donne and of the Tang Dynast poet Li Shangyin have certain similarities. Examines these tensions in the poetry of both poets.

## 1997

- 117. Aagenaes, Bjørn.** “Privatgalaktiske dikt: Essay om John Donne.” *Vagant* 3–4: 119–31.

Presents a general evaluation of Donne’s poetry, noting that it ranges from focusing on private, human experience to complex views on the cosmos. Discusses how, using fascinating imagery, Donne contemplates the place of human beings in the universe and in their relation to God. Points out that he is often skeptical and ambivalent, employing both traditional medieval metaphors and concrete premodern images and that stylistically his poetry is characterized by rough meter and compact imagery. Says that Donne’s wit reflects the complexity of his worldview and points out how he was influenced by the scientific revolution of his time. Observes how often Donne describes the dissection of the body, the body serving as a map of the cosmos. Cites also the influence of Ficino, Paracelsus, and Jesuit poetic models on Donne’s poems. Comments on *SunRis*, noting how the lovers in bed become the whole world, and on *FirAn*, noting how the death of Elizabeth Drury is seen as the death of the whole world. Observes in Donne a sense of desperation and dichotomy as he balances the poetic strategies of wit with his Christian faith.

- 118. Akiba, Ryuzo.** “Shunen-Tsuito-Shi to Kosumosu no Hokai” [The *Anniversaries* and the Breaking of the Cosmos], in *Henyo wo Ikiru Sakkatachi: Jyu-nama Seiki Shoto no Shakespeare, Jonson, Donne* [Writers Who Live Through Transformations Inner and Outer: Shakespeare, Jonson, and Donne in the Early Years of the 17th Century], ed. Kenji Oba, Ryuzo Akiba, and Tadahiko Araya, 139–214. Tokyo: Kenkyu-sha.

In Japanese. Presents an extensive reading of the *Anniversaries* to show how they reflect Donne’s overwhelming sense of alienation from the world and the chaos of his mind (his inner cosmos) in the wake of his marriage, as well as his deeper “analytical” awareness of and insight into the impenetrable fragility of

human existence and the universe. Suggests that the end of the *SecAn* points to Donne’s will to live an extremely difficult life of paradoxes. Maintains that the *Anniversaries* reflect Donne’s extraordinarily stark realism as opposed to his speculativeness.

- 119. Aksoy, Yildiz.** “A Short Study on the Songs and Sonnets of John Donne.” *Arastirma Derigisi: Atatyrik Universitesi Fen-Edebiyat Bilimieri* 24: 259–87.

Discusses major characteristics of the *Songs and Sonets* and briefly surveys past and present criticism of Donne’s love poetry. Relates the poems to Donne’s life. Cites examples primarily from *Ind*, *Ecst*, *ValMourn*, *GoodM*, *Dream*, *WomCon*, *SunRis*, *Canon*, and *Flea* as examples of Donne’s various negative and positive attitudes toward love. Claims that “the most striking feature of these poems is, no doubt, the way in which the most diverse thoughts, images and allusions are pressed into the service of love poetry” (270). Presents a detailed analysis of *Canon* as exemplifying “two things essential to Donne’s love poetry”: (1) “that an image usually suggests more than one thing” and is “overlaid with a variety of implications” and (2) that Donne is primarily “interested in his own feelings, not in the feelings of his mistress” (277). Comments also on the diction, wordplay, and complex stanzaic patterns in the love poems.

- 120. Alwes, Derek.** “John Donne,” in *Major Tudor Authors: A Bio-Bibliographical Critical Sourcebook*, ed. Alan Hager, 120–25. Westport, CT and London: Greenwood Press.

Presents a general biographical sketch of Donne and comments on the major themes and characteristics of his secular poems, especially their wit and intellectual cleverness and the “staged-voice” and emotional distance of the speaker in them. Says that the *Songs and Sonets* are “dramatic, energetic, verbally and intellectually exciting—but they are not love poems” (122). Finds “the self-referentiality” of Donne’s cleverness “distracting” and re-

gards the love poems primarily as “the self-advertising of a frustrated courtier/statesman.” Briefly comments on past and present Donne criticism and finds particularly appealing John Carey’s views (1981) of Donne and his poetry. Believes that “Donne seems like a good candidate for critical reassessment” (124). Concludes with a very brief bibliography.

- 121. Ballestros González, Antonio.** “‘The Rest is Silence’: Absent Voices in John Donne’s *Songs and Sonnets*.” *SEDERI* 8: 59–64.

Interprets the *Songs and Sonnets* “from the mute perspective of the unsaid, of the absent voices populating the poet’s rhetorically overloaded lines” (59). Finds the male audience for whom the poems are written to be “the first level of absent voices thinly disguising themselves behind Donne’s lines” and the second to be the unheard women’s voices, “absent in most of his poetry” (60). Points out, however, citing *Flea* as an example, that the male speaker does not “always win in the usually deaf struggle to seize permanent control” of the mistress (62). Cites other “less semantically rich silenced voices” in the *Songs and Sonnets*, such as the poet’s addressing Love, who is “not given the possibility of defending himself” (63), or his addressing objects, such as a jet ring, a flower, or the sun. Notes that even in the *Holy Sonnets* God is “always the absent presence which is thinly manifested throughout the questions, syllogisms, hesitations, and dialogic inferences veiling divine reactions.” Concludes that both the “torrent of words” that pours out from the speaker of the *Songs and Sonnets* and the absent voices of his addressees “evinces the essential loneliness of human beings” (64).

- 122. Baumlin, James S.** “Donne’s ‘The Token’: A Lesson in the Fashion(ing) of Canon.” *CE* 59: 257–76.

Argues for the canonicity of *Token* “by means of a deconstructive method once fashionable, but now less so.” Argues also “on behalf of authorial presence—on behalf of the *concept* of authorship—by means of a method that has

served to deny such presence and to question the very notions of canonicity” (258). Presents a deconstructive reading of the poem and gives reasons for believing that only Donne “could fashion a poem at once so self-reflexive and yet intertextual, so Petrarchan (if only parodically so) and yet wittily metaphysical, so argumentative and yet patently unpersuasive—in a word, so (deliberately) untrustworthy.” Claims that *Token* “declares itself Donne’s own, even as it self-destructs” (266). Maintains that deconstruction “teaches us to recognize the intertextuality and rhetorical play—that is, the double-voiced nature—of much early-modern discourse” and that deconstructive readings “serve to identify and explore the ‘rhetorical moment’ or ‘turn’ in a text, the moment when competing motives of language subtly intersect and undermine one another’s claims” (268).

- 123. Beer, Gillian.** “The Making of a Cliché: ‘No Man is an Island.’” *EJES* 1: 33–47.

Traces the etymological development of the word “cliché” and discusses Donne’s line from *Devotions* (“No Man is an Island”) as an example of how a “literary reference” becomes cliché (34). Recounts the publishing history of *Devotions* to show that the mystery of its becoming a cliché does not result from its popularity since it was mostly neglected until the 1920s. Points out that Hemingway got the title *For Whom the Bell Tolls* (1940) from Quiller-Couch’s *The Oxford Book of English Prose* (1925), significantly after he had finished chapter 35 of the novel, thereby ruling out Donne as inspiration for the novel. Observes that from 1940, however, “the pathway out into many peoples’ minds begins” (39) and that by the 1960s “the uses mushroomed, awaking into peoples’ consciousness, provenance lost.” Notes that “[t]he loss of provenance is a mark of cliché” (40). Attempts to account for why the cliché has become increasingly prevalent in recent years. Concludes that cliché is “a way of neutralising dreads and yearnings within a community,” acting as “a sealant, a kind of polish or patina, over things that won’t bear too analytical scrutiny” and that it functions “to dampen ardour while claiming



community” while often, however, retaining “the capacity to reawaken as insight, perhaps as warning: No man is an island” (47).

**124. Bell, Ilona.** “Women in the Lyric Dialogue of Courtship: Whitney’s *Admonition to al yong Gentilwomen* and Donne’s “The Legacie,” in *Representing Women in Renaissance England*, ed. Claude J. Summers and Ted-Larry Pebworth, 76–92. Columbia and London: University of Missouri Press.

Argues that Elizabethan women “play a central role in the lyric dialogue of courtship: as subjects, as authors, and, above all, as the primary and prototypical lyric audience” and that thus women had “an important impact on the evolution of the lyric genre.” Proposes to explore “connections between a poetics of courtship and an erotics of secrecy,” noting that, “[f]or Elizabethans, poetry was the preferred language of courtship and seduction precisely because both poetry and seduction are, by their very nature, enigmatic and ambiguous” (79). Examines Isabella Whitney’s *Copy of a letter, lately written in meeter, by a yong Gentilwoman; to her vnconstant Louer. With an Admonition to al yong Gentilwomen, and to all other Mayds in general to beware of men’s flattery* (1567), “perhaps the first original poem written and published by an Englishwoman,” which “offers an Elizabethan woman’s adaptation and critique of the poetry of courtship” and her “assessment of clandestine courtships and privy contracts, or corner contracts” (83). Points out that “[m]any Elizabethan poems of courtship were specifically designed to mean one thing to a mistress and something quite different to a male coterie or the wider reading public” and maintains that, for that reason, *Leg* poses “such an interesting interpretive challenge” (87). Presents a reading of the poem as epitomizing “the enigma of lyric courtship” and shows how the poem can mean “different things to different members of the private lyric audience” and also how it “captures the hermeneutical dilemma that both the male poet/lover and the female/reader/listener face” (90–91).

**125. Bernstein, Jeremy.** “Heaven’s Net: The Meeting of John Donne and Johannes Kepler.” *ASch* 66: 175–95.

Reprinted in *The Merely Personal: Observations on Science and Scientists* (Chicago: Ivan R. Dee, 2001), pp.119–47.

Based on a letter by Kepler, argues that Donne met Kepler at Linz on 23 October 1619 and that he agreed to serve as an intermediary for presenting a dedication copy of Kepler’s *Harmonica Mundi* to James I. Speculates that Kepler may have discussed with Donne his unhappiness in Linz as the result of the religious turmoil at the time. Points out that in 1620 Wotton, perhaps knowing of Kepler’s situation from Donne, visited Kepler and tried unsuccessfully to persuade him to leave Linz and relocate in England. Notes that we know Donne read Kepler’s *De Stella Nova* (1610) from a marginal note in *Biathanatos* and that he possibly had read *Somnium*. Surveys the life, religious background, and intellectual development of Kepler and notes that we know he read *Ignatius* from notes in *Somnium*, although apparently he did not know Donne had written it. Observes that in his letter mentioning Donne Kepler does not mention *Ignatius* “or indeed anything Donne wrote” and suggests that Kepler perhaps did not have “any idea of exactly who Donne was” (186).

**126. Biester, James.** *Lyric Wonder: Rhetoric and Wit in Renaissance English Poetry*. (Rhetoric and Society, gen. ed. Wayne A. Rebhorn.) Ithaca and London: Cornell University Press. x, 226p.

Much of Chapter 1, “Strange and Admirable Methods” (23–66) and a portion of Chapter 3, “Suspicious Boldness” (94–127) first appeared in “Admirable Wit: *Deinotēs* and the Rise and Fall of Lyric Wonder,” *Rhetorica* 14 (1996): 289–331.

In the Introduction (1–12), points out that, in examining Donne, this study focuses primarily on Donne’s motives for “pursuing wonder through style” and “what it meant in Renaissance critical culture to be marvelous” (7). Dis-

cusses *Hero* and *Pyr* as examples of “the strong lines lyric poets produced in response to the demand for wonder” and “of how they are designed to operate” (14). In Chapter 1, “Strange and Admirable Methods” (23–66), comments briefly on Donne’s use of paradox in his early love lyrics, noting how he takes “multiple stances on inconstancy” (61). In Chapter 2, “The Most Dangerous Game: Wonder, Melancholy, and Satire” (67–93), discusses *Sat1*, showing how in the poem Donne “hedges, playing both sides of his culture’s ambivalence toward satire and jesting,” and seems to be testing “the waters before committing to the even more dangerous game he plays” in *Sat4*, “where the primary targets are much closer to the center of power, and the self-accusations more damaging” (93). In Chapter 3, “Suspicious Boldness” (94–127), discusses Donne’s intention to “provoke wonder” by means of difficulty and brevity and “to amaze through the darkness of strong lines” (109). Comments on *Sat4* to show how Donne introduces “the strange wonders so popular at court, satisfying the audience’s demand for them even while conveying a sense of his own immunity from the craze” (119) and how he slips “in and out of the satirist’s role, shadow-boxing with its most dangerous associations, jumping back and forth over the line” (125), pushing “the game as far as it can go” (126). In Chapter 4, “Powerful Insinuation: Obscurity as Catalyst and Veil” (128–54), discusses how Renaissance poets used obscurity to evoke wonder and comments on how Donne was influenced by St. Augustine’s view on metaphor “as cause of continued wonder at the doctrine it conceals and reveals, and of scripture as wonderful in both its simplicity and its profundity,” as seen in *Devotions*, in the fourth Prebend sermon, and in *Essays*, where Donne “treats metaphor and obscurity as methods of inquisition most fully” (141), as well as in his secular and religious verse. In Chapter 5, “Passing Wonder or Wonder Passing?” (155–200), points out that although “[t]he incentives driving poets of the late sixteenth and seventeenth century to produce wonder through style were varied, powerful, and interrelated, often in subterranean ways,” by the

1650s lyric wonder was “out of fashion” and was “nearly dead in poetic practice” (155), although “the reputations of assorted quick wits, Donne above all, kept the movement alive despite the disappearance of the conditions that gave rise to it” (156). Observes that “[f]ar-fetched metaphors had the longest vogue, in part because they were so adaptable to devotional verse re-presenting the Christian mysteries, and in part because no courtly culture seems able to operate without hyperbole,” whereas “[r]oughness disappeared more quickly, falling to the combined force of the increasing cosmopolitan tone at court..., the pacifism of James, and the banning of satire.” Notes that “[e]quivocation and quick wit became increasingly suspect early in the Stuart era” (200). Comments on Donne’s sermon on the anniversary of the Gunpowder plot (1622) in which he “magnifies the institution of the monarchy without limit even while alluding cautiously but repeatedly to the causes of widespread discontent with the court” and with James (166). Bibliography (200–20) and index (221–26).

**127. Bowman, Glen.** “Every Man Is a Church in Himself: The Development of Donne’s Ideas on the Relationship Between Individual Conscience and Human Authority.” *Fides et historia* 28: 44–59.

Calls Donne “one of the most poignant seventeenth-century writers on conscience” (48) and argues that his views on “the relationship between political authority and individual conscience went through distinct periods of change.” To show this development, examines three of Donne’s “key casuistical works, each written at pivotal points in his life” — *Sat3*, *Pseudo-Martyr*, and his sermon on the Book of Esther 4:16, which contains his “most poignant ideas on conscience” (49). Discusses how these three works, “each stepping stones in Donne’s intellectual development as a moral theologian and philosopher, make up a cohesive trilogy on the uneasy boundary between religion and politics, individual faith and political and religious authority.” Maintains that these works “share two common themes—that the individual search for true religion may be

outside the realm of human authority, and that the conscience is itself an important source of moral and spiritual authority" (58).

**128. Bradford, Richard.** *Stylistics*. (The New Critical Idiom, ed. John Drakakis.) London and New York: Routledge. xii, 215p.

Presents stylistic analyses of *Flea* and *Relic*. Comments on the complexity of the extended metaphors and metrical structure of *Flea*. Using the linguistic theories of Roman Jakobson, shows how Donne's speaker in *Flea* "effects a number of radical shifts from the logic of metonymy to the more adventurous illogic of metaphor" (38) and how in the poem there are "linguistic elements that relate to all the contextual influences of ordinary language" (42). Discusses the stanzaic complexity of *Relic* and shows what "various techniques and strategies of modern stylistics" (101) can tell us about the poem. Contrasts *Relic* with Herbert's "Prayer (I)."

**129. Briggs, Julia.** *This Stage-Play World: Texts and Contexts, 1580–1625*. (Opus Books, gen. ed. Christopher Butler, Robert Evans, and John Skorupski.) 2nd ed. Oxford and New York: Oxford University Press. xvi, 355p. First ed., 1983.

Surveys the intellectual, social, religious, educational, and literary contexts of English literature from 1580 to 1625. Comments briefly on Donne's life, his education, marriage, poetry, patrons, and uses of Neoplatonism. Discusses, in particular, Donne's religious situation and the enduring influence of Catholicism on his works. Maintains that "his Catholic upbringing enabled Donne, more than any other poet of his time, to draw back into the mainstream of English religious verse the kinds of images and analogy that had largely been in abeyance in the sixteenth century" (88). Contrasts Donne and Herbert as preachers and suggests the differences between their sermons result from their very different congregations, Donne addressing "a smart London congregation" who expected "something witty" and Herbert ad-

ressing an unsophisticated congregation in "a remote parish near Salisbury" (90). Maintains that Donne "recognized, perhaps more clearly than any other man of his age, that while choice of religion was the single most vital question in life, every organization from the family unit to the state itself competed to pre-empt that choice and pressurize the individual into a reassuring conformity with its own position" (91).

**130. Brooks-Davies, Douglas,** ed. *Four Metaphysical Poets*. (Everyman's Poetry.) London: J. M. Dent. xxiv, 102p.

Presents a brief biographical note on Donne, Herbert, Marvell, Vaughan, and the editor ([vii]–viii), a chronology of the poets' lives and a chronology of their times on opposite pages ([x]–xix), and a general introduction to metaphysical poetry and to the four poets ([xx]–xxiv). Suggests that all of the metaphysical poets "inhabited a world of darkness" and that "[f]or Donne it was the tortured darkness of the hell and damnation he fights off in his Holy Sonnets, the gloom of the sick-room, the shadowy fragmentation of an imperfect world fallen (with him) from grace, the enclosed beds in which he postures with whichever woman he imagines himself to be accompanied by at the time" ([xx]). Reproduces 16 selections from the *Songs and Sonets*, lines from *FirAn*, 8 of the *Holy Sonnets*, *Christ*, and *Sickness* (3–26), with notes and glosses on the poems ([91]–94).

**131. Burt, Stephen.** "Donne the Sea Man." *JDJ* 16: 137–83.

Discusses Donne's participation in the Cadiz and Azores expeditions and argues that ships and sea travel "pervade Donne's mind" and "populate his epigrams, verse-letters, satires, secular and sacred lyrics, and the sermons, as do their deadly and eschatological counterparts, shipwrecks, drownings, the Flood and the Ark." Maintains that "the ships and sea journeys, real and figural, described in Donne's poems," reveal a Donne who is a survivor of disasters and who "favors the private social world he shares

with lovers or friends over the Great World of public esteem" (137). Discusses how "[t]he sheltered, shared, better world exalted in Donne's verses is said to resemble a fragile ship"; how "the public realm Donne fears, downgrades or repudiates is sometimes itself a ship, and sometimes an imperiling sea" (137–38); and how "[h]is smaller shared realm, of Ark, shore and home, becomes in the religious poetry not the human spaces of friendship or love, as fragile and timebound as the ships which represent them, but Heaven, God the Father and Christ, who appear in the late works as the hope of the shipwrecked, and as a protected and peaceful shore" (138). Surveys Donne's use of his naval experiences and knowledge in the epigrams, verse letters (especially *Storm* and *Calm*), the *Satyres*, *Biathanatos*, *Met*, the *Elegies*, several of the *Songs and Sonets*, the sermons, *Christ*, and *Father*.

- 132. Calogero, Elena.** "I viaggi per mare di John Donne," in *Giornale di bordo: saggi sull'immagine poetica del mare*, ed. Agostino Lombardo, 99–108. (Studi e ricerche, 51.) Rome: Bulzoni.

Points out that *Calm* and *Storm* are the only poems in which Donne deals extensively with a real experience of a sea voyage and that both poems are often highly praised as accomplished examples of descriptive poetry. Observes, however, that the realistic elements in both poems do not prevent the reader from catching the emblematic value that Donne attributes to the events in the poems. Suggests possible sources for such ship images in contemporary emblem books. Notes, for example, that in certain emblem books a stately ship tossed about in the ocean is presented as symbolic of human instability and Fortune's mutability. Suggests that in *Calm* there emerges a contrast between the apparent immutability of natural elements and the human condition, which is always subject to corruption. Points out that *Storm* ends with the hope that God can restore order out of chaos but that in *Calm* this hope seems to have failed, the calm representing the impossibility of movement and action and a general feeling of human inadequacy.

- 133. Cooper, John R.** "Intonation and Iambic Pentameter." *PLL* 33: 392–421.

In a discussion of iambic pentameter, comments on what has been termed Donne's "rising accents." Points out, as an example, "All wealth alchimie" in l. 24 of *SunRis*, noting that "[i]f we read these words responding to the metrical context with 'all' and 'al-' on the beats, then 'wealth' will be stressed but not accented, since it is off the metrical beat, and 'alchemy' will be accented because it is on the beat and because it follows a stressed syllable" (406–07). Observes "[t]hat a syllable on the beat and following a stressed syllable will be accented and so emphasized is an important tool for iambic poets in general for controlling emphasis" (407). Cites also l. 1 of *HSBatter*, noting that "this particular line will work if 'three' is stressed but not accented—that is, uttered as a full vowel but not obtruded with a sudden change in pitch or loudness" (408).

- 134. Corthell, Ronald.** *Ideology and Desire in Renaissance Poetry: The Subject of Donne*. Detroit: Wayne State University Press.

Reprints from the following material: "Style and Self in Donne's Satire's," *TSLL* 24 (1982): 155–84; "'Coscus onely breeds my just offence': A Note on Donne's 'Satire II' and the Inns of Court," *JDJ* 6 (1987): 25–31; "Donne's 'Disparitie': Inversion, Gender and the Subject of Love in Some Songs and Sonnets," *Exemplaria* 1 (1989): 17–42; "'The Secrecy of Man': Recusant Discourse and the Elizabethan Subject," *ELR* 19 (1989): 272–90; and "The Obscure Object of Desire: Donne's Anniversaries and the Cultural Production of Elizabeth Drury," in *Critical Essays on John Donne*, ed. Arthur Marotti (New York: G. K. Hall, 1994), 123–40.

In "Introduction: The Subject of Donne" (11–22), explains how his approach to Donne has been shaped, in part, by "new historicism." Argues that "Donne's textual practice in some of his poetry rehearses important aspects of the problematic relationship between literature and history" and that "[t]his textual practice, continued and developed by his readers and

installed in the academic field of Renaissance literary studies, contributed to and continues to contribute to the creation of a literary ideology that has become an important way of thinking about the relationship between subjects and history" (14). Notes that the aim of this study is "to explore the interrelationships of representation, identification, and desire in Donne's poetry and the criticism of that poetry" and "to suggest a shift in emphasis, invited by Donne's texts, from representation, to identification, to desire." Points out that this study, unlike those of most new historicists, who focus primarily on power, is "multifarious in two closely related aspects": (1) it extends "the notion of the subject of Donne to include the speaking subject of Donne's texts, the reading subject, and the academic 'subject' known as Donne's poetry" and maintains that "the study of Donne's poetry is, in actuality, a study of speaking and reading subjects dedicated to producing a form of literary subjectivity"; and (2) it regards "the constitution of this subject (speaking, reading, academic) as a process of being called to various subject-positions" that also, however, reckons with "desire, which can produce contradiction and resistance... as well as containment and domination." Argues that "this interplay between desire and ideology... constitutes a powerful form of literary subjectivity" and thus treats Donne "as the site of an ideological struggle to represent a Renaissance literary subjectivity that continues to influence the practice of teachers and scholars of Renaissance literature." Notes that new historicists' readings of Donne "tend to limit historical meaning to a reconstruction of the past," whereas this study attempts "to include as part of the historical meaning of Donne the act of reading him in an English literature class" (17). In Chapter 1, "Donne's New Historicism and the Practice of Satire" (23–54), "focuses on the subject of power, particularly as it has been analyzed by new historicists' work on representation in Renaissance drama." Examines verse satire "in a new historicist context" but then "inverts text and context to read new historicist texts in the context of Donne's subject of satire," thereby arguing that Donne's "satirical

rendition of late Elizabethan ideology, on the one hand, and the new historicist representations of the same period, on the other hand, are early and late stages of a long historical process of working on the relationship between the literary text and ideology." Maintains that Donne "is obsessed with the problem of investing moral authority in a subject who speaks for a moral minority" and that his satires "display the instability of the marginal subject of satire," thus making Donne's satirical production of ideology repeatedly slide into "a satirical production of the subject of satire" that "contributes to the creation of a new literary subject of history." In Chapter 2, "Donne's 'Disparitie': Inversion, Ideology, and the Subject of Love" (55–86), challenges the "politicization" of Donne's love poetry by new historicists and of their "conflation of desire and power" and aims at complicating their approach "by treating the poems as struggles of a desiring subject of love to hold a position of male hegemony," noting, however, that the poems "remain sites of gender struggle." In Chapter 3, "Mutual Love and Literary Ideology" (87–106), discusses Donne's poems of mutual love "in competing contexts of coterie poetics and Protestant marriage theory" (19), showing how Donne's particular concept of mutual love "shares some discursive origins with Protestant teaching on companionate marriage" but that it "finally offers a different resolution of contradictions from that provided by the Protestant ideology of marriage" (19–20). Argues that in Donne's love poems "the defense of mutual love is constructed as a defense of poetry" and shows "how these poems participate in a larger cultural production of privacy" and emphasizes that Donne "constructs the private life as a literary domain based on elitist and masculinist assumptions" and that "this construction has a continuing effect on the way literariness is conceptualized as an autonomous zone of privileged textuality." In Chapter 4, "The Obscure Object of Desire: Elizabeth Drury and the Cultural Production of 'the Idea of a Woman'" (107–33), through a reading of the *Anniversaries* and an examination of the critical commentary the poems have generated, "attempts to balance a new his-

toricist thematics of power and representation with a psychoanalytic focus on love and identification against a feminist critique of these perspectives based on the place of the daughter in Renaissance patriarchy.” Maintains that this chapter extends the discussion of Donne’s “contribution to the invention of literature by developing a gendered account of the link between literary/critical production and the production of the ‘Idea of a Woman’” in the *Anniversaries* and also “points to the need for further study of the construction of daughters as cultural ideals in other works involving transactions between artists and patrons.” In Chapter 5, “The Subject of Devotion” (134–66), examines the *Holy Sonnets* “in the light of competing accounts of subjectivity offered by new historicist and psychoanalytic critics.” Arguing primarily from an historicist perspective that “the powerful sense of subjectivity in these poems is the effect of ideological conflict not the cause,” suggests that “the subjectivity-effect so produced harmonizes in many respects with a psychoanalytic account of the structure of subjectivity.” Suggests, thereby, that “a close connection between literariness and psychoanalysis” (20), “pressing this argument at length in the last third of the chapter, where Žižek’s Lacanian understanding of the ideological fantasy and recent psychoanalytic work on masochism and male subjectivity are read in the light” of *HSBatter* (20–21). Concludes with notes (167–205), a bibliography (207–19), and an index (221–27).

#### Reviews:

- Daniel Silverstone in *SCJ* 29 (1998): 938–39.
- Paul J. Voss in *JDJ* 17 (1998): 205–08.
- Anon. in *BJJ* 6 (1999): 349–50.
- Ilona Bell in *JEGP* 98 (1999): 575–78.
- Alvin Snider in *SEL* 39 (1999): 183–84.
- Richard Todd in *MLR* 94 (1999): 1075–76.
- Susan Zimmerman in *RenQ* 52 (1999): 1181–82.
- William Zunder in *ES* 81 (2000): 156–57.
- Elizabeth D. Harvey in *MP* 99 (2002): 417–20.

**135. Crockett, Bryan.** “The Art of Preaching and the Art of Prophesizing.” *SR* 105: 39–53.

Reprinted in *John Donne: A Critical Study*, ed. T. Joseph and S. Francis (New Delhi: Anmol Publications, 2005), pp. 82–97.

Maintains that, like most English Reformation preachers, Donne “self-consciously staged his performance in the pulpit” (39), noting in particular the theatrical dimension of “Death’s Duell.” Points out that the “special role” the preacher was expected to play was that of “God’s anointed prophet,” noting that “[p]reaching was called *ars praedicandi*—invariably translated in English homiletic manuals ‘the art of prophesying’” (42). Observes that the preacher/prophet was expected to work “a kind of sacred magic, transforming the very souls of the listeners,” and that, therefore, he, “like the magus and like the actor, donned special vestments, heightened his diction, and used dramatic gestures for every performance” (43). Points out that the preacher, like an actor, was advised “to conceal the human element” and “to disguise his ordinary role as a biblical scholar in order to play a prophet” (44). Notes how this “deliberate concealment amounted to an artful dramatic deception” (45). Discusses the emphasis of Protestants on the aural since they regarded “the power of sight especially vulnerable to idolatry” (47). Concludes, therefore, that Reformation pulpit performances “were clearly a form of theater” (46) and sees Donne’s death as dramatically marking “the end of the theatrical sermon’s golden age” (52).

**136. Dean, James Seay.** “Politics and Pulpit in John Donne and António Vieira.” *LBR* 34, no. 1: 43–55.

Compares and contrasts the lives and sermons of Donne and the Portuguese-Brazilian Jesuit António Vieira (1608–1697), both of whom served the interests of the state by their sermons. Discusses how in their pulpit oratory both preachers “reacted against the stylistic fads of their day” (46) and how “their range of expression often exceeds that of their contemporaries” (47). Finds similarities also in their use of “the rhythms of speech” (48) in their sermons, employment of the “Ciceronian

style" (49), and "the use of figures of speech, analogies, allegories, and allusions ranging from classical to current learning" (50). Concludes that both Donne and Vieira "represent the height of Renaissance learning in contact with New Learning and the New World," but sees Vieira as "the greater writer" (51).

**137. Doerksen, Daniel W.** *Conforming to the Word: Herbert, Donne, and the English Church before Laud.* Lewisburg, PA: Bucknell University Press; London: Associated University Presses. 181p.

A section of Chapter 1 first appeared in "Re-charting the *Via Media* of Spenser and Herbert," *Ren&R* n.s. 8 (1984): 214–25; one page in Chapter 2 and one page and a half in Chapter 8 first appeared in "'Saint Pauls Puritan': John Donne's 'Puritan' Imagination in the *Sermons*," in *John Donne's Religious Imagination: Essays in Honor of John T. Shawcross*, ed. Raymond-Jean Frontain and Frances M. Malpezzi (Conway, AR: UCA Press, 1995); one page in Chapter 3 first appeared in "'Too Good for Those Times': Politics and the Publication of George Herbert's *The Country Parson*," *SCN* 49 (1991): 10–13; two pages in Chapter 6 first appeared in "'All the Good is God's': Predestination in Spenser's *Faerie Queene*, Book I," *C&L* 32, no.3 (1983): 11–18; and one page of Chapter 1, two in Chapter 7, and two in Chapter 8 first appeared in "Preaching Pastor Versus Custodian of Order: Donne, Andrewes, and the Jacobean Church," *PQ* 73 (1994): 417–29.

In Chapter 1, "'Thou Didst Lately So Triumph and Shine': The Jacobean Church" (13–24), discusses the effect that the pre-Laudian church had on the great religious writers of the Jacobean era, especially Donne and Herbert. Maintains that a "significant unifying factor, one that gave energy to the Jacobean church, was its sense of being Reformed and Protestant" (15) and comments on its Calvinistic leanings. Examines the important role that James I played in English religious politics, describing him as a "predestinarian Calvinist in his theology" who opposed "the *extremes* of puritanism or papistry" (19), and says that one

consequence of his policy, which was "quite significant for both Herbert and Donne, was the absorption of fully conforming puritans into the mainstream of the English church, and a considerable tolerance for those with puritan scruples, provided they avoided extreme positions and actions" (20). Argues that English church people of the period followed a *via media*, but "a clearly Protestant one, marked off on the right by the Roman church and on the left not by Calvinism or puritanism, but by those who separated" or those "considered heterodox in *theology*" (21). Maintains that Donne "participated in the Calvinistic mainstream" of his time (23) and that some of the "most interesting and appealing passages in the *Sermons* can be shown to grow out of this milieu" (24). In Chapter 2, "'Thy Book Alone': Conforming to the Word" (25–35), discusses the biblical and evangelical character of English Calvinism and "its rooting in Scriptures" and defines conformists as those, unlike the extreme puritans, who "accepted the disputed forms and rites without any hesitation" as well as "the dominant theology of the Church of England" (25) but who, at the same time, "sought inner conformity to the Word more than a compulsory external compliance with humanly instituted church ritual" (35). In Chapter 3, "'Take the Gentle Path': Moderate Conformity" (36–47), argues that "the Calvinist majority of church hierarchy pursued conformity, but did so in moderation, and by *means* of moderation" and "intentionally sought to avoid extremes" (36). Points out that, for most conformists, except for the small circle of Laudians, "liturgical practices remained secondary" (37) and that the piety of most conformists was "word-centered" (39). Comments on the "increasingly aggressive" kind of conformity of the Laudians that led to the Civil War, exploring briefly their basic position and calling them "reactionaries" (40). In Chapter 4, "'Prayers and Preaching': St. Martin-in-the-Fields" (48–59) and Chapter 5, "'Not ... Putting a Holiness in the Things': Other Churches and Chapels Herbert Knew" (60–70), examines churches and chapels in which Herbert worshipped to show that in the pre-Laudian church conforming puritans and

reform-minded conformists got along well with each other and “did not worry about doctrinal disputes (because everyone was in agreement about basic doctrine), nor about differences in nonscriptural patterns of worship.” Maintains that “[g]ood preaching by educated and dedicated preachers, along with a generally accepted prayer book ritual, made for an excellent middle way between two extremes” (59). In Chapter 6, “‘Golden... Beautiful... Glorious’: Doctrine in the Church of Herbert and Donne” (71–83), examines the nature and importance of doctrine in the pre-Laudian English church, noting, in particular, that predestination was an accepted, though not central, teaching of the established church and that in Donne’s time it had “a largely unifying effect in the church” (80). In Chapter 7, “‘The Rules’ versus ‘Fair Entreaty, Gentle Persuasion’: Hooker and Andrewes, Donne and Herbert” (84–100), contrasts Lancelot Andrewes and Richard Hooker with Donne and Herbert to show differences between Jacobean Laudians and mainstream Calvinists (84), emphasizing how the latter were more moderate in their ideas about conformity than Hooker and Andrewes. In Chapter 8, “‘Evangelical Counsels’: Herbert and Donne” (101–12), examines some common features in the sermons of Herbert and Donne and maintains that, even though Donne was a city preacher, whereas Herbert was a country parson, Donne’s “style of moderate conformity seems closer to Herbert’s—much closer than to either Hooker’s or that of Andrewes” (101). Maintains also that although neither Donne nor Herbert were puritans, they “had much in common ground with them” (106) and that they were “very different from the Laudians,” “steering clear of Laudian asperity and rigor regarding matters of external form or ceremony” (112). In Chapter 9, “‘Honest and Religious Men, ... Sometimes Traduced’: Conforming Puritanism and Herbert” (113–21) and in Chapter 10, “‘Picturing ‘Spiritually Conflicts’: Herbert, Sibbes, and the Christian Life” (122–34), discusses the moderate puritan writer Richard Sibbes to show that there is “a significant relationship between Herbert’s writings and those of some of the conforming puritans”

(116). Comments on Sibbes’s emphasis on “the inner life and its consequences (something the Laudians had little time to address, but [which was] of real interest to both puritans and more moderate conformists like Donne)” (121). In Chapter 11, “Conforming, Not to the Letter, But to the Word” (135–39), summarizes the thesis of this study. Concludes with notes (140–65), a bibliography (166–73), and an index (174–81).

#### Reviews:

- Jeffrey Powers-Beck in *GHJ* 21 (1997–1998): 125–28.
- D. MacCulloch in *TLS* 2 January 1998: 28.
- B. L. Nelson in *UTQ* 68, no. 1 (1998): 451–52.
- Helen Wilcox in *Ren&R* 34 (1998): 75–77.
- James S. Baumlin in *RenQ* 52 (1999): 574–76.
- Kenneth J. E. Graham in *SCJ* 57 (1999): 161–62.
- Christopher Haigh in *EHR* 114 (1999): 185–86.
- Jeffrey Johnson in *SCN* 57 (1999): 29–30.
- Pegram Johnson, III in *AEH* 68, no. 1 (1999): 119–20.
- Jeanne Shami in *JEGP* 98 (1999): 95–99.
- P. G. Stanwood in *ESC* 25 (1999): 207–10.
- Tom Webster in *History* 84 (1999): 156–57.
- Annabelle S. Wenzke in *Church History* 68 (1999): 185–86.

**138. Donne, John.** *Elegias Amorasas*, trans. Helena Barbas. Lisbon: Assirio & Alvim. 123p.

Bilingual edition of the *Elegies*. Portuguese translations and general introduction by Helena Barbas.

**139. ----.** *John Donne*, ed. D. J. Enright. (Everyman’s Poetry, 33.) London: Dent; Rutland, VT: Tuttle. xxiii, 104p.

Reprinted in 1999, 2000, 2001, and 2002. Published in slightly revised version in the Phoenix Poetry Series (London: Phoenix, 2003), 99p.

Contains a biographical note on Donne and on the editor ([vii]), a chronology of Donne’s life and times ([viii]–xvii), a general introduction to Donne’s poetry ([xviii]–xxii), and a note on the text (xxiii). Based on a modernized version of Grierson’s text, presents 35 poems from the *Songs and Sonets*, 5 elegies, 2 epithalamia, *Sat3*, 3 verse epistles, *MHMary*, 15 of the *Holy*



*Sonnets, Annun, Goodf, Tilman, Christ, Sickness, and Father* ([3]–85), followed by glosses on lines ([86]–104). In the introduction, calls Donne “our great poet of love, and of death” and points out that “[h]owever widely the subjects differ, notably as between the love poems and the divine verse, the profane and the sacred, the poet’s voice and his strategy are unmistakably the same” ([xviii]).

- 140. ----.** *No Man is an island: A Selection from the prose of John Donne*, ed. Rivers Scott. London: The Folio Society. xxii, 198p.

Contains a list of illustrations ([vii]–viii) and an introduction to Donne’s life, times, and prose works, excluding *Pseudo-Martyr* and *Ignatius* (ix–xxi). Reproduces (with modern spelling and punctuation and silent ellipses) extracts from *Paradoxes* (3–14), *Biathanatos* (17–31), the prose letters (35–57) with brief biographical notes on the recipients of the letters ([33]–34), the *Devotions* ([61]–82), *Essays* ([85]–87), and the sermons ([91]–198), each of which is preceded by a short introduction.

- 141. ----.** *John Donne: Paradojas y devociones*, ed. Mauricio Jalón and translations by Andrea Rubin. Valladolid: Cuatro. 110p.

Presents a general introduction to Donne’s life and works, especially commenting on the *Paradoxes* and *Devotions* ([7]–15), followed by Spanish translations of the *Paradoxes* (paradoxes only) ([21]–40) and the *Devotions* (meditations only) ([45]–107)—without notes or additional commentary. Concludes with a bibliographical note, commenting, in particular, on previous Spanish translations of Donne (109–10).

- 142. Dusinberre, Juliet.** “Virginia Woolf Reads John Donne,” in *Virginia Woolf’s Renaissance: Woman Reader or Common Reader?*, 65–93. Iowa City: University of Iowa Press.

Comments on Virginia Woolf’s views on Donne, noting that she liked him “because he belonged to her band of outsiders” (71). Ob-

serves that “[t]he excitement which she finds in Donne’s writings comes from her recognition that he was not only in rebellion against his elders, but disjoined from his own contemporaries” (73). Points out that Woolf thought that Donne wrote from a position that was not unlike that of women and notes that she claimed that “no woman can read Donne without falling in love with him” (77). Believes that Woolf “tuned in to a John Donne who seemed to live in a woman’s world rather than a man’s, and who recognised this fact for himself and came to relish it as a source of creativity even as he records his reluctance to accept it” (77). Maintains that Woolf saw in Donne a kindred soul, who, like her, “knew what it was like to watch others at the centre of an intellectual and social world from which he was excluded, not by his sex, but by a deliberate revolt against the *mores* of his time.” Concludes that “[t]he irony, elusiveness and needling, rebellious energy of her words” make Donne Woolf’s “natural ally and accomplice” (93).

- 143. Edwards, Michael.** “Third Heavens of Hyperboles.” *ESA* 40: 1–12.

Briefly comments on Donne’s view of language as it is illustrated in “Expostulation 19” of the *Devotions*. Points out that Donne believes that figurative language has “the power to change the world in which we find ourselves, to transport us, at least in imagination into a world transfigured” (7). Suggests that Donne can speak of “the emparadising power of language not only because he is considering what he takes to be the word of God but also because he sees the whole of reality to be figurative.” Points out how Donne by relating certain “theological concepts quite explicitly to writing” develops his concept of a “Christian poetics” (8).

- 144. Edwards, Philip.** “Donne: ‘Is the Pacifique Sea my home?’” in *Sea-Mark: The Metaphorical Voyage, Spenser to Milton*, 69–98. (Liverpool English Texts and Studies, gen. eds. Jonathan Bate and Bernard Beatty.) Liverpool: Liverpool University Press.

Discusses Donne's references to sea voyages and use of sea images and metaphors. Observes that although Donne "relishes the authority of the traditional and time-honoured tropes of the sea," he also creates voyage images that are "quite unexpected and newly thought-out, using specific knowledge personally acquired—by reading if not by experience" (71). Notes that "a great many of the voyages which Donne brings into service, in his poetry as well as in his sermons, are trading voyages." Stresses, however, that "[s]eafaring matters in Donne's writings vary greatly in what they can be used for and applied to as metaphors" and that they are "also equivocal and contradictory in the value they impart to what they are charged to clarify and illuminate" (75). Examines Donne's methods and motives in using sea metaphors in several poems, letters, and sermons, especially in *Devotions*, *Storm*, *Calm*, *Christ*, *Sickness*, and *Father*. Concludes that "[t]he great value of the voyage images in Donne is that in their volatility, and their free accommodation of contrasting significations, they become the means by which the play of possibilities in answering every question of importance is opened out" (98).

- 145. Egri, Péter.** "Renaissance and Baroque Conceits: Literature, Painting and Music." *HJEAS* 3, no. 2: 89–105.

Discusses the nature of Donne's "intellectually incisive" (90) conceits, differentiates them from those of earlier Renaissance poets, and claims that they reach "their full maturity" in the *Holy Sonnets*. Maintains that the *Holy Sonnets* are "especially remarkable in terms of adopting and adapting conceits, because the sonnet form controls the conceits and the conceits challenge the traditional form of the sonnet." Claims that, "[a]s a result, the conceit becomes increasingly integrated into the text, texture, and structure of the sonnet" and "fulfills its function by increasingly filling the poem with tension" (91). Comments on each of the *Holy Sonnets* and maintains that "[b]aroque conceits, paradoxes, compositional counterpoints, and semantic and musical polyphony so deter-

mine the constellation of values crystalized in the formal constitution of the *Holy Sonnets* ... that any analysis that disregards them in a prosaic prose paraphrasis verges on an involuntary parody." Believes that "[t]he parallel between Donne's and Eliot's conceits bears witness to the modern validity of Donne's metaphysical wit" (97).

- 146. Ferry, Leonard D. G.** "Till busy hands/Blot out the text': 'Realme' in *Satyre III*." *JDJ* 16: 221–27.

Proposes a solution to the controversial ll. 33–35 of *Sat3* by reading "Realme" (l. 35) as the earth rather than as hell. Suggests that the lines mean something like this: "Acting out of hate, not love, the Devil would willingly allow you to be free from the earth." Maintains that the Devil "would willingly allow this to occur, for hate" because he "stands to lose nothing in seeing the sinful ... depart this world unrepentant and so depart this world for hell" (224). Sees the phrase "to be quit" (l. 35) as meaning to die. Concludes that "the perverse erotic relation suggested by the lines concerning the devil and his supplicant" in *Sat3*, "where love is requited by hate, looks forward to the confused relations of Mirreus and company and the false churches they pursue" (226).

- 147. Frontain, Raymond-Jean.** "'The name of shee': The Biblical Logocentrism of Donne's *Anniversaries*." *PMPA* 22: 28–39.

Explains that in the *FirAn* Donne does not mention Elizabeth Drury by name within the poem because her name is "so great that the speaker is unable to do so." Maintains that thus Donne appropriates in the poem "the biblical understanding of word and name" in order to suggest "in human language what humans are incapable of knowing except through faith" (32). Sees the *Anniversaries* as Donne's "most daring appropriation of biblical language and rhetorical operations in an attempt to write poetry that ... actually makes something happen" (33) and sees Donne as taking on the role of a "prophet-like speaker who is the mediator

of the Divine Word” (33–34). Maintains that Donne “appropriates the biblical concept of the word as event in hopes of making something happen” and concludes that “the best that he can do to create a poem which makes something happen is adopt the voice and stance of the prophet who testifies to the Divine Word, and to appropriate biblical language about the unnameable” (35).

- 148. Giudici, Giovanni.** “La Canonizzazione,” in *A una casa non sua: nuovi versi tradotti (1955–1995)*, 19–21. (Collezione Il Nuovo Specchio.) Milano: Arnoldo Mondadori Editore.

An Italian translation of *Canon* with English and Italian texts on opposite pages. No notes or commentary.

- 149. Gozzi, Francesco.** *Eros profano ed eros mistico nella poesia inglese del Seicento: Donne, Herbert, Marvell*. Pisa: ETS. 104p.

In the introduction ([7]–34), presents a general introduction to the political, philosophical and religious situation in England during the early seventeenth century and briefly surveys the drama and poetry of the period. In Chapter 1, “John Donne” (35–65), presents a general biographical sketch of Donne and an introduction to his secular and religious poetry. Offers detailed readings of *GoodM*, *SunRis*, *Dream*, *ValMourn*, *HSBatter*, and *HSDeath*, commenting on the theme, form, tone, imagery, and dramatic elements in each. In an appendix (93–97), reproduces (in English) the poems discussed.

- 150. Gray, Erik.** “Severed Hair from Donne to Pope.” *EIC* 47: 220–39.

Notes Donne’s uses of hair and hair jewelry in *SGo*, *LovUsury*, *Canon*, *Fun*, *Relic*, and *ILRoll*. Points out that the basis for regarding hair as both a symbol of love and death lies “in the ambiguous nature of hair” and also “in its unusual durability.” Notes that Donne in his love poems “brings out another property of hair

and hair-tokens, one of the most striking of all, and one which is essential to the mystique of all hair-jewelry”—namely that “when hair is allowed to stay on the head, it eventually turns gray,” but “when it is cut off and given away, on the other hand, it remains young and golden, even while the giver grows hoary and eventually dies.” Observes that the “ability of severed hair to stay young (‘bright’) is its most striking feature” in *Fun* and *Relic* and that “the lesson seems to be this: if you keep it to yourself, it will fade, and will die with you; if you give it away, it will outlive you, and serve as a memento of your beauty” (225). Believes that Donne’s use of hair bracelets “takes on a resonance which transcends most of Donne’s famous idiosyncratic conceits, for the bracelet implies continuity, and real security, at both a private and public level” (229).

- 151. Hancock, Maxine.** “Acting in Good Faith: The Sacred Drama of John Donne’s Sermons.” *CRUX* 33, no. 3: 2–12.

Argues that Donne, as a dramatic preacher, subsumed “his ego to the truth he articulates and dramatizes” and is not, therefore, “an ego-involved self-dramatist” nor “an ego-subsumed dramatizer of truth.” Examines “some links between Donne’s sermons and the drama of the period, in order to place Donne’s rhetoric, delivery, and roles within the tradition of which he is a part” and, in doing so, draws attention to “some important distinctions between the sermon and the drama” (2). Maintains that although Donne’s sermons cannot be “categorized simply as drama since they lack the element of purposeful creation of an illusion, they can be read profitably with attention to their general relation to drama as well as to their general dramatic elements.” Points out that the sermon, viewed as “part of the ritual of the worship of the English Reformation, can be seen as a component of sacred drama especially when we consider that in spirit it replaces earlier cancelled ceremonies.” Maintains, therefore, that Donne’s sermons can be seen as “examples of a particular form of dramatic rhetoric, distinct but related to the theatre of the same period”

(11). Observes that “the matter of sincerity and intention to effect transformation will always divide the sermon from the drama” and that “the preacher as he performs himself, will play out the struggle and the victory of Christ’s life, and by his life, will, like John Donne, be the ultimate validation of the text” (11–12).

- 152. Harrier, Richard.** “Theory as Reverie and Appropriation.” *Review* (Charlottesville, VA) 19: 185–93.

Essentially a review of Barbara L. Estrin’s *Laura: Uncovering Gender and Genre in Wyatt, Donne, and Marvell* (Duke, 1994). Says that the book, a work of theory, “starkly illustrates how much theory has become unreflecting reverie” (185). Maintains that the chapter on Donne is “the best in Estrin’s book” (190) but challenges many of her critical assumptions and readings of individual poems.

- 153. Hecht, Anthony.** “The Sonnet: Ruminations on Form, Sex, and History.” *AR* 55: 134–47.

In discussing various aspects of the sonnet, points out that in ll. 21–30 of *Fare Donne* expresses the generally accepted Renaissance notion that each time a man ejaculates he shortens his life by one day. Notes that the Latin expression “omne animal post coitum triste,” which is “attributed alternately to Aristotle and Galen, refers to post-coital sadness, and was said to blight all creatures, except, in one account, turtles, and in another, cocks, and lions.” Notes also the rediscovery in the early Renaissance of the medical work of Aulus Celsus, known as “Cicero medicorum,” in which he says: “The ejaculation of semen is the casting away of part of the soul” (142). Also notes that in ll. 71–72 of *Ecst* (“Loves mysteries in soules doe grow,/ But yet the body is his booke”), Donne’s metaphor “turns the body into the Bible.” Observes that Donne was “following what had become established literary practice” when he wrote these lines, “as though the mysteries of the soul could best (perhaps only) be explicated by consulting the text of the body” and that

“a strict respect for the spirit demanded that it be ‘incarnated’ in the act of sexual union, thus ‘piously’ mimicking the Incarnation of the Spiritual Godhead in the body of the person of Christ and through the agency of the Virgin’s womb” (145). Observes that Donne was able “to bring the spiritual and the carnal into so close (and, for some, uncomfortable) a balance” that he could end *HSBatter*, “a sonnet of self-inquisition and acknowledged sinfulness with a prayer amounting to something like a desire for sexual violation (with a pun embodied in the word ‘ravish’)” (146).

- 154. Heffernan, Julián Jiménez.** “John Donne and the New Universe: Retaking the Issue.” *SEDERI* 8: 65–74.

Rejects “an age-old tradition of criticism that refuses to acknowledge Donne’s commitment to some of the most hazardous and far-reaching aspects of the Copernican world-view” and that removes “the most strident heterodox, and daring aspects of Donne’s world-view by reducing them to mere figurative waste or rhetorical extravagance” (65). Argues, therefore, that Donne’s use of Copernican and Neoplatonic imagery is “not just a persuasive or ornamental device—a *performative* trope or *masquerader*”—but rather that it is “loaded with precise *cognitive* or *constative* force” (68). Suggests Giordano Bruno’s influence on Donne, such as “the feeling of *permanent dislocation of place* that we find in Donne’s verse and also in his *Sermons* and *Devotions*” and “the feeling of *existential urge* (in the forms of erotic compulsion or eschatological anxiety) that dominates his verse.” Claims that “Donne’s world looks very much like Bruno’s; both are unbounded, placeless, unrestrained, ontologically productive and fearfully erotic” (71). Points out that in *FirAn* “[c]haos, destruction, endless production and eternal transformation are the Brunian notions that support the imaginative construction of this amazing poem.” Concludes that we should realize that “certain metaphors, certain amplifications and certain hyperboles, are the real meaning of poems, and that the rest is just an organized es-

cape from this central and unbearable chaos” (72).

- 155. Hess, Peter M. J.** “Science in the Service of God: the Range of Scientific Sophistication in Seventeenth-Century English Theology.” *CTNS Bulletin* 17, no. 1: 1–14.

Argues that during the seventeenth century in both Catholic and Protestant countries the relationship between science and religion was more a “creative tension” than a “warfare” and “was characterized either by indifferent co-existence or by mutually beneficial interaction.” Notes that “[s]cientific endeavor and religious apology—and this was particularly true in England—were closely interwoven and often found expression in the work of the same person” (2). Comments briefly on Donne’s skepticism and ambivalence about the “new science.” Says that Donne’s view is that “even if the new philosophy provides us with a closer approximation to truth in the physical sciences, this remains incidental like all other merely human learning—unless it guides us in the direction of spiritual salvation.” Maintains that despite Donne’s “genuine interest in and respect for the new science, his theological rhetoric was still founded upon the time-worn geocentric cosmology and Aristotelian physics of four elements” (3).

- 156. Hu, Jialuan.** [Compass that “makes mee end, where I begunne”.] *Foreign Literatures Quarterly* 3: 31–39.

Reprinted in *The Starry Heavens: English Renaissance Poetry and Traditional Cosmology* (Beijing: Peking University Press, 2001), pp. 71–90.

In Chinese. In a discussion of compass images in Renaissance poetry, comments on the last three stanzas of *ValMourn*. Maintains that in Donne’s poem the compass image functions as an image of the perfect soul and of eternal life. Claims that Donne was probably the first poet in English to use the compass image but points out that other poets also used it. Traces the im-

age back to Plato and the Bible and points out that it is often incorporated with garden images and cosmological dances, and is linked to the idea of resurrection. Says that often it is also a symbol of man’s spiritual journey from birth to re-birth to eternal life.

- 157. Hurley, Ann.** “Donne’s ‘Nocturnall’ and Festival.” *JDJ* 16: 209–19.

Reprinted in *John Donne’s Poetry and Early Modern Visual Culture* (Selinsgrove, PA: Susquehanna University Press, 2005), pp. 89–95.

Discusses *Noct* in the light of Donne’s lifelong fascination with festival and in the context of late Renaissance visual culture. Points out that Donne “seems to have seen festivals as those visible and participatory moments in everyday communal life that provided a specific kind of insight” (209). Shows how the personal and the ritualistic “are linked in festival and thus provide the force of the poem” (211) and how the *vigilae nocturnae* of the office of St. Lucy’s Day both structurally and thematically shape the poem. Maintains that the feast of St. Lucy, “blind patroness of sight and insight,” is “the perfect shaping festival for a poem that demonstrates the resiliency of life by stressing a speaker’s blindness to that resiliency” (216). Calls *Noct* “one of Donne’s greatest achievements in giving poetic shape to personal feeling set within the communal eloquence of culture” (217).

- 158. Infante, Cecilia.** “Donne’s Incarnate Muse and His Claim to Poetic Control in ‘Sappho to Philaenis,’” in *Representing Women in Renaissance England*, ed. Claude J. Summers and Ted-Larry Pebworth, 93–106. Columbia and London: University of Missouri Press.

Explores Donne’s decision in *Sappho* “to restore Sappho’s lesbian identity—which Ovid had replaced with her longing for Phaon—and Donne’s desire to represent his own voice in a synchronic conversation with the original authors in terms that ensured his recognition and his authority.” Examines also “the extent to

which early women writers were constrained by a masculine literary tradition of voicing abandoned women that appears to invest male writers with the power to speak 'for' and 'as' women" (94). Suggests one reason for Donne's interest in a lesbian Sappho in a poem on poetic failure is that she embodied the prevalent notion or trope that "poetry is the offspring produced from the sexual union of the male poet with his 'indifferent' muse," a muse able "to inspire poetry but not give it birth" since that privilege was reserved only for the male poet (95). Believes that "[t]his configuration of lesbianism by Donne and by his fellows in their formal correspondence suggests why the lesbian was appropriate to their discourses on poetic creation" and explains "how their concept of the lesbian functioned metaphorically as a poetic figure (like the muse)." Observes that, "[a]s a poetic metaphor, this masculine formulation of lesbianism emphasizes the unproductive nature of sexual and textual relations that exclude men" and sees "lesbian and muse alike, while autonomous in achieving sexual bliss, ultimately depend on the man to give their activity direction and purpose." Holds that Donne's "lesbian conceit," therefore, "guarantees his creative power as author by foregrounding the muse's dependence on the male poet for her fruition: poetry" (96). Reads *Sappho* not as "an erotic or lesbian idyll" but rather as "a linguistic fantasy configured in erotic terms" (101) and explores possible reasons Donne assumed a lesbian persona in the poem.

**159. Kim, Hyac-Ryon.** "The Divine Poems of John Donne and the Visual Arts." *MilSt* 7: 95–117.

In Korean. Compares Donne's religious poetry to Italian mannerist religious paintings of the sixteenth century, especially to the work of Pontormo and Parmigianino. Sees in Donne's divine poetry a reflection of the anxiety, self-criticism, deep spirituality, and pictorialism found in these paintings. In particular, compares *Corona* to Pontormo's "Madonna and Child with Saints" and to Parmigianino's "Madonna and Child with Saints John the Baptist and Jerome," noting, in particular, similarities

between the spatial and temporal organization of the paintings and Donne's sonnet sequence.

**160. Kiséry, András.** "He to another key his style doth dress': Pope's Imitations of Donne." *HJEAS* 3, no. 2: 107–30.

Discusses Pope's imitations of Donne's *Satyres*, especially *Sat*4. Examines why Pope chose to imitate Donne and comments on how the fact that Pope's poems are imitations "affects, limits, or broadens the possibilities of interpretation" (107). Shows how as a satirist "modelling himself on Horace, Pope fashions his Donne after the model of Lucilius, a relentless arbiter of morals." Maintains that as a Catholic, Pope "asks for the help of another satirist who was—at the time he was writing his satires—of the same religion" and that, "as someone discriminated against for his faith," Pope "invokes the Anglican Dean of St. Paul's to back his risky endeavour" (124).

**161. Kline, Tony.** "The Date of John Donne's 'A Valediction: Of My Name in the Window': A Query." *N&Q* n.s. 44: 80–81.

Believes that the reference to the positioning of Venus and Saturn in l. 38 of *ValName* suggests "the interesting possibility of dating the engraving of the name and the poem" (80). Argues that the location of the window was York House, that the name was carved in the window there in either 1598 or 1599, and that the poem was written "after early 1598" and "before early 1600 when Ann More left York House" (81). For a reply, see Robin Robbins below.

**162. Klopfenstein, Glenn D.** "A Modern Lover Under the Influence of Donne." *Paterson Literary Review* 26: 99.

An original poem.

**163. Kruzhkov, Grigorii.** "Aromat' Dzhona Donna i niukh lorda Berli" ["Perfume": John Donne and Lord Burleigh's Sense of Smell]. *LO* 5, no. 265: 47–50.

Contends that the literary Elizabethan Age could be called “The Golden Age of Spying” because so many writers were preoccupied with the presence of governmental surveillance. In support of this conclusion, studies the presence of weighted words such as “interrogation,” “search,” “bribery,” “surveillance,” and “denunciation” in several plays and poems before providing a detailed analysis of *ElPerf*. Dates the poem no earlier and not much later than November 1597 because ll. 39–42 of *ElPerf* appear in Ben Jonson’s *The Isle of Dogs*, thought to have been first performed in 1597. Suggests also that ll. 11–16 in *Satz* allude to facts regarding Jonson’s death and funeral service. Touches briefly on *ElJeal* and its theme of deception and points out how Donne creates sympathy for the young conspirators of love thrust into a cruel world surrounded by denouncers and spies.

**164. Lessenich, Rolf.** “The ‘Metaphysicals’: English Baroque Literature in Context.” *EESE* 7: 1–14.

Maintains that English baroque literature can be summarized under the following points: conceit and emblem, theatricality, antithesis, paradox, quiddity, private mode and lyric ego, amor divinus-amor eroticus, religious meditation, strong lines, plain style, and *ars est prae-sentare artem*. Maintains that the baroque became “the dominant tradition and very much the fashion of the day” and that “[i]ts roughness, novelty, and juxtaposition of extremes mirrored the disorientation of the age.” Discusses Donne as a revolutionary baroque poet and cites his poems as examples of breaking with “the artistic and ethical restrictions of the Renaissance.” Stresses that both in his life and his works Donne the divine and the erotic are never totally separated.

**165. Levy-Navarro, Elena.** “In Defense of the Jacobean Settlement: the *Devotions upon Emergent Occasions*.” *RenP*, pp. 63–74.

Sees *Devotions* as addressing many of the sociopolitical problems that the Jacobean Church

faced at the time Donne composed his prose work and maintains that Donne “rushed the *Devotions* into print because he wanted to diffuse partisan tensions in order to preserve church unity” (63). Believes that, by dedicating his prose work to Prince Charles, Donne meant to encourage the prince “to follow the wise ecclesiastical path of his father” (64), whose death was imminent. Maintains that in the dedication Donne addresses “those specific problems facing the Church of England—namely the threat of further division and strife from those who objected to the non-scriptural ceremonies of the Church” and that he addresses his work specifically to the Calvinist reader, whom he encourages “to participate in the existing church” (67). Notes that one of the main effects of the *Devotions* is “to demonstrate the futility of seeking a private path to salvation” and to emphasize that “private devotions should be accompanied by ecclesiastical and ceremonial assistances” (68). Discusses how Donne accomplishes this aim by turning “the Calvinist anti-ceremonial argument on its head” (71). Argues that Donne “privileges private devotion by insisting that external occasions (ceremonies) serve only as guides and comforts” and, by doing so, “he invites the Calvinists to participate enthusiastically and sincerely in the existing (and fallible) Church of England” (74).

**166. Llassera, Margaret.** “La lumière et la poésie <métaphysique> anglaise (1600–1660): De la <magie> à la mécanique,” in *Le siècle de la lumière 1600–1715*, ed. Christian Biet and Vincent Jullien, 211–24. Paris. ENS.

Discusses Donne’s uses of light, both natural and supernatural, in his poetry and his fascination with optics and optical theory. Briefly comments on Donne’s understanding of how the eyes emit beams and the resultant mirror image of the viewer in the eyes of the beloved (in *Ecst*); his uses of reflective tears and convex mirrors (in *ValWeep* and *GoodM*); his predilection for anamorphoses and for the baroque concept of the subjectivity of vision (in *Canon*); his uses of telescopic images (in *Har*); and his

distinction between natural and divine light (in *Eclog*). Points out that although Donne was interested in science and although he creates images and conceits drawn from science, he remained skeptical about the value of human knowledge.

**167. Lobanov-Rostovsky, Sergei.** "Taming the Basilisk," in *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*, ed. David Hillman and Carla Mazzio, [195]–217. New York and London: Routledge.

Discusses the Neoplatonic conceit of the lovers' gaze in *Ecst* and argues that "the implied voyeurism of the final stanza marks the eye's transformation from its complex, double-sexed status in the initial stanzas to its traditional role as the vehicle for an analytical male gaze." Maintains that the poem "evokes the image of the eye as womb only to exclude it, replacing it with an image of male subjectivity, an eye that scrutinizes the female body for meaning" and yet "in the process the probing male eye begins to look remarkably like the image it seeks to efface: the eye as wound, as womb, the site where the masculine subject is conceived" (208). Concludes that this ambiguity "reveals an impulse to restore the eye's threatened power by dematerializing it, moving it—like the basilisk—from the realm of flesh to status of pure idea" and that, "as metaphor, the eye retains its power to affirm the male subject, not so much by projecting its gaze upon the visual world as by imposing its *form* on the gaze that it solicits" (208–09).

**168. Lyon, John.** "Jonson and Carew on Donne: Censure into Praise." *SEL* 37: 97–118.

Reprinted in *John Donne: A Critical Study*, ed. T. Joseph and S. Francis (New Delhi: Anmol Publications, 2005), pp. 198–229.

Examines seventeenth-century views of Donne the poet, particularly those of Jonson and Carew. Gives special attention to the predictions of both concerning "the likely fate of Donne's poetry when subject to the test of time

as a means to question the extent and adequacy of *our* century's claims to understand John Donne" (97). Maintains that although later critics have "tended to disregard or downplay the difficulties of Jonson's view of his contemporary in favor of Thomas Carew's seemingly unequivocal praise of Donne," Carew's positive evaluation cannot be set "in any straightforward opposition to Jonsonian doubts." Maintains, in fact, that Carew's elegy "pours Donnean wine into a Jonsonian bottle, pleasing two literary fathers and yet securing independence from both" (102). Points out that, for Jonson, Donne "will not survive, and that is an indictment of *Donne*" but for Carew, Donne "will not survive, and that is an indictment of *time* and of *language*." Notes that, for Jonson, Donne "*should not* be imitated" and for Carew Donne "*cannot* be imitated." Maintains, in other words, that Jonson and Carew "see the same Donne but value him differently" (108). Observes that although Donne has received an "extraordinary amount of critical attention" in the twentieth century, his "place in [the] history of literary appreciation" has been "intermittent and unstable, as has been our understanding of his work and of each of his individual works" (114). Suggests, therefore, that, in the case of Donne, "criticism needs to relearn the least fashionable of lessons, a lesson which is indeed anathema to the academy—to relearn the humility that admits the varying and variable limits of its own understandings" (115).

**169. Martin, Jacky.** "Une critique est une critique est une critique...: à propos d'une critique des traductions: *John Donne* d'Antoine Berman." *CahiersE* 51: 93–99.

Review article of Antoine Berman's *Pour une critique des traductions: John Donne* (Paris: Gallimard, 1995).

**170. Maynard, Stephen.** "Here you see mee': The Trope of Avoidance in John Donne." *JDJ* 16: 185–207.

Examines the use of *hypotipsis* in Donne's poetry and argues that for Donne "*hypotipsis*



works as a device by which the poet absents himself from the scene of his poem and disappears from the view of, usually, his mistress behind a simulated image” (185). Points out that the “sub-category of *hypotipsis* that such poems invoke is that of *prosopographia*, a trope in which things come to speak for, and in place of the poet” (185–86). Claims that “poems in which the trope of avoidance is deployed are verbalizations of metaphors that turn out not to be representative of the fidelity of their author but reflections of the desire of their addressee behind which the poet disappears from view” (186). Argues that Donne’s poems of avoidance are “figurative halls of mirrors in which an encounter with the object of a simultaneous desire and loathing is constantly put off through devices of misrecognition and transference.” Claims that “[d]eeper within them than the image of a betrayed and abandoned other lies the presence of the poet’s own overmastering mistrustfulness, a condition so endemic to his character that it blinds him to the real presence of a woman and leads him to address instead the creations of his own imagination.” Maintains that Donne in his poems “cannot trust his women—or his God—not because he cannot trust *them*, but just because he cannot *trust*” and because he “cannot allow himself to be seen by them, not because their gaze threatens to penetrate his epistemological inscrutability” but rather “because, as creations of his imagination, they are in themselves the signs of that penetration having already taken place.” Concludes that “[a]n encounter is always being avoided in these poems to be sure, but this should be called an encounter with an other only so long as it is recognized that what is observed in the mirror of otherness is a vision of the self” (200). Comments specifically on Donne’s Easter Day sermon of 1630, *Val-Mourn*, *ValBook*, *SSweet*, *ValName*, *Leg*, *Damp*, *WomCon*, *GoodM*, *Image*, and *Goodf*.

**171. McColley, Diane Kelsey.** “Tuning the instrument”: Donne’s temporal and extemporal song,” in *Poetry and Music in Seventeenth-Century England*, 94–133. Cambridge: Cambridge University Press.

Points out that although Donne is “not usually considered a musical poet” (94), his hymn *Father* and several of his *Songs and Sonets* were set to music by such contemporaries as Alfonso Ferrabosco, William Corkine, John Hilton, Thomas Ford, John Coprario, William Lawes, and Martin Peerson, as well as by several anonymous composers. Observes, however, that Donne’s “connections to music are not limited to his poems that were actually set and sung or to his complications of themes found in musical genres; there is also a kind of musicality in the forms and textures of some of his poems” (97). Claims that “we can learn from singing to place accents appropriately and appreciate the uses of Donne’s metrical variety” (101). Discusses Donne’s uses of song and madrigal themes in the *Songs and Sonets* and shows how these poems “deepen the themes and conceits found in the texts of songs and madrigals and, by combining lightness and seriousness, tenderness and tough wit, directness and ironic allusion, incorporate the expressiveness and dramatic tension supplied by multiple simultaneous musical lines in settings of those texts” (108). Calls *Corona* “perhaps Donne’s most musically constructed poem” (118) and comments on the influence of the psalms on the *Holy Sonnets*, *Lam*, *Sidney*, and the hymns. Concludes that Donne was “always at work liberating language, throwing off the tyrannies of customary or unregenerated words, entering new verbal space” (133).

**172. Meyers, Terry L.** “An Allusion to Donne in Hardy’s ‘Drawing Details in an Old Church.’” *THJ* 13, no. 3: 94–95.

Points out an allusion to the *Devotions* (Meditation 17) in Hardy’s short lyric “Drawing Details in an Old Church.” Suggests that Hardy evokes Donne’s world of community and human connectedness to illustrate his “acute sense of loss between the England of Donne’s time and the England of his own” (95), in which death, like life, has little significance.

**173. Mueller, Janel M.** “Pain, persecution, and the

construction of selfhood in Foxe's *Acts and Monuments*," in *Religion and Culture in Renaissance England*, ed. Claire McEachern and Debora Shuger, 161–87. Cambridge: Cambridge University Press.

Argues that the account of bodily torments of the Marian martyrs described in Fox's *Acts and Monuments* provided religious poets of the seventeenth century, specifically Donne and Herbert, with powerful tropes. Maintains that both poets "began to write religious verse in English by tapping into a Foxean discursive context, where the religious/poetic identity to which they lay claim is closely bound up with the Marian Protestants' struggles to attest to their own identity relation with divine truth in the foundational phase of the Church of England." Proposes that "this ontology of self-presence in excruciating physical suffering significantly undergirds the first-person utterance of Donne and Herbert as religious poets." Observes that in both poets "the lyric speaker typically lays claim to the Marian Protestant mode of identity-making, which proceeds by catalytic testing through bodily pain." Points out, in particular, how Marian Protestant figurations suggest "transformative and sacramental readings for Donne's images of transmuting bodily violence" (180).

**174. Nesterov, Anton.** "K poslednemu predelu: Dzhon Donn: Portret na fone epokhi" [To the Very Limit: John Donne: Portrait on the Background of an Epoch]. *LO* 5, no. 265: 3–65.

Presents a general biographical sketch of Donne, commenting on his life as a poet, preacher, soldier of fortune, diplomat, fashionable dandy, and spiritual counselor to James I. Also gives an overview of Elizabeth I's interest in alchemy and reviews the interest of Sir Walter Raleigh and his circle in mathematical symbolism and Christian Cabal. Notes Donne's taste for numerology and how he introduces the topos of *ars moriendi* in his poetry. Points out that, in contrast with other thinkers of his time, Donne argues that humanity is the most complete creation of the cosmos (12–26). Presents translations by divers hands of selected *Ele-*

*gies* (V. L. Toporov) (3–11) and selections from *Devotions* with commentary and notes (Anton Nesterov) (26–31), a translation of Donne's Sermon to Whitehall on the first Friday of Lent, 28 February 1622/23 (A. Kurt) (32–39), a translation of Rupert Brooke's review of *The Poems of John Donne* by Grierson (Anton Nesterov) (40–41), and a translation of T. S. Eliot's "Metaphysical Poets" (K. Chukhrukidze) (42–46). Contains also an essay on Raleigh by Nesterov (53–60) and G. Krushkov's translation of 9 poems by Raleigh (60–63).

**175. Nilsen, Don L. F.** "Humor in Seventeenth-Century British Literature," in *Humor in British Literature From the Middle Ages to the Restoration: A Reference Guide*, 121–209. Westport, CT and London: Greenwood Press.

Discusses how humor in Donne's poems often arises from his uses of irony, paradox, hyperbole, witty language, wordplay, puns, and cynicism. Notes that he often employs humor "to cope with pain, and to intensify his 'serious' feelings" (138). Comments briefly on his use of humor in *FirAn*, the *Flea*, *ElPerf*, *GoodM*, *SGo*, *SunRis*, *Father*, and the *Satyres*. Points out that Donne's humor is "a vehicle of instruction, not one for entertainment"; that it is "the humor of intensity, not the humor of relaxation"; and that it is "usually satirical, and often sardonic" (140). Gives a short bibliography (141).

**176. Oliver, P. M.** *Donne's Religious Writing: A Discourse of Feigned Devotion*. (Longman Medieval and Renaissance Library, gen. eds. Charlotte Brewer and N. H. Keeble.) London and New York: Longman. viii, 292p.

In the preface and acknowledgments (vii–viii), announces that the purpose of this study is to offer "an introduction to Donne's religious poetry and prose," to place these works "in their literary contexts," and "to explicate them in terms of the political and religious circumstances of Donne's lifetime." Notes, in particular, the pervasiveness of Calvinism in Donne's time and maintains that an awareness of his in-

terest in Calvin “illuminates the extent to which Donne was independent of the reigning orthodoxy in several significant ways.” Argues that before his ordination Donne’s religious poetry “contains both Calvinist and anti-Calvinist resonances,” thereby reflecting “the fluidity of the contemporary English religious scene” (viii). In “Introduction: The two Donnes” (1–19), examines the myth of Jack and John Donne and argues that Donne wrote “a secular kind of religious poetry” (10) and that his religious writings show “a striking continuity with the amatory and satirical verse he had already written” (11). Maintains that Donne’s religious poetry is not intended as “aids to devotion” (12) and does not rely on “his own thinking and experience to underwrite its authenticity” but rather “[w]hat makes it authentic is its location in the religious debates of his day” (18). In Chapter 1, “From Catholic to Protestant” (20–50), sketches the religious history of Donne’s time, his life, and his religious development. In Chapter 2, “The individual and the state” (51–80), analyzes *Satz* to show that it reflects “a complete lack of interest in specific religious doctrines,” encourages one to find his “own truth” (58), and challenges monarchical authority. Sees *Cross* as “less radical” than *Satz* in that, although “it does not openly question the rights of monarchs and their governments,” it does enforce “a concentration on the steps individuals can take towards their own salvation” (80). In Chapter 3, “The art of devotion” (81–109), views *Lit* as a failed attempt to reconcile Catholicism and Anglicanism and argues that “[t]he difficulty of synthesising diametrically opposed doctrines causes the poem to tread with a delicacy which borders on awkwardness” (86). Sees in the poem an ambivalence to both the Church and the court and concludes that in the poem Donne “has not made up his mind about how far he really wishes to proceed with harmonising divergent beliefs, and in the irreconcilability of the beliefs themselves, which results in such comic contradictions in the poem’s handling of the topic of the intercession of the saints” (98). Discusses *Corona* as Donne’s closest approach to a meditative poem” (106) and sees it as unlike Donne’s other poems. Finds

*Goodf* “not moving in the way *La Corona* is,” in part because “it uses paradoxes to encapsulate theological truth rather than ‘human moments,’” such as one finds in *Cor5*, and in part because the speaker is describing “the likely effects on him of watching something which he is not watching” (108). Sees Calvinistic leanings in *Goodf* but claims that “our view of the speaker’s religious allegiance will vary according to which part of the poem we choose to prioritise in discussion” (109). In Chapter 4, “Sighs and tears: the *Holy Sonnets*” (110–36), analyzes *HSWhat* to challenge the critical approaches of Helen C. White, Helen Gardner, and Louis Martz to the *Holy Sonnets*, in particular, their seeing the sonnets as meditative poems that reflect uncritically Donne’s use of Ignatian meditative techniques. Sees *HSWhat* rather as exploiting “the fluidity and instability of the contemporary religious situation, and in particular the variety of manifestations of Calvinism,” calling it “the most developed example of a mock-meditation to be found among the *Holy Sonnets*” (118). Maintains that Donne’s manipulation of the meditative techniques found in the Ignatian *Spiritual Exercises*, as seen in *HSWhat*, “is observable throughout the *Holy Sonnets*” (119) as is his manipulation of Calvinistic doctrine. Warns against reading the *Holy Sonnets* as “devotional poems of a man whose approach to religion was entirely serious,” noting that Donne “found Catholicism and Protestantism about equally amenable to comic treatment” (134). Suggests that the ways in which Donne exploits religion comes “close to ridiculing it” and reflects “a poetic personality that impinges so strongly on the poems that their religious basis is left looking very much like a platform for self-promotion” (136). In Chapter 5, “The originality of the *Holy Sonnets*” (137–62), argues that the critical approach of Barbara Lewalski and other critics who see the *Holy Sonnets* “as drawing on and developing a specifically Protestant poetic is potentially more misleading than the now discredited claim that they drew uncritically on the Ignatian meditative technique” (137) and that “[d]educing a Protestant world-view from the *Holy Sonnets* means ignoring what their speak-

ers say about Protestant beliefs and their tone of voice when they express those beliefs” (141). Argues that Donne did not invent the holy sonnet but participated in a fairly well-established tradition and comments on several individual poems to show how Donne uses the sonnet “as a platform to rehearse different, often mutually hostile, religious positions.” Finds Donne’s secular love poems “with their introspection, inconsistencies and, most importantly, use of role-play” as the closest analogues to the *Holy Sonnets* (150). Maintains, furthermore, that since “the religious positions adopted in the *Holy Sonnets* are so multifarious, it is obvious that it would be dangerous to make deductions about Donne’s own religious beliefs from them” (159). In Chapter 6, “Tracts for the times” (163–93), discusses how political forces and Donne’s self-advertisement shaped *Biathanatos*, *Pseudo-Martyr*, and *Ignatius* and claims that *Essays* is “the first work of Donne’s from which it is safe to infer an interest in religion as a philosophical and moral system rather than merely a rich source of exploitable literary raw material” (193). In Chapter 7, “Revelations of self” (194–213), points out that, except for *Ham* and *Lam*, all of Donne’s post-ordination poems allude to his own circumstances. Presents revisionist readings of *GHerb*, *Til*, *HSShe*, *HSShow*, and *HSVex*, commenting on how these poems reveal Donne’s mind and conflicts during this period. In Chapter 8, “The art of death” (214–35), offers readings of *Christ*, *Sickness*, and *Father* to show that in these hymns Donne “returned to the practice of using poetry as a means of dramatising the predicament of the persona, and exploited religion for artistic purposes every bit as vigorously as in the verse composed during the period 1608 to 1613” (214). Insists that “[t]he cracks in the assurances he invents in the hymns make them entertainingly contradictory and paradoxical,” thereby linking them to the early *Holy Sonnets* and the love poems (228). Discusses also *Devotions*, noting how in it Donne emphasizes personal striving and prayer, thereby affirming “confidence—not certainty—of salvation” (32). Comments also briefly on *Ham*, calling it “a piece of hack-work” (235). In Chapter 9, “Rec-

ollections of the player-preacher” (236–66), discusses Donne’s sermons, noting that very few of the extant, printed sermons are verbatim transcripts of what Donne actually said in the pulpit but are after-the-fact literary creations. Comments on Donne’s view of the variety of functions and the requirements for the art of good preaching. Insists that in the sermons, as in Donne’s poetry, “there are discrepancies within sermons as well as between them” and that they are “even capable of giving mixed signals in the very act of expressing a single viewpoint” (244–45). Regards the sermons as “less important for their theological agenda than for their creation and sustained utilisation of an extraordinarily forceful style whose main features include a capacity for surprise which guarantees attention, a rich sense of humor and irony, a propensity for vivid, often homely imagery and a tendency to apparent self-exposure on the part of their author.” Concludes that “[t]hey enabled Donne, above all, to give a *performance*” (265). Contains a bibliography (267–79) and an index (280–92).

#### Reviews:

- S. M. McPherson, *L&T* 11 (1997): 426–28.
- Clinton A. Brand in *Albion* 30 (1998): 288–89.
- Matthew Fike in *R&L* 30 (1998): 107–11.
- Dennis Flynn in *JDJ* 17 (1998): 209–15.
- Ceri Sullivan in *N&Q* n.s. 45 (1998): 495–96.
- James S. Baumlin in *RenQ* 52 (1999): 576–77.
- Hugh Wilson in *SCN* 57 (1999): 26–28.
- P. Davidson and A. Biswell in *Heythrop Journal* 41, no. 1 (2000): 119–20.

#### 177. Patterson, Annabel. “Donne in Shadows: Pictures and Politics.” *JDJ* 16: 1–35.

Discusses Donne’s “commitment to images of various kinds, including his own portraits, in terms especially of Caroline history.” Argues that Donne “not only anticipated but, under pressure, vindicated in advance the age of Van Dyck in England” and that the issues Donne and Van Dyck faced “were similar, and reciprocally enlightening.” Discusses how Donne dealt with “the fact of inherited and legalized iconoclasm in England” and shows how the conflict over images, “intimated in some of his early

poems, became outspoken in the pictorial theory of his Caroline sermons.” Believes that an understanding of what caused Donne “finally to deliver a manifesto against iconoclasm will sharpen our sense of the sharp cultural shift that began in 1625 and by 1632 had brought Van Dyck to England” (2). Reviews and interprets known portraits of Donne and discusses several of his early poems, especially *ElPict* and several verse epistles, noting that until he was in his early forties, Donne “appears usually untroubled by the debate over either secular or religious images” and “[h]is frequent recourse to pictorialism seems, rather, the sign of a humanist education in the visual arts.” Points out, however, that *Cross* is “a striking exception to this rule” and shows how this poem “directly pertains to the position on images” that Donne developed in his sermons (14). Comments in detail on the sermon Donne preached at St. Paul’s on 6 May 1627 in which, sounding like “an apologist for the Caroline church as it would develop in the 1630’s,” he offers “his only definitive statement on images and the iconoclastic controversy” (20). Maintains that in his defense of images in this sermon he “not only capitulated to what he saw as the new order, but inadvertently authorized its next stage: fully-fledged Laudian formalism in league with monarchical absolutism” (26).

**178. Perry, Curtis.** “Panegyric and the poet-king,” in *The Making of Jacobean Culture: James I and the renegotiation of Elizabethan literary practice*, 15–49. Cambridge: Cambridge University Press.

Argues that during the reign of James I the “problem of royal address influences epideictic style even in occasional verse not directed to the king” and that the “[s]ophisticated, courtly verse addressed to a variety of early Jacobean subjects” by Donne and others shows “their mastery of court fashion by reflecting the epideictic maneuvers developed to praise the king.” Emphasizes that Donne “obsessively interrogates the coupling of subservience and authority in the person of the poet” (9). Discusses *BedfRef* to show how in the poem “the exaggerated—even uselessness—of the poet, as

well as the God-like self-sufficiency attributed to the addressee, are the hallmarks of a panegyric gesture” that is modelled on the king’s “style of authority”—with the Countess being simply “an alternative” to the king (44). Discusses how *SunRis*, on the other hand, “miniaturizes the complementary strategy” (46) that Donne uses in *BedfRef* and expresses his “deep-seated ambivalence about the Jacobean court.” Claims that Donne’s “most explicit theoretical account of the exchangeability of topoi of praise” occurs in *Satl* (47). Contrasts Donne and Jonson in their responses to “the problematics of early Jacobean courtly panegyric,” noting how Donne theorizes problems that “remain more submerged” in Jonson’s poetry and calls attention to “the subtle usurpations and transgressions available within—and by means of—the Jacobean panegyrist’s disempowered stance.” Concludes, therefore, that Donne’s poems “reflect more fully the limits of James’s authorial power” (48).

**179. Phillips, Rodney, Susan Benesch, Kenneth Benson, and Barbara Bergeron,** with essays by **Dana Gioia.** “John Donne,” in *The Hand of the Poet: Poems and Papers in Manuscript: The New York Public Library Henry W. and Albert A. Berg Collection of English and American Literature*, 20–22. New York: Rizzoli.

Presents a brief biographical sketch of Donne. Calls the Westmoreland Manuscript “[p]erhaps the single most important manuscript source for Donne’s poetry” (21) and reproduces a photocopy of two pages containing four of the *Holy Sonnets*. Notes that the manuscript is the sole manuscript source for three of the *Holy Sonnets*. Reproduces also a photocopy of two pages from Sir William Dugdale’s *History of St. Pauls Cathedral in London* (1658) that contains a long-lost drawing of Donne wrapped in his burial shroud that may have provided the basis for Nicholas Stone’s effigy of Donne in St. Paul’s Cathedral.

**180. Prescott, Anne Lake.** “Donne’s Rabelais.” *JDJ* 16: 37–57.

Discusses “what, aside from fashion and curiosity, might have drawn Donne to Rabelais” (37). Maintains that Donne definitely read the controversial Frenchman as did many Englishmen of his time but that his “particular appropriation” of him is different from “his culture’s collective interest in or horror at Rabelais.” Says that “[w]hat seems to have fascinated him was, on the one hand, how in *Gargantua et Pantagruel* words relate to things or—just as intriguing—to no-things, and, on the other, how one figure famous for words but also for sexual dysfunction,” namely Panurge, “relates to dangerous words and even to words that one might trace back through the generations to the Word itself” (38). Points out that both Donne and Rabelais shared an interest in “voyages and new-found lands” (43); that Donne perhaps had in mind Rabelais’s Panurge when he composed *Sat1* and *Sat4*; that he was aware of Rabelais’s list of nonbooks in the fantasy library of the Abbey of St. Victor in Paris when he wrote *Catalogus Librorum Aulicorum*; and that, like Rabelais, he was “drawn to nullity as such, to airy nothings that have names, if no local habitations, and live only in language” (50). Stresses that, for Donne, Rabelais was not a “wine-swilling bon vivant” nor an irreligious scoffer” nor “the evangelical promoter of Pantagruelism”—and “only minimally the scatological and obscene writer who still shocks the squeamish”—but rather was a writer “who thought deeply about words, about what they can do: make up something, make up nothing—lots and lots of nothing—deceive, betray, perhaps substitute for love and life, and even (some hope) trace themselves back to an oracle in a bottle that encourages us to take the plunge and that has, famously, a word of advice often welcome, if not always literally, even to the most arid of academics: ‘Drink!’” (53).

**181. Quilligan, Maureen.** “Completing the Conversation.” *ShS* 25: 42–49.

Proposes to “deghettoize” early modern women and “to place them in that local historical context where they, like their male counterparts, are most specifically revealed” (42). Jux-

taposes Donne and Mary Wroth to show how “[t]heir sexual ideologies were forged through the impact of patriarchal structures on each” and how “their responses to the voyages to the New World are formulated through gender” (43). Points out that both “transgressed against the social rules prescribing conduct in the selection of appropriate mates” (44). Suggests that they may have known each other’s work and notes that both were personally interested in the colonization of the New World. Contrasts, as an example of the differences between female and male subjectivity, Wroth’s *Pamphilia to Amphilanthus* (Sonnet 22) and Donne’s *ElBed*, noting how Wroth identifies with the West Indians that appear in her poem, whereas Donne sees himself as the “masculine owner of the New World, claiming an absolute sovereignty of the male self-owning subject over the feminized new world” (45). Contrasts also Wroth’s use of the compass in *The Countess of Montgomeryes Urania* and Donne’s compass conceit in *ValMourn* to illustrate “the sexual difference that marks their generational experience” (47).

**182. Rainbolt, Martha.** “Their Ancient Claim: Sappho and Seventeenth- and Eighteenth-Century British Women’s Poetry.” *SCen* 12: 111–34.

Points out that, “[i]n contrast with the male poets of the period who usually emphasize the Sappho and Phaon legend or Sappho’s erotic relationships,” the women poets of the seventeenth and eighteenth centuries ignore, for the most part, “the flamboyant legends surrounding the name of Sappho” and “concentrate on her stature as the first and greatest Greek lyric poet” (111). Locates Donne’s *Sappho* in its historical and literary context. Observes how Donne, “assuming the Sappho persona, refers to the Phaon legend but emphasizes her love for the woman and the inferior quality of heterosexual love.” Notes that Donne, “unlike most of the other male poets, emphasizes the beauty and power of lesbian love” and that “his subject is precisely that erotic relationship, not Sappho’s lyric poetic genius.” Says that Donne, like Lyly, Pope, and Addison, focuses on Sap-

pho's "erotic passion and her sexual intensity." Points out that, in spite of "incomplete, or even, in the case of the Phaon legend, totally spurious, connection to Sappho's texts, these associations with a licentious or promiscuous lifestyle were transferred to the Renaissance and Augustan women poets when they were given the Sappho label" (116) but notes that, nevertheless, Sappho "represents [for them] their 'ancient claime,' their right to writing" (128).

- 183. Robbins, Robin.** "The Date of John Donne's 'A Valediction: Of My Name in the Window': A Response." *N&Q* n.s. 44: 81–83.

Reply to Tony Kline above. Argues that the most likely date for Donne's having engraved the window of York House is between February and March 1599 and that likely *ValMourn* was written between 23 August and 26 September 1599. Comments also on the possible pun on Anne More's surname in l. 9 and l. 40.

- 184. Roberts, Gareth.** "Women and Magic in English Renaissance Love Poetry," in *Representing Women in Renaissance England*, ed. Claude J. Summers and Ted-Larry Pebworth, 59–75. Columbia and London: University of Missouri Press.

Discusses *Witch* as "a complex and revealing depiction of a struggle for dominance between male and female amatory magic." Points out that "[s]ince female witches were often accused of attempting to harm or destroy through image magic," *Witch* "might be thought of as female art, as the first stanza implicitly assumes," but notes that "magical operation by 'images' was also a practice of high magic." Maintains, therefore, that "the struggle between the poet and the witch mistress in Donne's poem is initially enacted through the conceit of a kind of magic practiced by both female witches and male magicians" (69). Comments also on the magical power of women's eyes as manifested in the poem.

- 185. Roth-Schwartz, Emma.** "Colon and Semi-Colon in Donne's Prose Letters: Practice and Principle."

*EMLS* May; 3(1): 37 paragraphs.

Maintains that "the punctuation of selected holograph prose letters reveals ... that we can derive editorial choices for both prose and poetry from the punctuation principles evident in Donne's practice in the prose letters." Holds, furthermore, that "[u]nderstanding of Donne's punctuation style may help us edit scribal copies of his poems and can certainly help us understand those works which survive in his hand." Studies the punctuation in 11 letters and finds that certain of Donne's "purely conventional punctuation practices are very consistent, even by our standards." Specifically comments on how the letters reveal "a principled use of colon and semicolon, unaltered by the peculiar demands of metrical punctuation in verse." Observes that Donne "uses colons to emphasize the importance of what follows, and semicolons to co-ordinate lists and to build to a climax." Illustrates the importance of punctuation in interpretation by commenting on several alternatives for punctuating the last stanza of *Noct*.

- 186. Ruf, Frederick J.** "Intoxicated with Intimacy": The Lyric Voice of John Donne's *Holy Sonnets*, in *Entangled Voices: Genre and the Religious Construction of the Self*, [36]–49. New York: Oxford University Press.

Slightly revised version of "Lyric Autobiography: John Donne's *Holy Sonnets*" that appeared in *HTR* 86 (1993): 293–307. See *Roberts* 3.

- 187. Schoenfeldt, Michael.** "The Gender of Religious Devotion: Amelia Lanyer and John Donne," in *Religion and Culture in Renaissance England*, ed. Claire McEachern and Debora Shuger, 209–33. Cambridge: Cambridge University Press.

Examines the way Donne and Lanyer "use the language of religious devotion to demarcate the border territory dividing the inwardness that devotion demands from the conduct that Renaissance Christianity enjoins." Claims that, "[i]n pursuing analogies between human and divine love with a zest unmatched by most

previous and subsequent writers, Lanyer and Donne convert the discourses of religious devotion into narratives of gendered subjectivity" (209). Maintains that both poets "force Christianity to reveal the tense relationship it shares with the social structures it ostensibly underpins" and observes that, "[w]here Lanyer eroticizes the relations between female followers and a Christ whose feminine qualities she accents, Donne interrogates the erotic unconventionality of the gender-specific positions conventional devotion demands men assume" (211). Discusses in particular the *Holy Sonnets* and the hymns. Argues that "[f]rom different gendered subject positions," both Donne and Lanyer "show how the devotional subject is drawn to articulate desires which transgress the precepts of the society it inhabits" but that whereas Lanyer "attempts to liberate heterosexual desires from masculinist oppression by turning them to God, Donne heightens the violence that invades heterosexual eroticism in a patriarchal culture as a measure of the absolute submission God demands of him" (228). Concludes that, taken together, Donne and Lanyer "reveal some of the most profound truths, and some of the deepest contradictions, implicit in the collusion between religious injunction and social organization that constitutes the western tradition" (229).

- 188. Schwarz, Daniel R.** "Cézanne and Eliot: The Classical Temper and Unity in Eliot's *Gerontion*," in *Reconfiguring Modernism: Explorations in the Relationship between Modern Art and Modern Literature*, 99–131. New York: St. Martin's Press.

Sees the *Anniversaries* as Donne's "dramatizing the process of discovering spiritual certainties amid excruciating and agonizing doubts that his *Zeitgeist* presented to him," a work primarily "concerned with understanding the meaning of death rather than presenting an outpouring of private grief" (117). Discusses how *SecAn* "builds upon the insights" in *FirAn*, specifically "the speaker's discovery of the ineffectuality of reason and empirical method, and the lack of correspondence between heaven and earth."

Shows how in *SecAn* the speaker "engages in an intense dialogue with his soul in which he prepares himself for the spiritual epiphany of the later sections" (118). Believes that the *Anniversaries* are "the dramatization of a man who, by coming to understand the implications of the death of a young girl, discovers an inclusive system of spiritual values." Discusses how T. S. Eliot draws upon the *SecAn* in *Gerontion*. Observes that whereas the speaker in the *Anniversaries* "moves from despair to faith and finally to a point where he imagines himself having a vision of God, in *Gerontion* the speaker cannot reconcile himself to death because he cannot meditate effectively" (120). Maintains that the *SecAn* is "a model of successful meditation against which Eliot is intentionally juxtaposing *Gerontion*'s ineffectual attempts at meditation" (121).

- 189. Sherwood, Terry.** "Ego Videbo': Donne and the Vocational Self." *JDJ* 16: 59–113.

Examines Donne's sense of the self by examining "the role of the feminine in Donne's thought, by looking at the prose letters that express 'intimacy yearning for community,' and finally by exploring 'the Pauline conception of vocation' that he embraced in his later years. Maintains that "[t]he concept of the Jobian self 'redintegrates' to use one of Donne's own terms—the broken fragments of his earlier experience" (66). Discusses how through his identification with St. Paul "[t]he transmogrification of Donne's suffering, the source of his lifelong pain, becomes the avenue of his joy" and how "in his personal accommodation of the Pauline truth lies the essence of his mature work and the gist of his conception of vocation." Maintains that "[a]t the center is conformity with Christ that subsumes the androgyny, dominant psychological imprints and desire for participation in community that color his thought throughout his previous works" (95). Explains how "the hydroptique Donne satisfied his amorousness, ambition and covetness in the priestly vocation" (97).



**190. Spiller, Michael R. G.** *The Sonnet Sequence: A Study of Its Strategies*. (Studies in Literary Themes and Genres, ed. Ronald Gottesman.) New York: Twayne: London: Prentice-Hall International. xv, 171p.

Discusses the artistic strategies of *Corona* as a sonnet sequence, showing how its “repetitive element ... reinforces the kind of lexical doubling” that Donne favors in his mature poetry and how “the movement from sonnet to sonnet on the same line is mirrored inside each sonnet by the movement from phrase to phrase on the same (or the antonymic) word.” Comments on how the “extravagant artifice” of *Corona* “is integrated into the persona of the speaker, whose obsessive repetitions and replays of words are part of his or her attempt to order the world and the text and art at the same time” (39). Discusses also the *Holy Sonnets* as an informal sonnet sequence, pointing out how textual evidence allows a critic “to argue for his or her own sequencing, or for none” (108). States reasons for thinking of the poems as a sequence, although clearly not a formal, ordered meditative sequence, and believes that Donne perhaps intentionally left the *Holy Sonnets* in their “present indeterminate form” to reinforce the fear and uncertainty that he expresses about his spiritual destiny in these poems.

**191. Stanwood, P. G.** “Recovering Donne’s Sermons.” *JDJ* 16: 229–33.

Review of *John Donne’s 1622 Gunpowder Plot Sermon: A Parallel-Text Edition*, ed. Jeanne Shami (1997).

**192. Starks, Lisa S.** “‘Batter My [Flaming] Heart’: Male Masochism in the Religious Lyrics of Donne and Crashaw.” *Enculturation* 1, No. 2: n.p.

Explores psychoanalytically male masochism in the poetry of Donne and Crashaw. Argues that Donne’s masochism “checks itself by transforming into a sadistic mode of aggression (i.e., aggression turned inward to the self), which then enables the poet to resituate himself in the Oedipal framework of Christianity” but that, “conversely, Crashaw’s masochism trans-

gresses these limits, exposing the ‘perversity’ underlying dominant modes of human desire and Christian mysticism itself.” Maintains that Donne’s religious poetry “spans both non-erotic and erotic forms of masochism—morbid obsession with death, homoerotic masochistic desire, and rape fantasy” and claims that “these obsessions revolve around the masochism that structures Christianity, in which death takes the primary role.” Points out how Donne’s “ambivalent desire for and preoccupation with death is deeply implicated in his relationship with the dying Christ.” Concludes that Donne “never lets masochism get the ‘best’ (or worst) of him” because he “counts on God to help him ultimately conquer it by giving in and submitting himself to the Father.”

**193. Stewart, Stanley.** “Donne Among the Feminists,” in *“Renaissance” Talk: Ordinary Language and the Mystique of Critical Problems*, 153–98. Pittsburgh, PA: Duquesne University Press.

An earlier version appears as “Donne’s Recreative Misogyny: The Critic as Spoilsport,” in *Soundings of Things Done: Essays in Early Modern Literature in Honor of S. K. Heninger, Jr.*, ed. Peter E. Medine and Joseph Wittreich (Newark: University of Delaware Press; London: Associated University Presses, 1997), 234–50. See entry below.

**194. ----.** “Donne’s Recreative Misogyny: The Critic as Spoilsport,” in *Soundings of Things Done: Essays in Early Modern Literature in Honor of S. K. Heninger, Jr.*, ed. Peter E. Medine and Joseph Wittreich, 234–50. Newark: University of Delaware Press; London: Associated University Presses.

Revised, expanded version appears as Stewart’s “Donne Among the Feminists: Ethics and Judgment in Criticism,” in *“Renaissance” Talk: Ordinary Language and the Mystique of Critical Problems* (Pittsburgh, PA: Duquesne University Press, 1997), pp. 153–98.

Challenges critics, especially “radical feminists” and “cultural materialists,” who disparage Donne as a misogynist and maintains that

when reading Donne's "irreverent poems," especially the *Elegies*, they take seriously what Donne intended as fun. Argues that, in fact, "some of Donne's best poems succeed, not in spite of, but *because* of their rakish, insouciant, male-to-the-marrow speakers" (236). Using Wittgenstein's "critiques of philosophical investigation," argues that "the evidence for Donne's poetry being 'misandrist' is at least as great as that for its being misogynist" (15). Discusses, in particular, *ElAnag* to show how this often attacked elegy is not simply "a diatribe against women" (242), as some critics hold, but is also aimed facetiously at men, thereby showing how the "charge of misogyny" is "overstated and, so, erroneous." Maintains that "[b]efore we can rush to judgment about the dramatic and ethical characteristics of such poems, we need to know more about how such witty expressions were construed in Donne's time" (249).

- 195. Swaim, Kathleen M.** "Matching the 'Matchless Orinda' to Her Times," in *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era, III*, ed. Kevin L. Cope and Laura Morrow, 77–108. New York: AMS.

Comments on Katherine Philips's borrowing of Donne's compass conceit in her "Friendship in Emblem, or the Seale, to my dearest Lucasia." Maintains, however, that in the poem she is not simply "reinscribing a male text, but embracing a female poetic that reaches beyond male discourse to an alternative French female literary tradition" (93). Observes that whereas Donne "fuses disparate together with striking originality" in *ValMourn*, Philips "breaks down, or de-fuses, the constituent parts of a borrowed conceit" in her poem and, "[w]orking within quite different literary conventions and epistemological assumptions, Philips at once reconstitutes a metaphysical conceit and de-intensifies its metaphysics into safe, stable assertion" (97).

- 196. Sussman, Henry.** "The Knowledge of Modernity: Tragedy and Empiricism," in *The Aesthetic Con-*

*tract: Statutes of Art and Intellectual Work in Modernity*, 71–100. Stanford: Stanford University Press.

Discusses *Canon* as a poem that "places eroticism and aesthetics in diplomatic, legal, and commercial contexts with specific nuances within an emerging modern age with an ideology of heightened personal experience" (81). Claims that eroticism is "the ultimate proving ground of the de-institutionalized self" and that Donne's erotic poetry "celebrates the founding of a subjectivity defined by its sexual behavior and language" and, at the same time, is "unique in pursuing the diplomatic, legalistic, and commercial implications of the erotic." Maintains that Donne's poetry "spans the only two possible sources for ideas, according to Locke, sensation and reflection," and "coordinates intense sensual descriptions of eroticism with metaphorical elaborations of this behavior in terms of the prevalent cultural terms into which it can be translated: law, theology, politics, and even medicine" (82).

- 197. Szili, József.** "A Legitimation of Disinterpretive Communities." *HJEAS* 3, no. 1: 107–15.

Discusses the concept of "disinterpretation," i.e., "a textually legitimate multiplication of interpretation" (108). To support his argument, disagrees with Cleanth Brooks's interpretation of *Canon* in *The Well-Wrought Urn* (1947).

- 198. Thomas, Max W.** "Urban Semiosis in Early Modern London." *Genre* 30: 11–28.

Discusses *ValName* as an example of a poetic text that "thematizes the liminality of inscription." Points out how the poem "simultaneously describes a text in a liminal sense (the window itself)" and also "describes the interstitial exchange between text and reader that drives the operations of inscription" (23).

- 199. Webber, Christopher L., ed.** *The Light of Glory: Readings from John Donne for Lent and Easter Week*. Harrisburg, PA: Morehouse. xi, 111p.

Contains a brief introduction to Donne's life

and explains the devotional purpose and arrangement of the selections that follow ([vii]–xi). Thereafter presents modernized selections from Donne's sermons for each weekday of Lent and Easter Week and a poem (selections from *Holy Sonnets*, *Cross*, *Father*) and a prayer (from *Devotions*) for each Sunday of Lent and for Easter Sunday (1–106). Concludes with a list of sources for the readings (107–09) and suggestions for further reading (111). No notes or comments on individual selections.

Reviews:

- Michael A. Brothers in *Princeton Seminary Bulletin* n.s. 20, no. 1 (1999): 113–15.

**200. Wollman, Richard B.** "Donne's Obscurity: Memory and Manuscript Culture." *JDJ* 16: 115–35.

Argues that Donne's conceits are intentionally obscure and examines Donne's Thomistic concept of memory in shaping them. Explains how Donne sees memory working "in distinct ways" to guarantee the survival of his poems "not in books or on paper but in the reader who encounters the poet's conceits and then lodges them in his or her own memory" (119). Discusses how Donne regards the metaphysical conceit as "a mnemonic device that imprints itself (unforgettably) as an image in the memory of the reader" (220) and illustrates this concept by discussing *Relic*. Believes that Donne "shuns print not to remain in obscurity but to make that obscurity functional and just" since he believes that "to mistake the physical poem for its meaning is to make it a relic and to misdevote, rather than turn body into soul and perfect the poet's resurrection through memory." Concludes that "[t]he metaphysical conceit as mnemonic device is Donne's answer (in advance) to Hobbes's view of the memory as nothing more than 'decaying sense'" and that memory is "where he locates the primary office of the poet," that place "between the understanding and will where Donne entrusts his poetry, where the perplexed understanding is rectified by the ennobled memory, and where the manuscript poet placed his own hope for salvation" (129).

**201. Woods, Susanne.** "Imitation and Authority in Donne's 'Anatomy' and Lanyer's 'Salve Deus,' in

*Soundings of Things Done: Essays in Early Modern Literature in Honor of S. K. Heninger, Jr.*, ed. Peter E. Medine and Joseph Wittreich, 137–51. Newark: University of Delaware Press; London: Associated University Presses.

While recognizing differences in genre, verse form, narrative structure and tone between *FirAn* and Lanyer's *Salve Deus Rex Judaeorum*, compares the two works to show "how a woman and a man, publishing roughly the same year and with similar social goals, portray the world and claim authority for their portrayals" (138). Discusses how Donne in *FirAn* "imitates the idea of the Christian soul, and, in the process, dominates his ostensible authorizing subject and becomes himself the authority for his vision of the world." Points out that Donne "becomes the voice of God" and that Elizabeth Drury "has no independent existence outside the voice of the author." Maintains, therefore, that the male poet "engenders his subject and disengenders her as part of the process of asserting his own authority." Observes that "[w]hile the godly authority that Donne ultimately claims for himself tends to distance him from his subject, to make him a transcendent divinity in relation to his poem, Lanyer's approach to authority [in *Salve Deus*] merges her voice and presence with the creation of the poem (up to a point), making her much more of an eminent creative force within the territory of her creation" (144).

**202. Woudhuysen, H. R.** "John Donne undone." *TLS* 6 June: 37.

Points out that Donne's favorite motto for books from his library was "Per Rachel ho servito, & non per Lea," which he adapted from Petrarch's *Canzoniere*, which itself comes from Genesis 29:25. Notes that usually Rachel represents the contemplative life and Leah the active and suggests that Donne was witnessing in his books "his belief that the active life had been forced on to him" but that he "would rather have preferred one of learning and private piety." Observes that "[o]f the 250 books which survive from Donne's library, many can be connected with the writing of *Pseudo-Martyr* (1610)" and points out that "the evidence of the dates of publication suggests that Donne bought few books after his ordination in 1615." Comments on the dispersal of Donne's library after his death. Notes, in par-

ticular, two books from Donne's library that are bound together, Henry Creccelius' *Collectanea ex Historiis de Origine et Fundatione omnium fere Monasticorum Ordinum in Specie* (with Donne's signature and motto) and David Paré's *Irenicun: sive de unione et synodo evangelicorum concilianda*, both published in 1614 and on sale at Bloomsbury Books Auctions for an estimated price of 5000–7000 pounds.

- 203. Zambrano, Pablo.** "On John Donne's Subtle Subversion of Ovid's *Amores* I, xiii." *Exemplaria* (Huelva, Spain) 1: 211–12.

Discusses how the originality of *SunRis* "comes from a totally subversive but subtle process of variation" on Ovid's *Amores*, I, xiii, "which prepares the reader for the surprising final conceit" (211). Shows how Donne re-interprets Ovid's text "in such a way that, in terms of Renaissance

cosmovision, man's self-trust is highlighted and pushed to the fore" (212).

- 204. Zhang, Xuchun.** [Irony and Ironic Tension: A Further Comparative Study of the Styles of Donne and Li Shangyin.] *Journal of Sichuan International Studies University* no. 1: 19–25.

In Chinese. Defines and comments on ironic tension in the poetry of Donne and Li Shangyin. Maintains that irony arises primarily from understatement, overstatement, or paradox. Reads Li's poems as examples of irony resulting from understatement and reads Donne's *Relic* and *HSDeath* as examples of irony arising from overstatement. Sees the irony in *Canon* as arising from Donne's use of paradox. States that both Li Shangyin and Donne express the notion that the feeling of love contains both love and hate.

## 1998

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

Documents alchemical symbolism with an emphasis on “literary and intellectual references to alchemy in the Western tradition, written in or translated into English.” Focuses primarily on sixteenth- and seventeenth-century works. Includes in each entry “a definition of the symbol, giving the literal (physical) and figurative (spiritual) meanings, an example of the symbol used in alchemical writing, and a quotation from a literary source” (preface). Reproduces fifty visual images. Includes references to Donne under the following terms: “ablution” (*Sermons*); “alembic” (*Noct* ll. 21–22); “balm” (*BedfReas* ll. 21–24); “cement” (*Ecst* ll. 5–6); “chaos” (*Noct* ll. 24–27); “chemic” (*Cross* ll. 27–28); “chemical wedding” (*Ecst* ll. 18–72); “conversion” (*Sermons* 4:110); “divorce” (*Ecst* ll. 29–46); “dropsy” (*Noct* ll. 6–24); “dung” (*BedfHon* ll. 1–12); “grave” (*Mark* ll. 23–24, *Noct* ll. 21–22); “peace and strife” (*FirAn* ll. 321–22); “pot” (*LovAlch* l. 8); “receiver” (*FirAn* ll. 415–18); “red earth” (*Lit* ll. 1–9); “red elixir” (*Mark* ll. 26–28); “still” (*Cross* ll. 25–30); “tincture” (*Res* ll. 13–16); “vitrification” (*BedfCab* ll. 11–14); and “womb” (*ElComp* l. 36).

**206. Amir, Javed.** “Ghalib and Donne as Love Poets,” in *Writing Across Boundaries*, 121–30. Lahore, Pakistan: Sang-e-Meel Publications.

Reprint of an essay that first appeared in *Pakistan Review*, 17, no.1 (1969): 54–58 (See Roberts 2).

**207. Austen, Gillian.** “‘Drawing the Counterfeit’: Some Representations of the Visual Arts in English Renaissance Literature.” *Imaginaires* (Rheims) 3: 25–41.

Surveying the representation of the visual arts in English Renaissance literature, comments briefly on Donne’s presentation of his portrait in *ElPict*. Assumes the poem is addressed to Anne More and says that Donne “offers the portrait, with

its capacity to memorialise his appearance, as a means for Anne of justifying her love for him” (38) if he should return from military service physically changed.

**208. Ballaster, Ros.** “Restoring the Renaissance: Margaret Cavendish and Katherine Philips,” in *Renaissance Configurations: Voices/Bodies/Spaces, 1580–1690*, ed. Gordon McMullan, 234–56. Houndmills, Basingstoke, Hampshire and London: Macmillan; New York: St. Martin’s Press.

Comments on Katherine Philips’s reworking of Donne’s love poetry. Notes that in her “Friendship in Emblem” (poem 29) Philips presents a “subversive transcription” of Donne’s compass conceit in *ValMourn* by representing “same-sex friendship and heterosexual marriage as competing and incompatible modes of coupledness” (244). Points out also how Philips in “A Friend” (poem 64) “uncannily repeats Donne’s erotic depiction of Sappho’s desire for Philaenis” from *Sappho* (ll. 45–48).

**209. Baumlin, James.** “James Baumlin Responds.” *CE* 60: 455–58.

Reply to George Bellis’s response (below) to Baumlin’s “Donne’s ‘The Token’: A Lesson in the Fashion(ing) of Canon” (*CE* 59 [1997]: 257–76). Maintains that in his original essay he had “already presented a ‘double reading’ of Donne’s poem, the first reading proceeding from an attitude of skepticism, the second from an attitude of faith” (455). Defends his deconstructive reading of *Token* by discussing the rhetorical and theological contexts that shape the poem. Argues that Donne “refuses to persuade or compel readers, refuses to reduce truth to a single answer or attitude,” but rather, “true to the humanist *argumentum ad utramque partem*, he presents each side, and awaits his reader’s response.” Accepts, therefore, Bellis’s interpretation of the poem “to the extent that it presents a ‘faithful’ reading” but does not accept his reading “as a refutation of alternative, skeptical readings—since these, too, are sanctioned by Donne’s rhetoric” (458).

**210. Beal, Peter.** “It shall not therefore kill itself; that is, not bury itself”: Donne’s *Biathanatos* and its text,” in *In Praise of Scribes: Manuscripts and their Makers in Seventeenth-Century England*, 31–57. (The Lyell Lectures, Oxford 1995–1996.) Oxford: Clarendon Press.

Discusses the reasons for Donne’s reluctance to have *Biathanatos* published. Points out, however, that he did send manuscript copies of the work to Sir Edward Herbert and later to Sir Robert Ker, thereby entrusting the preservation of his treatise to their care. Examines in detail the Herbert Manuscript since it is “the first copy known to have been made—and actually survives” (35). Surveys briefly the text of *Biathanatos* and what modern editors have assumed about it. Announces the discovery of a new manuscript of *Biathanatos* found in Canterbury Cathedral and describes it in detail, noting that the manuscript “shows no signs of having been produced under Donne’s supervision, or, for that matter, of having any direct connection with the author himself” (40). Argues, however, that *Canterbury* supports the conclusion that the summary-sidenotes in *Biathanatos* are authentic and that “the overall arrangement, division, presentation, and layout of *Biathanatos*, as we now have it in both the *Quarto* and *Canterbury*, represent not a later editorial construct, but, on the contrary, an elaborate, rather cumbersome, highly *academic*, and also somewhat archaic mode of presentation, which Donne himself adopted, in this his first major prose discourse” (52). Concludes, therefore, that John Donne, Jr., “was doing precisely what he claimed he was doing” when he published his father’s treatise in the 1640s: “first, making available to the public a work which had been seen hitherto only by a few close friends of his father many years before; second, publishing a text composed entirely and solely by his father... with no substantive additions by anyone else; third, establishing it irrefutably as a work by his father so that no one else could plagiarize it; fourth, offering the complete text of a work which had generally (though maybe not exclusively) been seen in ‘imperfect’ form (imperfect even in the manuscript given to Herbert); and fifth—and

perhaps ironically (this being his excuse for publishing given to Cavendish)—he was trying to ‘defende it from the mistakes of careless transcribers’” (52–53). Speculates that *Canterbury* may have been commissioned and owned by the Countess of Bedford. Prints 11 plates.

**211. Bell, Ilona.** *Elizabethan Women and the Poetry of Courtship*. Cambridge: Cambridge University Press. xiv, 262p.

Discusses “the tendency of Elizabethan love poems not only to represent an amorous thought, but [also] to conduct the courtship itself” and “examines the ways in which the tropes and rhetoric of love poetry were used to court Elizabethan women (not only at court and in the great houses, but in society at large) and how the women responded to being wooed, in prose, poetry, and speech.” Also “investigates a range of texts addressed to, written by, read, heard or transformed by Elizabethan women” and “charts the beginnings of an early modern female lyric tradition” (jacket). Although there are no extended discussions of Donne, he is mentioned, and examples from his poetry are cited throughout. Comments briefly on revisionist criticism of Donne, his courtship and marriage to Anne More, his patrons, and his puns.

**212. Bellis, George.** A Comment on “Donne’s ‘The Token.’” *CE* 60: 451–55.

Response to James Baumlin’s “Donne’s ‘The Token’: A Lesson in the Fashion(ing) of Canon” (*CE* 59 [1997]:257–76). Agrees with Baumlin that *Token* consists of “a Petrarchan quatrain nailed on top of a Shakespearian sonnet” (451) but questions Baumlin’s interpretation of the poem in which he claims that the “Donne-like sonnet deconstructs the Petrarchan quatrain” and that “[t]he second part of the poem doubles back on the first part, turns on it, and denies the assurance of fidelity which the first part asserts of the token” (452). Maintains that such a view “causes a useless spinning of wheels” and is “the dead-end of skepticism.” Argues that,

in *Token*, “the sonnet contrasts with but does not contradict the quatrain, and may actually confirm it” (454) and reads the poem as the triumph of faithful love. For a reply, see Baumlin above.

**213. Bernstein, Jeremy.** “Dr. Donne and Sir Edmund Gosse.” *NewC* 16, no. 7: 16–24.

Discusses Donne’s attitude toward the New Philosophy, in particular his knowledge of Kepler’s works on astronomy, and surveys what is known about Donne’s reported visit to Kepler in Linz while accompanying Doncaster on his continental mission. Points out that this interest led him to Gosse’s *The Life and Letters of John Donne*. Comments on Gosse’s life and works, especially his part in the twentieth-century rediscovery of Donne’s poetry.

**214. Beryozkina-Lipina, Victoria.** “Shakespeare and the Advent of Modern Prose,” in *Russian Essays on Shakespeare and His Contemporaries*, ed. Alexandr Parfenov and Joseph G. Price, 113–32. (International Studies in Shakespeare and His Contemporaries, gen. ed. Jay L. Halio.) Newark: University of Delaware Press; London: Associated University Presses.

Evaluates the importance of Shakespeare’s prose and its “dominating influence on English prose” in the seventeenth century. Maintains that “[i]n the history of English literature it is very difficult to find any other century when the dialogue with Shakespeare was more confessional and openhearted than it was in the essayistic meditations of his young contemporaries,” citing as examples Donne’s sermons and particularly the *Devotions*. Sees Donne as a “Hamlet investigating the same tragedy of the experiencing mind” (116). Says that Donne’s aim in prose is “to reevaluate speech canons, to seize by a word everything that is real—feelings and thoughts—penetrating into the real, not fictive (as in a ‘romance’) life, reproducing directly the sensations of the living mind” (123). Argues that “[o]ne finds unmistakable proof of the fact that very early in the seventeenth cen-

tury Shakespeare was accepted so completely by the English prose writers,” including Donne, “as to become part and parcel of their imaginative process and their aesthetic orientation in prose” and notes how “[t]hey use his words and images in ways that were already predominately theirs” (124).

**215. Bevan, Jonquil.** “Donne’s Debt to Petrarch in his Sonnet 17.” *N&Q* n.s. 45: 34.

Points out that l. 4 of *HSShe* is a direct translation of l. 13 of Petrarch’s Sonnet 75 in *Rime in Morte di Laura*. Notes that this fact refutes “the stale repetition of the suggestion that Donne’s poetry is written in reaction to the Petrarchanism of the Elizabethans.”

**216. Bland, Mark.** “Jonson, *Biathanatos*, and the Interpretation of Manuscript Evidence.” *SB* 51: 154–82.

Points out that Donne and Jonson, though often placed in antithesis, were “linked not only through their own testimony, their patrons, the book-trade and scribal copying, but also through mutual friends” and maintains, therefore, that it is “not surprising that at some point they worked together on a manuscript.” Argues that the Bodleian Manuscript of *Biathanatos*, which Donne sent to Edward Herbert and referred to as *Herbert*, was “prepared initially by Jonson” (156) and that Donne later added his marginal notes and corrections. Discusses how the handwriting of the manuscript, the paper used, the watermarks on the paper, and the unusual manner in which the paper was folded and cropped led to the unavoidable conclusion that Jonson “was responsible for preparing and copying the *Herbert* manuscript of *Biathanatos*.” Maintains that “paper, biography, and correspondence coincide” also to suggest that the “most plausible” date of the manuscript is 1609 (177). Sees Jonson, therefore, as “a collaborative participant in the creation of the text” (178) and suggests reasons for Jonson’s interest in the project.

**217. Boyle, Frank.** “Old Poetry and New Science: Swift, Cowley, and Modernity,” in *1650–1850 Ideas, Aesthetics, and Inquiries in the Early Modern Era*, ed. Kevin L. Cope, Vol. 4, 247–68. New York: AMS Press.

Briefly examines Donne’s view of the New Philosophy as expressed in *FirAn*. Maintains that in the poem Donne argues that “divine contemplation is the only sane response to the examination of a dying, disintegrating world.” Claims that modern critics forgive Donne, considering the times in which he wrote, for “failing to see that the disintegrating intellectual, political, and social hierarchies of his ‘spent’ world were also components—material knowledge, representative government, and individual rights—of an emerging, new world” (248). Notes that while modern critics praise Donne for “being ahead of his time because he identified some profound implications of the new learning, Swift is censured for stubbornly ignoring and denying the evidence that a salutary new order had emerged or was emerging” (249). Points out that in Donne’s time “the modern discoveries, geographic, astronomic, or philosophic” still served “to illustrate the condition of fallen humans in a fallen world,” thereby making “religion and poetry the only lasting human interests.” Maintains that “[i]t is not that Donne, panicked by the chaos of the collapse of the old order, retreats into a mystical piety” but rather that he “poetically reads the modern innovations as the most recent evidence that humans are profoundly ignorant” (250). Compares and contrasts Donne’s views with those of Swift and Cowley.

**218. Cain, Tom.** “Satyres, That Girde and Fart at the Time’: *Poetaster* and the Essex Rebellion,” in *Refashioning Ben Jonson: Gender, Politics and the Jonsonian Canon*, ed. Julie Sanders with Kate Chedgzoy and Susan Wiseman, pp. 48–70. New York: St. Martin’s Press; Houndmills, Basingstoke, Hampshire: Macmillan Press.

In a discussion of Jonson’s *Poetaster* and the Essex Rebellion of 1601, refers several times to Donne’s association with Essex and notes how

in *Sat5* Donne, like Jonson, condemns the corruption of the court.

**219. Carrithers, Gale H., Jr., and James D. Hardy, Jr.** “Love, Power, Dust Royall, Gavelkinde,” in *Age of Iron: English Renaissance Topologies of Love and Power*, 132–75. Baton Rouge: Louisiana State University Press.

Maintains that Donne “was *ipso facto* a political figure in his preaching” but believes that “his politics may best be construed in terms of his theology and Prayer Book liturgy, the tropes of religious life, and the fact of dialogue” (132). Believes that Donne’s “pastoral theology tended to look beyond vicissitudes, especially beyond the transient manifestations of political power, toward natural graced anticipations of Divine eternity and ultimate loving fulfillment in the *civitas Dei*” (135). Examines the sermons to show that Donne’s politics were “God-oriented, heaven-oriented, eternity-oriented, and dialogic” and “were centered on what he conceived as his God’s loving call and his own and his auditors’ charitable response to it” (137). Discusses elements of Donne’s general politics that emerge in a number of specific sermons, emphasizing, however, that “[h]is preaching manifested a sort of parable or allegory of the biblical, Augustinian, liturgical Christian journey of rightly ordered loves” and “proceeded with a zealous alertness that tried to avoid the dejection of spirit or uncharitable disputatiousness he associated with Separatism and to avoid the power-mongering tendentiousness he associated with spiritual complacency, Pelagianism, and Rome” (151). Surveys the “stoutly orthodox and coherent theology” (153) that informs the sermons, especially exploring Donne’s view of sacred and profane time; his use of the tropes of theater, journey, and calling; and his concept of the sermon as dialogic.

**220. Cora Alonso, Jesús.** “Donne’s Holy Sonnet I and Alciati’s Emblem CXXI.” *SEDERI* 9: 91–122.

Discusses the “interaction and interdependence” of meditation, conceit, and emblems



that characterise Donne's metaphysical ekphrasis" (91–92). Presents a detailed reading of *HSMade* and argues that Emblem CXXI in Alciati's *Emblematum Liber* is the source of Donne's conceit in ll. 6–13 of the sonnet, "in conjunction with Psalm 55" (97). Maintains that in the sonnet Donne "builds a self-dramatisation based on this emblem in an exercise of sacred parody or *contrafactum* of the emblem, an adaptation of the emblem for the purposes of meditation exercise." Notes that, if, in fact, Alciati's emblem is "a reworking of Psalm 55," then *HSMade* is a "double parody: a religious parody of a secular parody of a Biblical text, thus coming full circle back to the original spirit of Psalm 55" (98). Maintains that the religious content of the sonnet, however, "is not the only one" and shows how Donne introduces "a secular subtext," perhaps addressed to the Countess of Bedford. Argues that in *HSMade* Donne "was making the most of his capacity for complex writing" and "was fully aware of his possible 'audiences,' offering two distinct compatible roles in the same performance: that of the repentant sinner, and the one, closer to reality, of the intelligent man afflicted by poverty." Concludes that "in this coupling of simultaneous meanings" the sonnet is "a perfect ingenious example of the complex strategies of Renaissance self-fashioning and theatricality" (103).

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

In the preface ([xxxix]–xlvi) of an anthology of mid-seventeenth century poetry, maintains that "[t]he rediscovery of Donne [in the twentieth century] coincided with the establishment of English Literature as an academic subject" and that "Donne's prestige has generated a grave imbalance in the way in which the seventeenth century is perceived." Finds "two real problems here: one is a determination to read English literature in isolation from the literatures of contemporary Europe" and "[t]he other is a reluctance to approach on its own terms a period which is marked by diversity

rather than by a central high style" (xxxix).

**222. Dollimore, Jonathan.** *Death, Desire and Loss in Western Culture*. New York: Routledge. xxxii, 384p.

Explores Donne's "preoccupation with the metaphysics of death," especially in the *FirAn*, *Biathanatos*, *Devotions*, several sermons, and the *Holy Sonnets*, and comments on "his behaviour around his own anticipated death," especially as reflected in "Death's Duell." Points out that in *Biathanatos* Donne "explicitly attributed its writing to his own susceptibility to a death-wish" (71) but maintains that Donne "emphasizes not the desire for non-being suggested by Freud, but rather the opportunity which death affords of achieving the transcendence of self in the afterlife" (72). Observes that Donne regards Christ's death as a suicide and discusses how Donne sees death as "encoded in life's drive for perfection" (73). Comments on *FirAn*, *Devotions*, and the *Holy Sonnets* as examples of the early "modern obsession with mutability," "decay," and "impending disintegration" (77).

**223. Donahue, Jennifer J.** "Elizabeth Drury as Testimony: A Thomistic Analysis of Donne's *Anniversaries*." *BJJ* 5: 133–48.

Points out that in *FirAn* Donne alludes to the song of Moses in Deuteronomy 32 and shows how the two *Anniversaries* "reflect the didactic function of Moses' song" and how "they also reflect a Thomistic argument which requires the progression of the argument in a manner reflected by the *Anniversaries*." Presents a rhetorical examination of Moses' song to show how it "lends insight into the Thomistic imagery Donne uses to juxtapose the terminal condition of the world, as Donne represented it through the example of Drury as his song, and the eternal world of the Christian God's goodness" (134). Maintains that the *Anniversaries* operate as "documentation" that serves as "the vehicle to understanding God's goodness and, by extension, man's state of alienation from that goodness" and that the readers are encouraged

“to see themselves as dead in this world,” and therefore to strive “to reach the goal of God’s perfection through death” (136). Discusses how the “complex argument in the *Anniversaries* is resolved by the apostrophizing of Drury as a perfect model of God’s goodness and the microcosm of the dead world” (139). Argues that although *FirAn* “generally looks downward in its dissection of the world in an attempt to direct the reader’s thoughts upward,” *SecAn* “focuses almost exclusively on the ascent of thought in both content and structure” (142). Maintains that the tone of *FirAn* “recalls a dirge” but the tone of *SecAn* “rejoices in the realization of Drury’s individual ascent and what it symbolized for the whole of seventeenth-century Christianity” (143) and expresses “a sustained examination of the degree of joy to be found beyond earthly existence” (145).

**224. Donne, John.** *John Donne: 77 Wierszy*, trans. and ed. Stanisław Barańczak. (Biblioteczka Poetów Języka Angielskiego, Vol. 16, gen. ed. Stanisław Barańczak.) 2nd. ed. Kraków: Wydawn Znak. 224p. First ed., 1984.

Presents a general introduction to Donne’s life and poetry (5–[14]), followed by translations into Polish (with English texts on the opposite page) of 34 selections from the *Songs and Sonets*, 8 elegies, 10 epigrams, *Sat3*, *Storm*, *Calm*, *Goodf*, the *Holy Sonnets*, *Christ*, *Sickness*, and *Father* (16–197) with notes (200–13). Concludes with a selected bibliography (214–16), an alphabetical list of the English and Polish titles of poems (217–20), and a table of contents (221–[25]).

**225. ----.** *John Donne: Poesía Completa-Edición Bilingüe*, ed. and trans. Enrique Caracciolo-Trejo. 2 Vols. (Colección de Poesía Río Nuevo/XXI, dir. Alfredo Llorente Diez.) Barcelona: Ediciones 29. 347p., 347p.

Revised and enlarged edition. First published in 1986. Reprinted in 2001 with only Spanish translations.

Volume 1: In the introduction (13–42), contex-

tualizes Donne’s poetry within the intellectual parameters of the seventeenth century, showing how his poetry reflects the philosophical concerns of his day. Emphasizes Donne’s use of the conceit and compares his poetry to that of Baltasar Gracián. Presents a general introduction to the themes and stylistic characteristics of Donne’s secular and religious poetry. Contains English texts (from A. J. Smith’s edition [1971] with Spanish translations on opposite pages) of the *Songs and Sonets* ([41]–157), the *Elegies* ([159]–235), the epithalamia ([237]–67), the epigrams ([269]–77), the *Satyres* ([279]–325), and 24 cantos of *Metem* (326–47)—with glosses. Vol. 2: Contains English texts with Spanish translations on opposite pages of cantos 25–52 of *Metem* (8–29), the verse epistles ([31]–139), the *Obsequies and Epicedes* [141]–81), the *Anniversaries* (182–251), and the Divine Poems (252–347)—with glosses.

**226. Downing, Ben.** “The Other Harmony.” *Parnassus* 23: 65–93.

Briefly examines the syntax of the first stanza of *Canon*, noting how the speaker of the poem “foxily seeks to check the naysayer’s tongue by overwhelming him with his own” and does so by resorting to “the time-honored means of extending one’s speech ad infinitum: the list.” Notes how Donne “primps his list by constantly varying its syntactical order, shuffling the verbs and their objects around,” and by an “outstanding chiasmas.” Points out how in the first stanza of the poem Donne “cobbles together his evidence until it reaches a critical mass of irrefutable persuasiveness” in a very “lawyerly” manner (83). Observes also that in Donne’s poetry “the stanza and the sentence are often coterminus” (82).

**227. Dust, Philip C.** “Donne ‘The Damp’ as a Gloss on Spenser’s *Faerie Queene*, Book I.” *SST* 12: 219–21.

Maintains that the lady in *Damp* is “very much a Duessa figure in her immorality and her destructive abilities” and that “Donne’s use of italicized personifications in allegorical moral

meanings is modelled on Spenser's allegorical *personae*" (219). Sees *Damp* as a gloss on *The Faerie Queene* (Book 1, Canto 7, stanzas 6 and 7). Points out how Red Crosse "is redeemed" in Spenser's epic but that Donne in *Damp* "rejects redemption" (220).

- 228. Ezell, Margaret J. M.** "A Possible Story of Judith Donne: A Life of Her Own?" *JDJ* 17: 9–28.

Reimagines "the early modern woman writer using Donne rather than Shakespeare [as Virginia Woolf did] as a starting point. Surveys the debate over whether or not Anne More was literate and creates an imaginary Judith Donne as a possible model of the woman writer of her time. Suggests that such an approach "not only permits us to consider new ways in which the sites of authorship for women could be reconceived and possibly reconstructed but also suggests that there may be evidence awaiting to be recovered if the right questions were asked of the archives." Maintains that "the switch from Shakespeare to Donne as a model for the practices of authorship would give us several new ways to consider evidence when searching for early modern women's texts." Observes that "by switching to Donne, we are seeking to reconstruct not a commercial world of literature but a social one" and believes that "we need to be looking less for commercial playwrights and poets among women and more for the type of social literary activity practiced by Donne and his male friends and female patrons." Points out also that, "continuing our focus on a manuscript audience rather than a printed one, Donne's example reminds us that we should investigate the correspondence networks of Catholic families and look more closely at Catholic women both at home and in the convent" (26). Believes that "the artificial exercise of imagining female life without constant reference to what the men were doing would refresh our investigative imaginations and force us to recognize what we assume about early modern life." Concludes: "[T]he end goal of such frivolous imaginings is not to assert that my imagined story of Judith Donne is true, but to suggest possibilities for new ways to look at

what it means 'to be an author' and to permit us to explore the archives for new materials relating to the domestic nature of literary culture as well as commercial and to consider the intersections between religion, technology, and authorship" (26).

- 229. Ferrell, Lori Anne.** *Government by Polemic: James I, the King's Preachers, and the Rhetorics of Conformity, 1603–1625*. Stanford: Stanford University Press. ix, 231p.

Maintains that although Lancelot Andrewes, "the hero of the *Anglo-Catholic Library*," and Donne, "the hero of Eng. Lit. 101," have been consistently "touted as characteristic preachers of the Jacobean age," recent scholarship "questions their place in the Anglican pantheon" (1–2). Believes that both preachers "have come to occupy a more interesting space, one where their stylish opinions on liturgy and theology were somehow both important and at the same time relegated to the ecclesiastical fringe." Adds that "[t]his description might most accurately capture the essence of their roles as members of a religious literati" but that, "as a way of understanding early Stuart cultural and political history, it remains unsatisfying" (2). Further maintains that "the place of the sermon in literary studies is too often limited to the contexts of Donne's metaphysical poetry" (12).

- 230. Festa, Thomas A.** "Donne's *Anniversaries* and His Anatomy of the Book." *JDJ* 17: 29–60.

Argues that although there was a "radical cultural transformation" occurring when Donne wrote the *Anniversaries* and although "anxieties provoked by unresolved epistemological concerns pervade the poems," they nevertheless "enact a working through of these tensions" (33) and that "the oscillation between theological certitude and conflicting empirical evidence provides the fundamental movement of the poems" (33–34). Maintains that "[f]irm in their faith and solid in their essence, the *Anniversaries* address the paradoxical relations between substance and accidents" and "upset

the kinds of expectations of formal coherence that modern readers bring to poetry” and rather assert “a formal, doctrinal coherence that is unfamiliar.” Maintains, however, that Donne “habitually flirts with an intellectual curiosity that ravishes dogma” and that, just as his “investigation of the New Science threatens his religious beliefs,” in like manner, “his inquiry into the vicissitudes of print culture challenges his attitude toward books.” Points out that Donne held that “the proliferation of books through mechanical reproduction invites a kind of interpretive chaos” (34) but explains why he was not reluctant to publish the *Anniversaries*. Argues how in the poems Donne regards Elizabeth Drury as “a text *homologous* to the Bible” and “*analogous* to heaven” and how he “offers a kind of definition of the act of reading his own poem, *sola scriptura*” (41). Discusses how the “printed book’s potential for expanded circulation invigorated Donne for the brief period during which he devised and produced the *Anniversaries*” and that, “[e]xperimenting with print as a mode of publication for verse, Donne assayed its impact on the book as a metaphor for the universe,” thus recreating in the *Anniversaries* “the traditional metaphors for the forms in which humanity partakes of divinity” (49).

- 231. Fischlin, Daniel.** “‘Tis Like I Cannot Tell What’: Desire, Indeterminacy, and Erotic Performance,” in *In Small Proportions: A Poetics of the English Ayre, 1596–1622*, 111–43. Detroit: Wayne State University Press.

Discusses *Triple* as a poem that says “a great deal about the significance of performative and musical context, insofar as both contribute to the unfettering of verse that has been ‘tame[d]’ through the repetition of clichéd and conventional Petrarchisms associated with love” (115). Argues that “[m]usic and performance, setting and singing, free verse from staid conventions that minimize and dilute the emotion being expressed.” Points out that in *Triple* “the poet is thrice foolish in Donne’s ironic context, not only because of his love, his writing of poetry brought on by that love, but

because he reminds himself of his suffering by permitting someone to ‘increase’ his love and grief through song.” Notes, however, that “the musical setting and performance of love and grief, ‘delighting many,’ revivifies the tame poetic tradition in which ‘Grief [is] brought to numbers’” (116). Suggests that “[t]he reference may be an oblique nod of the head toward the ayre, whose appearance on the English cultural horizon coincides, not surprisingly, with the date of composition ascribed to the *Songs and Sonets*.” Maintains, therefore, that *Triple* “clearly acknowledges a vogue for the setting and performance of verse,” which purges poetry of “its turgid conventionality” and thus lifts “the restrictions of semantic constraint.” Claims that Donne’s poem, “with its sinuous metrical structure, its spurious but engaging scientific images, its playful conceits, and its self-deprecating seriousness, exemplifies how far English verse had come in breaking free from its dependence on outworn continental models” and “marks, however obliquely, the emergence of a poetics that found its voice quite literally in song” (117).

- 232. Flynn, Dennis.** “Donne, the Man, the Legend.” *GHJ* 22 (1998–1999): 41–56.

Published also in *The Wit to Know: Essays on English Renaissance Literature for Edward Taylor*, ed. Eugene D. Hill and William Kerrigan (Fairfield, CT: George Herbert Journal, Special Studies & Monographs, 2000), pp.41–56.

Discusses the emergence and development of the author’s interest in Donne’s biography. Surveys the biographical work of Izaak Walton, Edmund Gosse, Augustus Jessopp, and R. C. Bald. Comments on how Bald’s use of Walton’s essential pattern in writing his biography of Donne rather than accepting Jessopp’s rejection of it “has caused much harm to Donne studies.” Cites, as examples, “three of Walton’s legends given currency and impetus by Bald” that “continue to mislead many critics”: (1) that “even when dealing with Donne’s early life, all we really need to know about his Catholic lineage, formation, and continuing associations is

that he rejected them”; (2) that Donne “chose during his early twenties ... to reinvent himself as a Protestant” (46); and (3) that Donne’s ministry in the Church of England was “primarily a result of personal, professional, or spiritual development, rather than an engagement with the political and theological conflicts that had both torn and shaped his and his compatriots’ lives” (46–47). Points out, however, that although “praising Walton’s *Life* and making it his pattern, Bald at the same time undermined and refuted Walton’s central theme: namely, that by the grace of God Donne came to exemplify the best of pieties, that of the Church of England.” Says that, to the contrary, Bald regarded Donne as “an opportunist who used ‘the arts of the courtier’ without much success until he finally turned to climb the social ladder of ecclesiastical hierarchy” (48), a view that remains dominant today, as seen in the biographical work of John Carey and Paul M. Oliver. Argues that “we should not rest content with legend and spin when facts are available” and insists that “many facts up to now unnoticed by Donne scholars are available” (49), such as the Loseley Manuscripts in the Surrey Historical Centre, the funeral monuments in the More chapel at St. Nicholas Church in Guildford, and the Surrey Archaeological Collections.

**233. ----.** “The meate was mine’: New Work from the Oxford School.” *JDJ* 17: 209–15.

Review of Paul M. Oliver’s *Donne’s Religious Writing: A Discourse of Feigned Devotion* (1997).

**234. Ghirardi, José and John Milton.** “John Donne no Brasil.” *IdD* 34: 27–51.

In Portuguese. Presents a critical survey of Brazilian criticism and scholarship on Donne. Concludes that although Donne has been increasingly recognized as a major literary figure since the 1960s, much of the work remains at the level of large generalizations taken mostly from non-Brazilian scholars rather than being original critical and scholarly investigation

based on a close reading of the texts.

**235. Gorton, Lisa.** “John Donne’s Use of Space.” *EMLS* 4.2: 1–27.

Reprinted in *Literature Criticism from 1400 to 1800*, Vol. 91, ed. Michael L. LaBlanc (Detroit: Gale, 2003), pp. 28–36.

Discusses Donne’s “spatial imagination: its cosmographic assumptions, and its many contradictions—between old and new ways of imagining the cosmos, between cosmographic and cartographic ways of imagining the world, and between his spatial imagination itself and his narrative voice.” Points out that Donne was less interested in the appearance of space than in its shape and notes that “he used the same shapes over and over again in his poetry and prose, as if they formed a kind of language for thinking about relationships; as if he had a spatial apprehension of a thought... and imagined a relationship’s intangible configurations of power, passivity, privacy, and fusion in spatial terms, as shapes.” Observes that, for Donne, space was “material, forceful, meaningful, full, and arranged into concentric circles.” Shows how this traditional interpretation of space “formed the background to his spatial imagination” and allowed him “to imagine metaphysical relationships in spatial terms; in terms of the sphere, circle, centre, circumference and set of concentric circles that gave shape in the closed cosmos, where space took shape and meaning from the forms that filled it.” Discusses how the New Philosophy brought uncertainty about the older notions of the cosmos and how Donne’s poetry “plays upon the uncertainties of the time” as well as “his own uncertainties: his radical changes of perspective, his radical juxtapositions of different perspectives, his balancing of possibilities.” Maintains that fundamentally Donne “chooses the philosophy that illustrates what he wants to say” but that “he fits both philosophies and both relationships onto that one image of a circle and its centre, and the arrangements of relations that it represents in spatial terms.” Illustrates Donne’s uses of space by commenting on the prose letters, *Ignatius*,

*FirAn*, *Devotions*, *Corona*, *Goodf*, the *Elegies*, and several of the *Songs and Sonets*, pointing out how Donne's poetry "presents the conflict between love and time in the conflict between spatial imagery and his narrative style."

- 236. Green, Julien.** "John Donne," in *Jeunesse Immortelle*, 13–71. Paris: Gallimard.

Maintaining that poetry is the prerogative of the young, who passionately revolt against the dissatisfactions of this world and develop a sense of wonder that remains with them in later years, presents a study of two of his favorite English poets, Donne and Coleridge. Discusses from the non-specialist's point of view, Donne's social, intellectual, and religious background, focusing particularly on his psychological and religious sensibilities. Shows particular interest in the struggle Donne had in rejecting his Catholic heritage and in deciding finally to enter the Anglican priesthood. Admires Donne as a very human person of deep faith, who in later life became increasingly indifferent to worldly honors and fame.

Reviews:

- Robert Stanley in *C&L*, 52, no. 1 (2002): 112–14.

- 237. Greenfield, Matthew.** "The Cultural Functions of Renaissance Elegy." *ELR* 28: 75–94.

Points out that in the seventeenth century "poetry distanced itself from actual funeral ritual" and that "imaginary ceremonies represented in elegy became fragmentary or deformed." Maintains that the *Anniversaries* "begin with public occasions but veer into private anxieties which obstruct the completion of the poet's ceremonial obligation" and thus reflect "the emergence of the modern distinction between public and private" (77). Observes that, "[a]s the ceremonial forms that had bound the community together began to seem hollow, poets had to work harder to justify their participation in the mourning of strangers" and that, in order "[t]o write credible poems, they had to connect public occasions to private and authentic sources of emotion within themselves." Main-

tains that in the *Anniversaries* the result was "an effacement of the poet's original charter" and in writing about the death of a stranger, he "found himself obsessively imagining his own death." Claims that in these poems "elegy pulls hard against its connection to funeral ritual and to the consolation of a group of mourners" and that "the ceremonies represented in the poems are imaginary, internalized, and truncated or deformed by the pressure of the poets' personal anxieties." Maintains, therefore, that "the poems begin with a public occasion but become locked in a private melancholy" (86). Shows how in the *Anniversaries* "the private imperatives master and distort the imaginary ceremony" (93) and how Donne's consolation in the poems, "like his melancholy, is essentially private" (93–94).

- 238. Grossman, Marshall.** "The Gendering of Genre: Literary History and the Canon," in *Aemilia Lanyer: Gender, Genre, and the Canon*, ed. Marshall Grossman, 128–42. Lexington: University of Kentucky Press.

Discusses how the addition of Lanyer's *Salve Deus Rex Judaeorum* to the canon "might change the way we read other more familiar poets so as to recreate a narrative of our literary history in its relation to the present" and briefly reflects upon "what that revision or reconstruction of the familiar might more generally indicate about the sort of knowledge literary history affords." In order to illustrate "the potential power of Lanyer's work as an intervention in the present construction of a literary historical narrative," contrasts it with the *Anniversaries*, a poem in which Donne "laments the contemporary reduction of the world to its 'atomies' by the death of Elizabeth Drury, a young girl he never met and whose most salient feature in the poem is her indistinction as an individual" (129). Maintains that Donne "produces Woman as idea, or concept, while silently erasing the relations of actually existing mothers, daughters, and sisters, which would tend in every case to disable the concept by making it more concrete." Points out how "Donne's substitution of the 'idea of

a woman' for the material existence of the girl whose death he commemorates shifts the focus of the poem from the loss of Elizabeth Drury, the *daughter* he has been commissioned to memorialize, to the failure of the cosmic order as traditionally represented" (130).

239. ----. "Refiguring the Remains of the World in Donne's *Anniversaries*: Absolute Monuments to Absolute Knowledge," in *The Story of All Things: Writing the Self in English Renaissance Narrative Poetry*, 154–96. Durham and London: Duke University Press.

Presents a reading of the *Anniversaries*, "supported by readings of two philosophically related poems," *Air* and *Noct*, and argues that "these poems treat a timely tendency to forgo metaphysics—the futility of which they metaphysically explore—in favor of epistemology, that is, to shift the focus from the world to be known to the knowledge of the world." Seeks "the rhetorical ground on which the distinction between style and content becomes obscure, and the style itself becomes metaphysical." Says that "in calling these poems metaphysical," he wishes "to push past the critical tradition, almost as old as the poems themselves, that uses the term to refer to a set of stylistic affectations (e.g., the conceit, argumentative tone and form, appropriation of esoteric scientific, alchemical, and Scholastic vocabularies, use of the unexpected comparison)" and "to consider the poems as instruments of a serious philosophical inquiry" and "to seek the rhetorical ground on which the distinction between style and content becomes obscure, and style itself becomes metaphysical in the strong sense." Maintains that "[t]his ground, which is in a given historical moment more or less conscious of the ways in which rhetoric configures *being*, constitutes the metaphysics of Donne's metaphysical style, the use of style as a primary mode of philosophical elaboration." Argues that "to understand the philosophical content of these poems—at the level on which that content is deployed as rhetoric—is also necessarily to historicize them." Holds further that "to understand the ways in which they are at once metaphysical and historical is to bring

to bear a properly mediated understanding of the extrinsic pressures of material history on the intrinsic development of intellectual history at the end of the sixteenth century." Maintains that "[s]uch an understanding will help us achieve an exemplary aim and a general one: to step outside the fallacious dichotomy that has reinscribed the poet's retrospective and expedient disjunction of Jack Donne and Doctor Donne as a disjunction of a ludic, conventional, masking Donne and an ambitious, neurotic, obsessive Donne, and, procedurally, to step outside the dichotomy that has needlessly separated material and intellectual historiography into an extrinsic determinism and an intrinsic idealism" (165). Reads the *Anniversaries* literally, i.e., as "the diagnostic postmortem of a dead world and a contemplation of the soul's progress to a better one," thus allowing the themes to "include a philosophically serious account of a dislocated subjectivity in the garden of epideictic verse" (165–66). Argues that to say that the poems "record the substitution of an epistemological meditation for a thwarted metaphysical meditation is to say that they are thematically aware of an inability to accommodate in a single metaphysics the universe and the subject who knows it" and that to say that "the style they deploy is irreducible to, yet inseparable from, the thematic statement which they encompass is to refuse the displacement of the ideal object intrinsic to the poems by the extrinsic circumstances that stand in a determined relation to it." Maintains that "[t]he details of *Anniversaries* tell something of the story of the historical moment in which their dislocated subjectivity, always in excess of its own knowledge, begins to be established as a rhetorical norm" and that "[t]he self produced by the rhetorical configuration that emerges from their confrontation with 'new philosophy' speaks as an inward stranger." Says that in the *Anniversaries* Donne "tracks the production of the self constituted specifically as difference, as that which is *not* (and cannot be) represented adequately, and offers an intellectual historical retrospective of some of the material conditions that underlie its appearance" and that "[t]his self appears precisely in the

space opened by the failure of metaphysics that Donne's poems metaphysically identify." Discusses how *FirAn* is "a mimesis, an imitation of the world that is passing" whereas *SecAn* is "a noesis, an insight into the life of the world to come" and that the relationship between the two poems "parallels that between species and genus, imitation and understanding, in the analogy of microcosm and macrocosm." Maintains, furthermore, that the "movement from representation" in *FirAn* to "contemplation" in *SecAn* "may be understood as a movement inward that is also a fall from metaphysical ontology into the beginnings of a critical epistemology." States that contemplation for Donne "ultimately situates the object inside the self, possessing it as one's own knowledge" (166). Holds that "to understand how it comes about that this rejection of being in favor of knowing gives rise to both the historical method and the epistemological-subjective tradition around which history formed" (166–67).

- 240. Hayward, Helen.** "Tennyson's Endings: *In Memoriam* and the Art of Commemoration." *English* 47: 1–15.

Compares and contrasts Donne's partial triumph over the finality of death as he controls the details of his last days with how Tennyson in *In Memoriam* "portrays himself as dead" by "structuring death as a temporary condition, to be wished into being, and also assuring a continuity of earthly companionships into the next life" (2). Notes how Walton's "description of Donne's death portrays it as a triumph of the will over fate, and as a kind of extension of the self beyond death." Observes that in Tennyson "[t]he combination of an interest in survival beyond the grave with a fascinated dwelling on the fate of physical remains" is similar to Donne's "sensibility regarding death" (4). Points out how in his sermon for Lady Danvers Donne "enthusiastically contemplates the possibility of magical, instantaneous transformation into another state of being" and "rescues Lady Danvers' body from the process of decomposition by envisaging its future reconstitution" (5).

- 241. Koch, Kenneth.** *Making Your Own Days: The Pleasure of Reading and Writing Poetry*. New York: Scribner. 317p.

Contains references throughout to Donne's poetry, noting his uses of rhyme and unusual imagery and his intellectual brilliance. Reproduces *GoodM* and comments briefly on the poem (175–76), noting how its "intellectual content causes no decrease of passion" but rather "makes the passion more inclusive and convincing" (175).

- 242. Holmes, Michael Morgan.** "The Love of Other Women: Rich Chaines and Sweet Kisses," in *Aemilia Lanyer: Gender, Genre, and the Canon*, ed. Marshall Grossman, [167]–90. Lexington: University of Kentucky.

Discusses how Aemilia Lanyer "presents homoerotic affection as a way for women to overcome the ravages of men's proprietary claims and as a positive ground for real-world communities" (167). Briefly comments on *Sappho* as a help to "broaden understanding of early modern homoeroticism" and to "clarify the originality" of Lanyer's poetry (169). Suggests that Lanyer's "vision of an ideal female community, is like that of Donne's *Sappho*, predicated on mutuality" (173).

- 243. Johnson, Nate.** "Donne's Odious Comparison: Abjection, Text, and Canon," in *Discontinuities: New Essays on Renaissance Literature and Criticism*, ed. Viviana Comensoli and Paul Stevens, 139–58. Toronto and Buffalo: University of Toronto Press.

Considers "what has been excluded, or 'abjected,' in order to arrive at the narrative coherence of Donne as both subject and object of critical representation." Focuses on *ElComp*, which "provides a negative picture of signification and authorial control that serves as a powerful antidote to the self-propagating mythology" surrounding Cleanth Brooks's reading of *Canon*. Maintains that "[t]he conflicting strategies of the narrative voice[s]" in *ElComp*, "when confronted with the breakdown of boundaries between the clean and unclean, are mirrored by



criticism's conflicted appropriation of Donne as a canonical poet." Argues that *ElComp* "suggests its *own* methods of reading the Levitical underpinnings of critical and editorial practice, in particular the idealization of the 'authorial' text" (142).

**244. Kidwell, Catherine.** "Pornographic Mind, Metaphysical Mind: John Donne's Theology of 'Nature,'" in *Proceedings of the Sixth Annual Northern Plains Conference on Earlier British Literature*, ed. Linda Kruckenberg and W. Andrew Alexander, 70–76. Wayne, NEB: Wayne State College.

Maintains that "tropes of pornography thread themselves through the verbal landscape" of Donne's poems, "broaching not only the thematic gully" between "lustful seduction and Christian piety but also the philosophical seas separating the notions of 'nature' and culture." Discusses *ElBed* and *HSBatter* to illustrate "the pervasiveness of pornographic imagery over the course of Donne's transformation from a rake to deacon," noting how the theology in both poems "grounds itself in the pornographic image of rape" (70). Points out that the central image in *ElBed* is that of striptease, "a defining characteristic of pornography and the oppression it purports," (71) and comments on the "language of colonial conquest and sexual lust" in the poem and how the presence of religious imagery in the poem "perhaps counterintuitively complements the pornographic imagery" (72). Claims that in *HSBatter* "[t]he shared metaphorical realm of pornographic sex, religion, and the colonization of new and mysterious lands is illustrated even more strikingly" (72–73), noting how the speaker in the sonnet, unlike the speaker in *ElBed*, "does not cast himself as a possessor, humiliator, and colonizer" but rather "assumes the role of the 'woman' in the pornographic model" (73). Points out, however, that, for Donne, pornography "may not be so much a dangerous psychological state as a trope which he knows makes for provocative poetry." Concludes that, "[w]ithin the context of pornography, Donne moves from romance to rape, from cavalier

philanderer to devout evangelist, from wild nature to viceroy of culture—always playing off the disparate relations of power inherent in pornography to his poetic, witty or not, advantage" (76).

**245. Kim, Hyae-Ryon.** "Donne and Mannerism." *MilSt* 8: 135–60.

In Korean. Argues that Donne's poetry reflects aspects of mannerist painting, "exploiting its character, tones and devices" in order to establish its "own metaphysical gesture." Maintains that his poems, like mannerist paintings, negate actuality and withdraw into the inner self as "the real world loses its meaning" and that they evidence "spiritual agony and self-torture" in the persona's struggle to resolve "the tensions and the contradictions" in attempting "to achieve salvation." Notes that this struggle demands "troubled introspection and near-despair" and that, therefore, there is a great deal of psychological turmoil in Donne's mannerist poses. Says that Donne's mannerist "images of the self" come from "his lifelong effort to turn his attention upon an interior image, a *disegno interno*, rather than the outer reality." Claims that Donne succeeds in unifying "a *disegno interno* and *esterno* to create the final artistic expression" of both "inner" and "outer emotions" (160).

**246. Koory, Mary Ann.** "England's Second Austine: John Donne's Resistance to Conversion." *JDJ* 17: 137–61.

Maintains that critical discussions of Donne's conversion from Petrarchism, "at least in reference to his devotional poetry, are greatly exaggerated." Discusses how Donne overtly uses Petrarchism in *HSWhat* "to pray for and simultaneously prevent, or at least defer indefinitely, his commitment to a loving relationship to God" (140) and shows how it is "specifically as *Petrarchan* devotional poetry" that the sonnet "achieves Donne's poetic and spiritual purposes" (143). Argues that in the sonnet Donne "chooses Petrarchan rhetoric because it allows

him to assume an attitude of devotion, to ask for God's judgment, to offer praise and prayer in fear and trembling, but never bring himself over the threshold of change" (144). Discusses how in his devotional sonnets Donne "displays the same contradictory desire and reluctance to come to closure as Petrarch does in the *Rime Sparse* (150), citing the first sonnet in *Corona* as an example, and discusses how in *HSBatter* he adopts for his own purposes Petrarch's "agonized immobility in the face of death and judgment" (154) and "the deliberate failure of Petrarch's praise to seduce the object of his devotion" (155). Insists that although Donne's "repeated renunciations of his role as a Petrarchan poet have been understood as evidence that his life exemplifies an Augustinian conversion," the evidence of the *Holy Sonnets* suggests rather his "embattled inertia" before his conversion. Concludes that "when Donne most strenuously turns away from conventional Petrarchan objects of praise in order to adore God, he employs quintessentially Petrarchan rhetoric" (157) and that this stance, "whether at the feet of a woman or in the face of God, makes the kind of conversion that is usually claimed by and for Donne impossible for the first person subject of his devotional lyrics." Claims, therefore, that Donne "renounces his secular, generic Petrarchan role to signal a conversion which never occurs in his divine poems, the most truly, specifically Petrarchan works in his *oeuvre*" (157–58).

**247. Larson, Charles.** "Alexander Grosart's Donne and Marvell: 'Glorious Old Fellows' in the Nineteenth Century," in *Reinventing the Middle Ages & the Renaissance: Constructions of the Medieval and Early Modern Periods*, ed. William F. Gentrup, 187–99. (Arizona Studies in the Middle Ages and the Renaissance, 1, gen. eds. Robert E. Bjork, Helen Nader, and Delno West.) [Turnhout]: Brepols.

Maintains that Alexander Grosart's "influence on the placement of figures in the canon of the early modern period has never been properly recognized" (187) and addresses "his place in the formation of Victorian taste in Renaissance literature" and "his role between 1870 and 1900

in the determination of what Eliot was to call the order of the monuments of literary tradition" (188). Focuses primarily on Grosart's editions of Donne and Marvell in order "to indicate the degree to which Grosart was aware of their status in the history of seventeenth-century poetry and the ways in which he wanted to change his readers' perception of their literary merit" (189). Discusses Grosart's "crucial role in making Donne's poetry available to other scholars" (190) and shows how his comments on Donne "constitute a rave review of Donne's poetry at a moment when Donne's literary reputation was at a low ebb" (192). Maintains that Grosart's lapses in editorial method do not "diminish his accomplishments." Points out how he provided "generally accurate texts to a readership that had few, if any," and also made it possible for "Victorian literati to have access to a far wider range of early authors than would have been the case if his industries had not been turning at full speed" (195).

**248. Lepage, John.** "Kindred Spirits: Cremation and Urn Burial in Renaissance Literature." *ELR* 28: 3–17.

Examines "the implications of the many images of cremation" in English Renaissance literature and argues that "ashes and urns assumed philosophical importance in the period, that they served as metaphors for the rediscovery of antiquity, and that they framed a shared understanding of Renaissance humanism" (4). Points out Donne's "fascination with the relationship of body and soul—and with the 'crudities' of the corrupted body"—throughout his prose and poetry, in his sermons and in the *Anniversaries*, especially in *FirAn*. Comments on Donne's view of indissoluble atoms, citing *Metem* as an example, a poem in which Donne "explores with comic results the Pythagorean notion of an essential being independent of the body" (6). Notes that in *Canon* Donne concludes that "it is every bit as good to burn as to be buried in a good cause." Points out that "[t]he argument is radical and counter-cultural" and that "the burning is metaphorical, sexual" (8). Observes that Donne, like Sir Thomas Browne, seems to have had "a concept of the Renais-

sance as being a renaissance two hundred years before such a notion was to have currency” (13) and claims that for both “cremation offered a fully developed view of the Renaissance as a re-vivification of antiquity symbolically out of the ashes of burial urns” (17).

- 249. Levy-Navarro, Elena.** “Goe forth ye daughters of Sion’: Divine Authority, the King, and the Church in Donne’s Denmark House Sermon.” *JDJ* 17: 163–73.

Argues that in his Denmark House sermon, given on 26 April 1625, a few days before James I’s burial, Donne “rewrites history so that the audience understands that true divine authority and power is to be found in the Church rather than in the King” and that thereby he “proves to be more interested in the well being of the Church of England than in the well being of the monarchy” (163). Points out that Donne reminds his audience that “the Church of England remains viable and important regardless of which monarch is the current temporal head” and assures them that “the Church will remain intact because Christ, rather than James, is and was always the ‘head’ of the Church.” Maintains that thus Donne “dismantles the Jacobean absolutist model of kingship by applying it to Christ” and “implies that no King can usurp the authority properly invested in Christ as the true ‘head’ of the Church” (165). Points out how in the sermon Donne “strategically deflates James’s absolutist model of kingship,” “shores up the authority of the Church of England” (169), and “uses James as a reminder to the audience of their membership in the Church of God” (171).

- 250. Lim, Walter S. H.** “Let Us Possess One World’: John Donne, Rationalizing Theology, and the Discourse of Virginia,” in *The Arts of Empire: The Poetics of Colonialism from Raleigh to Milton*, 64–103. Newark: University of Delaware Press; London: Associated University Presses.

Points out that in Renaissance England, “expansion of the epistemological and geographi-

cal domains leads to the construction of a self and subjectivity riddled through with exhilaration and terror” and that “[a] sense of relentless urgency predominates, expressed through the terrifying need to outstrip time and the fracturing of existing societal and theological structures” (64). Observes also that “[u]nsettling expansions of this kind also lead to the crystallization of new metaphors used to describe and construct subjectivity” and cites Donne as “one poet in the English Renaissance who effects this memorably” (64–65). Says that Donne gives to the reader “a self launched excitedly into space and time.” Comments on Donne’s uses of metaphors of the sea and travel; of maps, cartography, and cartographers; and of colonizing and conquering new worlds. Discusses, in particular, Donne’s figuration of the New World as the female body as reflecting the politics of colonial expansion, commenting especially on *ElBed* and *ElProg*. Discusses how Donne’s interest in the New World is found in his sermons and other religious writings, “where metaphors of travel and navigation frequently appear” (76). Particularly focuses on Donne’s sermon to the Virginia Company (13 November 1622) to show how the New World “occupies a central place” in Donne’s “creative imagination and theological understanding” (72). Points out that in the sermon Donne stresses “the important need to bring the gospel to the natives of the New World” (73) and shows how his “interest in the sea controls the polemic thrust of his sermon” (74). Observes, however, that in addition to invoking “the missionary mandate to extend English authority and territory into the New World, Donne also makes use of an understanding in medieval concepts of Natural Law, where uninhabited territories become the possession of the first nation to discover them” as well as expressing other “rationalizing and legitimating pretexts” for territorial expansion (78). Sees in Donne “a vision of theological imperialism that, despite its ostensible disavowal of physical violence, nevertheless uses the language of transformation and cultural appropriation” (84). Contrasts and compares Donne’s view with that of Samuel Purchas, who in 1625 published “Vir-

ginia Verger,” a “discourse of theological imperialism” that argues for “displacing the Amerindians from their land and for Christianizing Virginia” (86–87).

**251. Lindenberger, Herbert.** “Monteverdi, Caravaggio, Donne: Modernity and Early Baroque,” in *Opera in History: From Monteverdi to Cage*, 11–50. Stanford: Stanford University Press.

Points out that the careers and the later reception of Donne and Caravaggio “parallel” those of Monteverdi “in surprisingly similar ways.” Notes that each was “immensely famous in his time”; each “developed a distinctly new and identifiable style” that “situated itself against an earlier, more ‘idealizing’ mode”; each “created what we view today as a distinctly dramatic, even theatrical form of representation”; each “was charged with being ‘harsh’ or ‘rough’ both in his own time and in subsequent centuries”; each “exerted so strong an imprint on his followers that he left a decisive mark on the history of his particular art form”; and each “suffered a period of neglect lasting centuries,” after which each “emerged as one of the founding heroes of modernism” (20). Traces Donne’s fluctuating critical reception and compares and contrasts it with that of Caravaggio and Monteverdi, pointing out that Donne and Caravaggio, unlike Monteverdi, became “thoroughly institutionalized by the mid-twentieth century” (44).

**252. Lindley, Arthur.** “John Donne, ‘Batter my heart,’ and English Rape Law.” *JDJ* 17: 75–88.

Argues that seeing *HSBatter* and its metaphor of ravishment “in its specific historical context—and not simply as an example of the metaphysical conceit *in extremis*, an Ignatian spiritual exercise, or a window to Donne’s subconscious—will ... restore something of its original impact” and “will show that the terms of its imagery are at once more complex and more socially constructed than Donne criticism has generally assumed.” Maintains that although the Augustinian trope of the ravishment of the soul was prevalent and familiar to

seventeenth-century readers, Donne’s sonnet also “speaks, with power and subtlety, to the legal condition of women in Donne’s England by playing off the ravishment of forced marriage against that of consensual abduction against that of carnal rape in a context which invokes at once the captivity of women as chattel and the ecstatic captivity of religious rapture” (75). Discusses the history and development of rape laws in England and shows how the language of Donne’s poem reflects the “tangled history of the concept of ravishment, its definitions and penalties” (77). Maintains that the rape metaphor “enables Donne to glance at the claims of feminine love and at the subjugation of the female to unsought possession as a normative social state” (83–84).

**253. MacFadyen, David.** “A Reevaluation of Joseph Brodsky’s Bol’shaia Elegiia Dzhonu Donnu.” *RusR* 57: 424–46.

Argues that Donne’s influence on Joseph Brodsky’s work “develops over the years” and that “it is greatly altered because it interacts increasingly with the influence of Søren Kierkegaard and Lev Shestov’s existentialism” (424). Presents a critical analysis of Brodsky’s poetical tribute to Donne, “Bol’shaia elegiia Dzhonu Donnu” (1963), showing, in particular, how the Russian poem is “a reworking of some of the central themes” in Donne’s poetry (442). Maintains that “[t]he influences of Donne and existentialism run parallel [in Brodsky’s work] until 1972” and that “in this year they operate together to project the poet into an experience that is like both Kierkegaard’s religious stage and the post-Donnean religious art of the Baroque” (443). Concludes that “Donne left Brodsky with a way of thinking, a type of cognitive dualism which orders the way the Russian poet experiences the unfinished task of completing the Existentialists’ three stages with a resignation to the religious stage” (444–45).

**254. Makurenkova, Svetlana.** “Intertextual Correspondences: The Pastoral in Marlowe, Raleigh, Shakespeare, and Donne,” in *Russian Essays on*

*Shakespeare and His Contemporaries*, ed. Alexandr Parfenov and Joseph G. Price, 185–200. (International Studies in Shakespeare and His Contemporaries, gen. ed. Jay L. Halio.) Newark: University of Delaware Press; London: Associated University Presses.

Discusses how Marlowe's "The Passionate Shepherd to His Love" was answered and parodied by Raleigh, an anonymous author in *Englands Helicon*, Shakespeare in *The Merry Wives of Windsor*, and Donne in *Bait*. Compares and contrasts Donne's poem with those of the others and claims that such a comparison "with the original lines all together with the conceptions of Raleigh, Shakespeare, and the anonym provides the opportunity to sound the character of Donne's poetics" (196). Maintains that, in general, *Bait* "is written in the European tradition of love poetry that reached a climax in the sonnet form of the English poetry of the late-sixteenth century" but that, "as an original craftsman, Donne escapes strict domination of the genre." Shows how the poem is composed of "an extended metaphor with its own particular scale" and how "[t]he poetic pattern of Donne's verse constitutes an opposition to the plain logic of Marlowe's poem with its sequential development of imagery and thought" (199).

**255. Malcolmson, Cristina.** "George Herbert and Coterie Verse," in *Renaissance Poetry*, ed. Cristina Malcolmson, 205–27. (Longman Critical Readers, gen. ed. Stan Smith.) London and New York: Longman.

Comments on Donne's relationship with the Herbert coterie in an essay that argues that George Herbert's religious lyrics "did not originate as private meditations but as entries into the poetic debates that characterized his family circle," as seen most clearly in numerous "answer-poems" (205). Points out how William Herbert's "Soules Joy" is a "musical, simpler version" of Donne's *ValMourn* (211), noting that "originality was not the goal for these writers, but rather skillful wit and sophisticated argument" (212). Maintains that *Ecst*, like Edward Herbert's "Ode upon a Question Moved," is a

response to Sidney's *Astrophil and Stella* (Song 8). Points out the influence of *Metem* on Edward Herbert's "State-Progress of Ill" and observes how Donne and Edward Herbert "exchanged and answered each other's poems regularly." Points out how Donne's love poems reflect the on-going debate concerning sacred and secular verse, noting how he "argues for love in one poem and against it in the next" and how in his religious poetry he "compares love for his mistress and for God" (212). Comments briefly on *ElAut*, traditionally considered addressed to Magdalen Herbert, and on *GHerb* and Herbert's reply. Notes that the exchange of verses between Donne and George Herbert "reveals that religious poetry was as appropriate in coterie performance as secular verse" (215).

**256. Masselink, Noralyn.** "Memory in John Donne's Sermons. 'Readie'? Or Not?" *SoAR* 63, no. 2: 99–107.

Argues that "[a]n accurate assessment of Donne's attitude towards the memory is essential for understanding the epistemology of the sermons." Points out that, although memory "is the faculty through which Donne hopes to teach his congregation," he regards it, like the will and understanding, as "subject to decay" (99–100). Maintains, therefore, that "the sinful, feeble memory is for Donne both the means by which we come to God and an obstacle in the way of such knowledge" but that it "must be engaged and engaged accurately in order for man to come to a saving knowledge of God," which is basic to his "Thomistic epistemological framework." Points out, however, that Donne's sermons make clear that he believes that the memory is "seriously marred by the fall" (106). Discusses how Donne "attempts to counter the frailties of memory in a number of ways" (102), such as "dividing his sermons into manageable parts" and especially by "his adaptation of the classic mnemonic device *loci et imagines*" (103). Discusses how, "[a]s counterbalances to the tainted, weakened condition of the memory, the *loci* become in Donne's hands tools of sanctification for fallen humanity" (106).

257. ----. "Teaching Donne's *Devotions* Through the Literature of AIDS." *SMART* 6, no. 1: 51–66.

Explains that in order to arouse student interest in *Devotions*, she assigned various selections from AIDS literature to be read concurrently with Donne's work and that, as a result, the students found *Devotions* "more meaningful, relevant, and worth their effort" (51). Presents the results of an informal survey of teachers and students to determine "the efficacy of using paired readings" in teaching the *Devotions* (52) and to determine what goals and difficulties teachers had in presenting Donne's prose work. Explains her pedagogical approach in the classroom and the success of the project. Maintains that "[e]xactly why the AIDS literature makes the seventeenth century world view clearer or how the discussion of modern psychological concepts illuminates the seventeenth-century understanding of self and soul is not altogether clear" but that "somehow reading the literature of AIDS does help modern students consider Donne's views of morality and mortality more deeply." Claims that, "[i]n fact, the converse is also true, that is, Donne's *Devotions* can illuminate the literature of AIDS and help students clarify and reconsider their own assumptions about the human condition" (64).

258. McCullough, Peter E. *Sermons at Court: Politics and religion in Elizabethan and Jacobean preaching*. (Cambridge Studies in Early Modern British History.) Cambridge: Cambridge University Press. xv, 237p.

Contains brief references to Donne's sermons and his preaching. Discusses in some detail, however, his sermon preached to Queen Anne at Denmark House on 14 December 1617, in which Donne hoped to inspire the Queen "to move from outward conformity to full communion" with the Church of England. Points out how in the sermon Donne attacks, both obliquely and directly, "institutional and covert Catholicism" (179); argues that the Queen's covert Catholicism is "a threat" to her soul; and urges her to return to the faith of her birth and baptism (182).

259. Meakin, H. L. *John Donne's Articulations of the Feminine*. (Oxford English Monographs, gen. eds. Christopher Butler *et al.*) Oxford: Clarendon; New York: Oxford University Press. xii, 273p.

Pages 109–38 reprinted in *Literature Criticism from 1400 to 1800*, Vol. 91, ed. Michael L. LaBlanc (Detroit: Gale, 2003), pp. 36–50.

Using the critical approach of Luce Irigaray, presents a feminist reading of some of Donne's "constructions of gender" (1), exploring principally the early verse letters, *Sappho*, *EpLin*, a wedding sermon, and the *Anniversaries*. In "Introduction" (1–23), states that the purpose of this study is to "analyze the function of the feminine" in Donne's "gender constructions"; surveys recent feminist criticism of Donne, indicating how this study builds upon and differs from it; uses three excerpts from Donne's poems to show how they work against "received notions of gender in the Renaissance" and reveal "Donne's readiness to question even ontological categories" (9); and maintains that "an assessment of just how Donne is situated in relation to Renaissance discourses of gender will aid in a much needed reassessment of his whole canon" (23). In Chapter 1, "Donne's Domestic Muse: Engendering Poetry in the Early Verse Letters" (24–84), explores Donne's relationship with his Muse in the early verse letters and argues that this is "fundamental and at least latently gendered." Discusses how these poems reflect "how the young Donne and the friends to whom he exchanged poems imagined the engendering of poetry." In Chapter 2, "'The Desire for the Proximate': Lesbian 'Likeness' in 'Sappho to Philaenis'" (85–138), comments on this, often ignored, "first lesbian love poem in the English language" and explores how it changes "our sense of Donne" in the *Elegies* and the *Songs and Sonets* as "the poet of 'masculine perswasive force.'" In Chapter 3, "'The Mother in the Hungry Grave': Marriage, Murder, and the Maternal" (139–99), discusses *EpLin* and Donne's wedding sermon on *Gen.2:24* and sees "a common foundation" in the way each "represents and defines the marriage relationship" and how each owes an "unacknowledged debt to the maternal feminine" (6). In Chapter 4,

“He Sings the Body Electrum: Re-memembering Elizabeth Drury” (200–40), explores questions that arise when one compares “the domestication or the making ordinary of mythical figures of the feminine such as the Muse with the inversely proportional apotheosis of a young female contemporary of Donne.” Traces Elizabeth Drury’s “sexual-/textualization from her epitaph where she is described as ‘sine sexu,’ or sexless,” through to *SecAn*, “where she is described as a double-sided scroll and addressed as the ‘father’ of Donne’s poems, metaphorically inseminating his Muse” (7). In “Coda” (238–40), concludes that “[t]here are certainly grounds for extending Donne’s reputation for originality and iconoclasm to his construction of gender, especially in his exploration of lesbian love, his evocations of mutual love between men and women, and the fluidity of gender boundaries in poems such as the early verse letters” (238). Claims that “Donne’s significance for constructing new paradigms” lies in a kind of a “‘incomprehensibility’ which keeps us constantly wondering” and that “Irigaray’s notion of style allows us one way of coming to terms with Donne’s work as a whole so as to view its difficulty neither as a failure of the artist nor as a failure of interpretation on our part” (239). Contains a selected bibliography (241–66) and an index (267–73).

#### Reviews:

- C. Hintz in *UTQ* 69, no. 1 (1999): 203–04.
- Richard C. McCoy in *SEL* 40 (2000): 174–75.
- Ronald Corthell in *JEGP* 100 (2001): 280–82.
- Edward W. Tayler in *JDJ* 21 (2001): 209–24.
- Gail E. Cohee in *RenQ* 54 (2002): 1449–51.

**260. Mulvihill, John.** “For Public Consumption: The Origin of Titling the Short Poem.” *JEGP* 97: 190–204.

Points out that Donne did little titling of his poems and that most titles were given by the editors of the 1633 and 1635 editions. Says that the titles are “a sort of stamp marking the poems’ entry into the public world” (203).

**261. Napierkowski, Marie Rose and Mary K. Ruby,** eds. “Holy Sonnet 10: John Donne,” in *Poetry for Students*, Vol. 2: 102–44. Detroit: Gale Research.

Presents an introduction to *HSDeath* for students that includes a brief biography of Donne; the text of the poem; a summary or paraphrase of the sonnet; a discussion of its themes, style, and historical context; suggestions for further study of the sonnet; and a critical overview of the poem, which includes an original essay by Joanne Woolway (108–10), which is entered separately in this bibliography, and a reprint of Roberta J. Albrecht’s “Montage, *Mise en Scène*, and Miserable Acting: Feminist Discourse in Donne’s ‘Holy Sonnet X,’” *ELN* 29 (1992): 23–31 (110–14). (See Roberts 3).

**262. Narveson, Kate.** “Piety and the Genre of Donne’s *Devotions*.” *JDJ* 17: 107–36.

Briefly sketches Donne’s place within Jacobean conformity. Maintains that the *Devotions* in its “concern for the ordinances and its anti-Puritan jabs are best located within a basically Calvinist contented conformity” and that this context “allows us to reconcile Donne’s anti-Puritanism with the Augustinian theology and the use of the self as spiritual exemplar” (116) found in the work. Calls *Devotions* “holy soliloquy” since “meditation is too broad and diverse a category” (118) and compares *Devotions* with Sir John Hayward’s *Sanctuarie of a Troubled Soule* (1601) to show how Donne’s work “participates in that genre” (121) while, at the same time, transforming it. Maintains that the advantage of classifying *Devotions* as “holy soliloquy” is that such a classification “attends to his piety, or style of religiosity, rather than to theology or ecclesiology alone.” Holds that Donne’s “devotional style is anti-systematic, expressive, and associative” and that “he chose a genre in which he confessed before others his ongoing (and non-Arminian) sense of simultaneous sin and Grace, thereby ignoring questions about God’s decrees that he found over-curious and harmful to faith, and resisting the Puritan drift toward a privatized

self-examination at the same time that he rejected an anti-Calvinist distaste for intense self-examination.” Concludes that “[f]amiliarity with the devotional context makes it clear that Donne adopted a ‘contented conformist’ genre, and adapted it to heighten its effectiveness as a model of Protestant devotion neither Puritan nor Arminian but true to the moderate, essentially Calvinist piety of the church as established” and that “[t]his choice provides us with a strong indication of the context in which to read Donne’s statements about the means and ordinances, or Puritans, or soteriology, and makes it clear that we need to focus renewed scholarly attention on conformity as the forgotten middle”(129).

**263. Noob, Joachim von.** “John Donnes Selbstmordapologie: *Biathanatos*,” in *Der Schülersebstmord in der deutschen Literatur um die Jahrhundertwende*, 37–41. (Beiträge zur neueren Literaturgeschichte, Folge 3, Bd. 158.) Heidelberg: Universitätsverlag C. Winter.

Analyzes the argument of *Biathanatos* to show how Donne’s defense of conditional suicide is based on natural law, reason, and divine law and maintains that his goal is to persuade the reader to be tolerant of and to show sympathy for those who commit suicide. Points out that Donne holds that suicide is allowable only if it honors God and maintains that in some cases it can become a duty, citing the death of Jesus as the most famous suicide of all time.

**264. Nordahl, Britt.** “Drunk on Words: Dorothy L. Sayers, Lord Peter Wimsey, and John Donne.” *Dorothy L. Sayers Society Proceedings* (Hurstpierpoint, W. Sussex), 18–23.

Discusses how Dorothy Sayers uses literary allusions to Donne in her novels, “showing us, without seeming to do so, what is going on beneath the surface.” Points out that Sayers is attracted to Donne primarily because his best love poems “deal with the perfect balance and combination of the body, the soul, and the intellect” and thus show “the same reluctance” as

Sayers “to be forced to chose between them” (18). Maintains that, like Donne, the main theme of Sayers’s work is “the fundamental importance of intellectual and emotional integrity if you want to be all you were meant to be, both in your personal life and in your work.” Discusses, in particular, Sayers’s use of *Eclog* in *Busman’s Honeymoon* to show how she used Donne “to convey a certain feeling, that is the ecstasy of the ‘marriage of true minds,’ hearts and bodies” (20) but also notes her use of the *Songs and Sonets*. Observes that, because of the differences in their religious temperaments, Sayers never alludes to Donne’s *Divine Poems* and that her religious writings contain very few “echos of Donne.” Notes that Sayers “found Dante the perfect guide in religious matters” and “left Donne behind, at least in her work.” Concludes that both writers “have an unusual knack of making the reader feel on top of the world, drunk on life, love, words, without hardly ever being sloppy or sentimental” and both have the ability “to combine both heart and brain” (23).

**265. Nutt, Joe.** “Ann Donne Undone.” *TLS* (1 May): 17.

Says that in her review of Howard Jacobson’s novel *No More Mr. Nice Guy* (*TLS* 24 April) Germaine Greer makes “perhaps the most absurd slur” ever on Donne. Notes that “[a]fter a wholly unbalanced use of Donne’s work came this: ‘... Donne watched his wife Elizabeth suffer and die five days after the still-birth of her eleventh child, knowing that it was his unsparing lust that had destroyed her.’” Maintains that “[a]part from the fact that Donne’s wife was called Ann, Ms. Greer’s review betrays as little understanding of his love poetry as it does of heterosexual marriage” and states that apparently she “has no conception that some men and women may choose to copulate and create a family out of love, rather than lust.”

**266. Pando Canteli, María J.** “Sonnets, Rooms, Tears and Books: The Poetics of Physical Spaces in Donne’s Love Poetry.” *SEDERI* 9: 123–28.



Analyzes “those things, objects, which attract Donne’s attention as enclosed, self-contained spaces representing a reality he seeks to perpetuate” (123). Concentrates on images found in some of his most popular love poems. Comments specifically on the flea in *Flea*, graves and tombs in *Relic*, the room and bed in *SunRis*, the tear and coin in *ValWeep*, the book in *ValBook*, and the sonnet in *Canon*. Maintains that, for Donne, “[d]efined, self-contained spaces” are “all primary elements of his poetic imagination” and are “meeting points of the material and immaterial, of the imagined world and the real one,” resolving “the tension between microcosmic/macrocosmic realities” (127).

- 267. Perlove, Shelley Karen.** “Witnessing the Crucifixion: Rembrandt and John Donne’s ‘Good Friday, 1613. Riding Westward.’” *JDJ* 17: 89–106.

Examines the numerous connections between Huygens’s translation of *Goodf* and Rembrandt’s *The Raising of the Cross* and *The Descent from the Cross*. Focuses on three major concepts in Donne’s poem: (1) “the dilemma of the westward rider’s self-imposed separation from the Crucifixion,” (2) “the speaker’s attempt to come to terms with the confounding nature of Christ’s sacrifice through the use of paradox,” and (3) “the rider’s hope for reconciliation with Christ” (93) and points out how Rembrandt incorporates them into his paintings. While acknowledging that Donne’s poem does not entirely explain “the profundity” of Rembrandt’s paintings and while insisting that there is not “a one-on-one relationship between every detail of these pictures and every line” in *Goodf*, claims that “the evidence is strong that Rembrandt was influenced by the poem” and finds the “most compelling points of comparison” in the “treatment of the figures of the Centurion, Christ, and Mary, as well as the dramatic way Rembrandt used contrast and paradox in the juxtaposition of *The Raising* and *The Descent*” (101).

- 268. Powers-Beck, Jeffrey.** *Writing the Flesh: The Herbert Family Dialogue*. Pittsburgh: Duquesne Uni-

versity Press. xiii, 279p.

Comments on Donne’s relationship with and influence on members of the Herbert family. Points out that Donne visited the Danvers House in Chelsea, “corresponded with members of the Herbert and Danvers families, wrote verses for Magdalen Herbert, exchanged verses with George and Edward Herbert, preached Magdalen’s funeral sermon” (2–3), and perhaps was an influence on Captain Thomas Herbert’s poem “The Storme ... from Plimmouth.”

- 269. Pendergast, John S.** “Pierre Du Moulin on the Eucharist: Protestant Sign Theory and the Grammar of Embodiment.” *ELH* 65: 47–68.

Discusses the Reformation notion that divine truth is “embodied” in the written word, thereby suggesting that there is “something profoundly spiritual about the nature of language.” Explores this concept in order to show “how religious doctrine is reflected in language and in turn how language itself is seen in the light of religious doctrine” (49). Focuses primarily on the Eucharist, which both Catholics and Anglicans viewed as “the primary example of the Divine Word,” and shows how the debate on the Eucharist is relevant in understanding Donne’s “discourse theory” (51). Comments on the relationship between Donne’s understanding of the concept of the “real presence” in the Eucharist and his concept of the nature of language. Maintains that throughout his sermons one of Donne’s primary goals is “the development of a rhetoric or concept of language which would allow for the discussion of God, a conception of language (or logology) which would take into consideration God’s creative power and ‘ineffability.’” Notes that Donne regarded “the study of the divine as in some way a study of language” and points out that he recognized that “literal language is limited in its ability to represent things spiritual” (54) and also that “metaphoric language will always be a form of *mimesis*, not a reality in and of itself” (57). Compares and contrasts Donne’s view of the “real presence” with that of the French Protestant Pierre Du Moulin in his treatise entitled *An Apology for*

*the Holy Supper* (translated into English by Edward Skipwith in 1612). Notes how Du Moulin “develops an understanding of language which sees words as words, not reflective of anything outside themselves” (59) whereas for Donne “signs are both *res* and signifiers” (60).

- 270. Prescott, Anne Lake.** *Imagining Rabelais in Renaissance England*. New Haven and London: Yale University Press. xviii, 257p.

Argues that Donne read and was influenced by Rabelais and that the French satirist was Donne’s “most likely model” (173) for *The Courtier’s Library*. Also finds echoes of Rabelais in Donne’s *Satyres*, especially in his witty disdain for court life, his “insistence that the abuse of language corrupts society” (95), and his sexual allusions; and notes that both writers had an interest in “voyages and newfound lands” (70).

- 271. Prieto Pablos, Juan Antonio.** “John Donne’s Rhetoric of Suspension.” *SEDERI* 9: 129–34.

Discusses how and why Donne “subverted the traditional rhetorical conventions” in his poetry, often organizing “a topic or argument by means of postponement and deception” (129). Illustrates the point by commenting on the “suspenseful enigma” in *ValWeep* (130) and the surprise at the end of *WomCon*. Argues that Donne’s poetry is “best suited to oral performance, for conditions in which the time available for comprehension was limited and in which the poet’s deceptive argumentation would be most effective, and that this is the condition which Donne has in mind during the composition of his poetry” (133). Maintains that Donne’s poems were intended for his coterie readers whose “participation in the performance of the poem” would confirm the sharpness of their wit and would thereby “serve as a means to intensify the affective and intellectual ties among the members of the coterie.” Concludes that we “ordinary mortals” are thus excluded—“unless we prove that we too are wits” (133). Warns that we should not look for “seriousness and conceptual coherence in

a kind of poetry which was not intended to be read so, but rather appealed to sophistry and falsification of a playful context whose main communicative purpose was the confirmation of affective ties, not the transmission of information” (133–34).

- 272. Rahimzadeh, Kevin R.** “In Praise of Vice: John Donne and the Somerset Wedding.” *KPR* 13: 28–32.

Argues that those who charge Donne with “sycophancy” have read *Eclog* “too selectively.” Points out that the poem is a “generically mixed work, a poem of praise framed by a pastoral eclogue,” and claims that “[w]hat the poem achieves by nesting its song of praise in this way is a final artistic product that is, arguably, two removes from the actual wedding itself.” Shows how the poem’s “mixed genres and its poem within a poem structure are of crucial significance to Donne’s praise strategies” (29). Discusses how, “if separated, the eclogue would be insulting and the wedding song would be flattering” but maintains that the poem, in fact, is “a single work whose parts tug at one another” and that “[i]n the end, whatever it is that the Somerset Epithalamion hopes to express about Frances Howard and Robert Carr is lost in the confusion the poem itself has created” (32).

- 273. Rambuss, Richard.** *Closet Devotions*. Durham, NC and London: Duke University Press. xii, 193p.

Includes in Chapter 1, “Christ’s Ganymede” (11–71), revised version of “Pleasure and Devotion: The Body of Jesus in Seventeenth-Century Religious Lyric,” in *Queering the Renaissance*, ed. Jonathan Goldberg (Duke University Press, 1994), 253–79; “Christ’s Ganymede,” in *YJLH* 7 (1995): 77–96; and “Homodevotions,” in *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster (Indiana University Press, 1995), pp. 71–89.

In Chapter 1, “Christ’s Ganymede” (11–71), explores the homoerotic dimension of the

seventeenth-century religious lyric and suggests that in the metaphysical poets “we find figurations of devotion, desire, and redemption that are indeed hardly less corporeally spectacularized than those that comprise the conversion-minded porn” (13) found in such films as the contemporary gay film *More of a Man*. In Chapter 2, “Devotion and Desire” (73–101), discusses how there is “an early modern awareness of how a discourse of amorous devotion to Christ could speak and be spoken of as a discourse of the erotic” (97). Argues that in the early modern period “the erotic and the religious are not always thought of or experienced as two necessarily separate domains” but rather “we find relays along which the soul and the body, the figurative and the material, the other-worldly and the this-worldly, even the sacrosanct and the profane, have served, sometimes in contest with each other, sometimes in collusion, in the stimulation of devotion and ecstasy” (101). Briefly discusses Donne’s 1617 sermon on the text of Proverbs 8–17, in which Donne accords the sexual and the religious “adjacent psychic or, perhaps better, affective sites” (98). In Chapter 3, “The Prayer Closet” (103–35), discusses how the devotional literature of the seventeenth century, both poetry and prose, “abounds in injunctions sending Christians to the closet, to the intensified experiences of the individual encountering God in this private, hence deemed more intimate place” (103). Points out how the prayer closet “becomes the space to which effusions of sacred eroticism are increasingly relegated, closeted” (104). Calls Donne and Herbert as meditative poets “unqualified advocates of closet devotion” (109) but points out that in his sermons Donne insists that “closet devotion is not to be pursued exclusive of attendance at church, that Christians are to be exercised in both private and public forms of piety” (117).

**274. Raspa, Anthony.** “Donne’s Essays in Divinity.” *N&Q* n.s. 45: 371.

Asks for help in identifying the sources of two references in *Essays*—one by Pico della Miran-

dola and another concerning a general that Donne mentions in *Essays*.

**275. Reed, Cleen.** “Dear John Donne.” *Ploughshare* 24, issue 4: 173.

An original poem addressed to Donne.

**276. Ribes, Purificación.** “The Pregnancy of Metaphor: Multi-Layered Figuration in John Donne’s *Batter my Heart*,” in *Faith and Fiction: Interdisciplinary Studies on the Interplay between Metaphor and Religion*, ed. Benjamin Biebuyck, René Dirven, and John Ries, 221–39. (Duisburg Papers on Research in Language and Culture, ed. Ulrich Ammon, René Dirven, and Martin Pütz, Band 37.) Frankfurt am Main: Peter Lang.

Calls *HSBatter* Donne’s “most poignant religious poem.” Claims that “[i]n it, better than in any other of his *Holy Sonnets*, he portrays through poetic means, particularly metaphor and paradox, his religious struggle,” which in this case is “his despair at the idea of his possible damnation.” Points out *HSBatter* shares with Donne’s amorous poems “a great dramatic force, a spotless and rigorous argumentative process, a subtle, and at the same time, ambivalent use of symbols and a perfect adequacy between its phonic resources and the expression of an intensely personal and dramatic relationship with God” (221). Reviews recent interpretations of the sonnet and proposes a new reading in which he sees three major kinds of images in the poem—“metallurgical, military and sexual—through which the poet attempts to portray his spiritual state” (226).

**277. ----.** “Religious Struggles in John Donne and Ausiàs March.” *SEDERI* 9: 135–48.

Maintains that Ausiàs March’s (1397–1459) *Cant Espiritual* (poem CV) and *HSBatter* “bear astonishing resemblances” and discusses how both poets “stand ahead of the poetic movements of their day” (135). Comments on how both “deal with religious concepts in a some-

what rebellious or at least ambiguous way, which is the outcome of their strong individualism" (136). Stresses that both poems "arise from the anguish felt at the idea of the soul's almost certain damnation" and that both recognize that "only God's quick and effective intervention may put an end to their desperate situation" (137). Recognizes that, despite many similarities between the two poems, there are "important differences as regards religious experience," noting that "[w]hereas Donne expresses in a concise and emotive way the intensity of his religious feelings, of his love for God," March "expresses with identical sincerity how difficult it is for him to love God" (140). Observes that although both poets express rebelliousness, March's is "openly uttered," whereas Donne's is "more covert" but claims that "[t]he rebelliousness, whether open or overt, that both March and Donne share when approaching the mystery of salvation constitutes another important element of union between these two poets" (143).

**278. Richey, Esther Gilman.** "Admitting Adultery: Donne's Versions of the True Church," in *The Politics of Revelation in the English Renaissance*, 84–105. Columbia and London: University of Missouri Press.

Points out how in the 1620s and 1630s various "apocalyptic formulations took on subversive, politically dangerous connotations for King James and King Charles." Maintains that Donne emphasized "the difficulty and danger of interpreting the Apocalypse of Saint John as a political document about the way national or ecclesiastical affairs should be conducted" and thus, "whenever Donne takes up the issue of the Antichrist and popery in his sermons, he dramatizes the proliferating ambiguities that result from a reading of the 'letter' itself." Discusses how in *HSShow* Donne "reaches ecclesiastical consensus regarding the true church by obscuring altogether the Spenserian opposition between Una and Duessa" and by hinting that the true church is "both bride and whore" (12). Discusses how Donne's "inclusive habit of mind" as seen in *HSShow* "is gradually revealed in the political and prophetic choices

Donne makes as a preacher" (102) and further suggests that this habit of mind also appears in *Lit* and *HSBatter*. Concludes that Donne "articulates his own response to the question over which many theologians of his time were in disagreement, one concerning the evident corruption of the visible church, and her frequently impure membership" by putting "his answer in the words of the church and so makes her chastity the final, liberating act of God himself" (105).

**279. Rosen, Jonathan.** "The Talmud and the Internet." *ASch* 67, no. 2: 47–54

Translated into German: "Der Talmud und das Internet." *NRs* 111, no. 2 (2000): 11–20.

Comments on the following passage in "Meditation 17" of *Devotions*: "all mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated; God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all our scattered leaves again for that library where every book shall lie open to one another." Sought out the passage on the internet to comfort himself when his grandmother died. Compares Donne's passage with the Talmud.

**280. Ross, Trevor.** *The Making of the English Literary Canon From the Middle Ages to the Late Eighteenth Century*. Montreal and Kingston, London, Buffalo: McGill-Queen's University Press. x, 400p.

Argues that "canon-formation was going on well before the eighteenth century but was based on a very different set of literary and cultural values" and traces "the evolution of cultural attitudes towards literature in English society, highlighting the diverse interests and assumptions that defined and shaped the literary canon" (preface). Comments on the elegies honoring Donne that were published in the first edition of his poems and on the printer

John Marriot's insistence that they be placed at the end of the volume rather than at the front. Observes that the "overriding concern" of the elegists was to protect Donne's "good name" (127), noting that Carew's contribution is "the only one to celebrate openly and without embarrassment the early poet's achievements and to affirm, at the levels of both argument and style, Donne's productive influence on English poetry" (128).

**281. Rovang, Paul R.** "Donne's *Holy Sonnet 18*." *Expl* 57, no. 1: 11–14.

Points out that the reference to "one hill" in *HSShow* has been considered problematic by critics, some suggesting it refers to Geneva and others claiming it alludes to Mount Moriah. Argues that the final image of the poem in which the Church is seen as a promiscuous wife, as well as the reference to one hill, "finds antecedents in Christ's conversation with the Samaritan woman in John's Gospel" and that "[r]ecognizing the intertextuality of this New Testament passage with the poem not only resolves the 'crux'... but also unlocks a significant reading of the poem" (12). Points out that Jesus makes clear to the Samaritan woman that "true worship is no longer tied to a geographical location, but rather to a disposition of the heart" and thus, in the poem, the speaker "errs comparably to the Samaritan's woman's protesting that Mount Gerizim is the true place of worship." Notes that the speaker's problem is that "he wishes to see that which is invisible, invisible because no longer localized, though the traditions of Christendom erroneously attempt to make it so" and that thus "Christ's true spouse, comprehending all traditions of the visible church without being bound to any, is therefore 'open to most men'" (13).

**282. Russell, Anthony Presti.** "Thou seest mee striue for life': Magic, Virtue, and the Poetic Imagination in Donne's *Anniversaries*." *SP* 95: 374–410.

Argues that the purpose and function of the poetic elegy as seen in the *Anniversaries* is "to

remedy humanity's sense of disjunction from the divine through the poetic incarnation of virtue." Observes that "[i]n the poet's evocations, virtue is much more than an abstract pattern or set of particular moral qualities"; rather it is "the life force occulted in all beings through which God animates his creation," i.e., it is "the vital agent of divine creativity." Maintains that "[t]he poetic embodiment of this creative power, therefore, can only be achieved by expressing the imagination's own creative dynamism" and that "the elegy must embody the *process* of creation by foregrounding the febrile inventiveness of fantasy." Discusses how "Donne's unusual evocation of virtue and his unconventional espousal of the powers of imagination ... reflect the influence of hermetic and Neoplatonic perspectives on knowledge and reality." Explains that "[b]y incorporating in the *Anniversaries* ideas about virtue and imagination common in these traditions, Donne was able to articulate a highly original vision of the moral and poetic function of poetic creation" (378). Discusses how "[a]gainst the background of competing constructions of the world that revealed the moral debility of human knowledge, Donne discovered, in heterodox theories of virtue, spirit, and imagination, a version of his own intuitive sense that poetry has the capacity to 'emprison' the ultimate if mysterious reality of God's involvement in the world." Concludes that "though on the one hand Elizabeth [Drury] is a fictional construct, on the other hand the activity itself of the poetic imagination through which such a redemptive construct comes into being manifests the creative vitality of the divine in which all humanity participates" and thus "[p]oetry, in the *Anniversaries*, is a constant striving for life" (410).

**283. Salenius, Maria.** *The Dean and His God: John Donne's Concept of the Divine*. (Mémoires de la Société Néophilologique de Helsinki, Vol. 54.) Helsinki: Modern Language Society. iii, 208p.

In the preface (i-iii), announces that the aim of this study is to look at a number of Donne's sermons "through one of the most powerful

biblical images of God (viz. 'light') and "to determine the semantic field of this image within these sermons and thus establish the writer's concept of (his) God" (i). In "Introduction" (1–29), maintains that by studying the images of light and darkness in six of Donne's sermons from the 1620s, "we can trace significant developments in the way in which Donne's relationship with God evolves" (2). Explains the aim, method, and framework of the study; surveys earlier studies on Donne's sermons and explains the originality of the present approach; and comments on the religious and historical contexts in which Donne wrote his sermons and on how Donne viewed his role as preacher. In "The Theme of Light" (31–76), discusses the theme of light in the Bible; in medieval spirituality, primarily "through the theories of scholastic theology and of mysticism" (41); and in Donne's sermons, which contain metaphors drawn from both the Bible and medieval mysticism. In "Six Sermons on the Theme of Light" (77–183), discusses Donne's concept of God by means of a detailed discussion of six sermons, "on texts especially concentrating on presenting God through the theme of light, or related themes" (77), and shows how, after his serious illness in 1623, his concept of God changes. In "Conclusions: 'The concept of God'" (184–98), points out "how strongly Donne relies on the metaphor of light as the central image for/of God" (193) and how he sees God as "the Father of lights, who is essentially a 'father,' the Sun/Son, who is essentially a man, and the Holy Ghost in the form of the light of understanding and mercy," a God who is personal and "predisposed for a personal relationship with man," a relationship achieved "not through meditation, but through prayer and devotion, through interaction" (197). Contains a bibliography (199–208).

Reviews:

- Richard Pagano in *MLR* 96 (2001): 463–64.

**284. Sellin, Paul R.** "Michel Le Blon and England, 1632–1649: With Observations on Van Dyck, Donne, and Vondel." *DC* 22, no.1: 102–25.

Discusses Michel Le Blon's stay and activities in England as the Swedish Agent at the Court of Charles I and comments on his role in the publication of Johannes Grindal's translation of *Devotions* into Dutch in 1655.

**285. Semler, L. E.** "John Donne: *Difficultà* and *Invenzione*," in *English Mannerist Poets and the Visual Arts*, 46–94. Madison and Teaneck, NJ: Fairleigh Dickinson Press; London: Associated University Presses.

Expanded version of "John Donne and Early Maniera," *JDJ* 12 (1993): 41–66 (See Roberts 3).

In the preface, indicates that the purpose of this study is to define the mannerist aesthetic; to show its presence in poems by Donne, Herrick, Carew, Lovelace, and Marvell; and to chart "a development of the mannerist poetic from Donne's early Mannerism to Marvell's high Maniera" (8). Surveys Donne's knowledge of and comments about art and continental art theory, especially in his sermons, all of which testifies to his "preoccupation with the stylistic elements that constitute high Maniera" (55). Discusses in detail *Storm* and *Calm*, early verse epistles that "document the development of the Maniera out of early Mannerism" (56), and shows that these poems "are typified by the radical *invenzione* and overt *difficultà* of early Mannerism" (68). Examines also Donne's complimentary verse epistles and maintains that they are "an ideal testing ground for the Maniera," noting that "[i]n Donne's poetry, the movement toward high Maniera is characterized by the increasing power of elegance and logical control to dominate and subdue the incongruity of the images used" (69). Discusses in detail *TWHail* as an example of Donne's "poetic virtuosity" (70) and argues that in the poem Donne's "growing fascination with the artifice of his own wordcraft manifests itself in sophisticated explorations of a poetic that aptly may be labeled high Maniera" (76). Comments also on Donne's "artistic manipulation and exploration of woman" in the *Songs and Sonets*, limiting the investigation to "highlighting a point of intersection between the mannerist

aesthetic and Donne's view of woman" (76). Points out "not only the necessity of female resistance and self-definition as preconditions for Donne's art but also the appearance and recognition of aspects of woman as other in his poetic style" and shows how "[t]he elegant and sophisticated involutions of the mannerist aesthetic are ideal for Donne's exploration of these complex concerns in artifacts that are ultimately and restrictively governed by the criteria of high *Maniera*" (88). Finally examines the *Holy Sonnets* to show how they also reflect "the highly artificial mannerist aesthetic" (89). Concludes by claiming that *Father* is perhaps Donne's "most brilliant aesthetic development and, indeed, a superbly controlled resolution of the mannerist impluses so radically unleashed" in *Storm* and *Calm* and that this poem "demonstrates the existence of Donne's largely unexplored potentiality of writing verse not based on labor and difficulty but on resolution and ease" (94).

- 286. Shaitanov, Igor.** "Uravnenie s dvumia neizvestnymi: Poety-metafiziki Dzhon Donn i Iosif Brodski" [Equalization with Two Unknowns: Metaphysical Poets John Donne and Joseph Brodsky]. *VLit* 6 (Nov.–Dec.): 3–39.

Gives an overview of knowledge of Donne in Russia and suggests when Joseph Brodsky became familiar with Donne's works. Contends that in order to translate successfully into Russian Donne and the other metaphysical poets, it is necessary to close the gap in Russian knowledge of Europe in the seventeenth century. Notes that not until 1977 were individual poems by Donne published in an anthology, that in 1989 another anthology of English lyric poets of the seventeenth century appeared, and that in 1993 a monograph by A. N. Gorbunov on Donne and the poetry of his time was published. Comments on ways to read a metaphysical poem, especially a Donne poem. Discusses Brodsky, often deemed "un-Russian" by scholars and critics, and his fascination with English poetry. Points to the poem "Combustion" (1981) as an example of sacred parody with similarities to Donne's poetry in its circular movement, in

its combination of the ordinary and dramatic, and in its rhythm, structure, spontaneity, and energy. Concludes that Brodsky represents the closest analogue in Russian poetry to the English metaphysical poets.

- 287. Shapiro, I. A.** "A *Biathanatos* Presentation Inscription Recovered." *N&Q* n.s. 45: 35.

Notes the discovery of Donne the Younger's presentation inscription in the copy of *Biathanatos* that he presented to "I. Marckham in 1647" that is preserved in Sir Clements Markham's *Markham Memorials* (London, 1913).

- 288. Shawcross, John T.** "Using the Variorum Edition of John Donne's Poetry." *JDJ* 17: 227–47.

Suggests ways that critics and scholars can use advantageously the published volumes of *The Variorum Edition of the Poetry of John Donne*. By discussing three examples, *Pyr*, *Ham*, and *ElBrac*, shows how the variorum edition "amply provides its users with not only earlier readings and criticisms, but should suggest how many of those readings and criticisms can lead to fuller, more perspective readings of certain poems, to corrections and particularly deflection of former critical agendas, to items that have not had attention or at least not adequate attention in the past, and to a still greater awareness of the importance of text" (239–40). For a reply, see Gary A. Stringer, "More on 'How It Goes,'" *JDJ* 18 (1999): 267–75.

- 289. Shelburne, D. Audell.** "The Textual Problem of 'Twicknam Garden.'" *JDJ* 17: 191–204.

Based on a collation of the 46 known manuscript versions of *Twick*, argues for emending l. 15 of the poem from "not yet leave loving" (found in the 1633 edition) to "nor leave this garden" and suggests that "the corruption of the second stanza of the poem in the first edition is the result of an effort to repair the defective line" with a phrase from *LovDeity* (191). Points out that although the textual change makes "little difference to the meaning of the

poem,” it “makes better sense, however, because in lines 15–18 the speaker asks Love to make him part of the garden” (192). Concludes that “[t]he evidence of the manuscripts substantially endorses ‘nor leave this garden’ as the preferred reading by offering a clear picture of how the need for a new phrase originated,” how *LovDeity* “provided the phrase to fill the gap created by the omission of the four words,” and how the phrase borrowed from *LovDeity* “entered the printed text” of *Twick* “through a text very much like that of WN 1” [Dolau Cothi ms. 6748] (200–01).

- 290. Shifflett, Andrew.** “Sexual Calvinism in Donne’s ‘Communitie.’” *RenP*, pp. 53–67.

Argues that *Commun* deals with “an ideological problem in which Donne paraphrases the controversial Protestant doctrine of *adiaphora* or ‘things indifferent’ (objects, actions, beliefs, or ceremonies not in themselves necessary for salvation) in sexual terms while never explicitly mentioning sexual acts, thereby skirting for satirical purposes the obvious objection that adultery cannot be a thing indifferent because it is clearly outlawed by God in Exodus 20:14.” Surveys the Calvinistic doctrine of things indifferent and “in the process advances a less ironic, more straightforward, and more respectful interpretation” of Donne’s poem “than most critics have given it.” Argues that the poem “is less ironic than satiric” and that “its satire is directed not at its own argument or speaker but at us” (55). Concludes that Donne the satirist did not think that “men *should* treat women as things indifferent” but rather that “he thought that they *do* treat them as things indifferent” (67).

- 291. Slights, Camille Wells.** “Notaries, Sponges, and Looking-glasses: Conscience in Early Modern England.” *ELR* 28: 231–46.

Argues that the *Holy Sonnets* “represent an experience of subjectivity that was emerging in late sixteenth-century England and that the concept of the conscience is the key to un-

derstanding it” (233). Discusses, in particular, the influence on the sonnets of the “insistent Protestant exhortations for every Christian to examine his conscience” (235). Maintains that Donne’s poetic meditations “typically proceed not from sensory perception, through rational analysis, to emotion direct toward God” but rather “through a process of self-examination” and they “articulate individualized interiority rather than communal Christian responses to the divine.” Points out that “[t]his individualized interiority, moreover, is generated through a deliberate process of analysis that involves detachment from, as well as focus on, the self” (236). Observes, however, that “[c]onscience was not defined merely as self-consciousness, the mind’s reflection on itself, but as the internalized voice of God” and thus in Donne’s religious poems “a mind disturbed by passion corrects itself against a communal standard of truth, or a rebellious will subjects itself to God’s power and authority” (238). Points out that the experience of interiority, therefore, “is seen as a mechanism by which external authority was internalized, and self-exploration is interpreted as self-censorship” and thus “[t]he consequence of interiorized selfhood... appears as the privatization and de-politicization of the individual” (239). Maintains that the most striking feature of the *Holy Sonnets* is “the combination of interiorized self-consciousness with intense awareness of intractable external reality by which the self is constrained and to which it must inevitably submit, and with an equally intense sense of the opaque ambiguity of that reality” (240). Analyzes *HSMin* as an example of “a mind in the process of reflection on itself” which also “explicitly acknowledges that such self-analysis involves an act, an operation in relation to external reality” (242) and as illustrating how Donne “has constructed a textualized representation of himself as an instructive example” (244–45). Concludes, therefore, that the *Holy Sonnets* “can best be seen as examples of the conscience in operation, participating in ‘the labours of mutual society’ by serving as a looking-glass for self and for others” (245).



**292. Stanwood, P. G.** *Izaak Walton*. (Twayne English Authors Series, 548.) New York: Twayne. xvii, 124p.

In “Walton the Biographer: Donne and Wotton” (12–30), discusses Donne’s relationship with Walton and how Walton’s *Life of Donne* established his reputation as “the outstanding biographer of his age” (12). Points out that Walton’s aim in writing the biography was “to dignify Donne’s early years so that he may be seen as worthy of the grave responsibilities that fell to him as the holy dean and preacher of St. Paul’s” (16). Comments on the composition and accuracy of the biography and observes how “a lasting picture of Donne is everywhere carefully and subtly delineated, the figure of the pious churchman sharply contrasts with the earlier courtier, whose experiences now are but a memory submerged in a stricter and better life” (19). Comments on Donne’s friendship with Wotton and his having introduced him to Walton. Notes also that Walton in his *Life of Herbert* says that Donne wrote *ElAut* in honor of Magdalen Herbert, although his “testimony has no corroboration” (47). In “Walton’s Fame and Influence” (77–101), discusses the complex history, reception, and influence of the *Life of Donne*.

**293. Stringer, Gary A.** “Filiating Scribal Manuscripts: The Example of Donne’s Elegies.” *JDJ* 17: 175–89.

Discusses the complicated history of transmission of the text of *ElBrac*, which appears in 62 manuscripts and 7 seventeenth-century print sources. Explains the technical and evaluative procedures employed by the textual editors of *The Variorum Edition of the Poetry of John Donne* in “trying to unravel the tangled threads of transmission extant in these numerous and diverse transcriptions” (175). Points out that *ElBrac*, excerpted from the 1633 edition, was first published in the 1635 edition and “was set from a manuscript far down the family tree of Group-I texts that had been disallowed two years previously” and that “the corrupt redaction became the basis for all subsequent editions of the poem, from the 1639 resetting of

the 1635 text up to the OUP issue of Donne’s *Selected Poetry* in 1996” (176). Observes that John Marriott, Donne’s publisher and printer, “apparently decided to finesse the problem” in 1635 “(a) by using a different—and less easily recognizable—copy-text for the poem, (b) by altering a significant offensive word in line 11 of the poem, and (c) by hiding the poem as the twelfth of a newly expanded numbered sequence of elegies, placing it far down the list from the number-one position it had occupied in his Group-I manuscript” (188).

**294. Sullivan, Ceri.** “The ‘Well-Wrought Urne’ as Competitive Trope.” *EIC* 48: 129–43.

Discusses how Donne and later his elegists “exploit a particular conceit taken from the late sixteenth century sonnet sequences: the idea that the sonneteer’s poetry contains and thereby memorializes his beloved.” Points out that “[w]hen the figure is taken literally by a sardonic Donne, in certain mock-elegies on himself in *Songs and Sonnets*, it results in a competition between himself and his elegists for the position of ultimate irony, as the latter hastily disavow their ability to build a permanent memorial”; thus “a lively, imperious, and self-immured Donne replaces the sonneteer’s monumentalized object of desire, and is displaced in his turn by his own elegists.” Observes how “the same trope—‘this poem contains my love’—is squeezed into different shapes by these two generations of poets, turning the lament of the elegy into a sophisticated comedy when the topos is taken literally” (129). Maintains that such poems as *Appar*, *Dissol*, *ValBook*, *ValName*, *Leg*, *Expir*, and *Will* “provide Donne with the opportunity to join in with sonneteers who tease the pose struck by the Petrarchan lover, deliberately dying for the love of an unresponsive woman,” noting, in particular, Donne’s pun on “dying and orgasm” (131). Notes how in such poems as *Canon*, *Fun*, *Damp*, *Para*, and *Rel* Donne’s wit “lies in treating the trope literally” and how he “assumes an artless tone, blandly inviting the reader into his grave, stage-managing his own death, providing her with souvenir relics, and opening one

eye to check her response" (132). Points out how these poems "exploit the absurdities of self-reflection in the conceit as a form of poetic competition" (133). Discusses how "Donne's exploitation of the nuances of the Golden Age conceit left his elegists with a problem": how were they to make "a fitting urn for the unique art of Donne without destroying his claim to originality?" (137). Observes that ironically "it is the originality with which Donne nuanced the Golden Age Ovidian conceit of the self-memorializing poem which stops the elegists from preventing the return of that style" (139). Discusses how, by "[a]dopting Donne's technique of proving his own originality by taking a conceit literally, the elegists' solution to the problem of the urn-poem was to put an elegant spin on competitive troping, by taking Donne himself at his own words" (141).

- 295. Van Hooff, Anton.** "Romeinse dood of zelfmoord? Europa in debat met de oudheid." *De Gids* (Amsterdam) 163: 192–204.

Traces the concept of suicide from classical antiquity to early modern times and comments briefly on *Biathanatos*. Notes that Donne admits in his work to having been inclined to suicide and is strongly opposed to unconditional hostility towards the deed. Says that Donne believes that the most important role that suicide plays is in martyrdom since it is a good thing to die for one's faith, citing Christ's self-sacrifice in order to redeem mankind, an act that was anything but "self-murder."

- 296. Voss, Paul J.** "Desiring Ideology." *JDJ* 17: 205–08.

Review of Ronald Corthell's *Ideology and Desire in Renaissance Poetry: The Subject of Donne* (1997).

- 297. Westover, Jeff.** "Suns and Lovers: Instability in Donne's 'A Lecture upon the Shadow.'" *JDJ* 17: 61–73.

Maintains that the term "philosophy" in *Lect* "locates the poem within a specific intellec-

tual tradition" (61) and "invites an analysis of the nature and degree of its participation in the field of philosophical discourse" (61–62)). Points out how "[t]he rhetoric of sunlight and shadow" that informs the poem "recalls the Platonic ontology expressed in the allegory of the cave in Book VII of the *Republic*" and that "more recently, Jacques Derrida's meditation on the role of the sun in the production of metaphor offers a similar useful gloss on this poem's comparison of the course of the sun to that of love" (62). Discusses how in *Lect* "the sun's symbolic eclipse, the exaggerated indeterminacy of the word 'reduc'd,' the fact that the lecture ends with the word 'night' jointly point up the fact that the lecturer's 'oration' splendidly undoes itself." Claims that Derrida's insights about "the tangled relationship between metaphor and metaphysics in the tradition of Western philosophy provide an illuminating context for considering the ruptures that define the speaker's oral performance in Donne's poem" and that, "[a]t the same time, such insights intensify the pathos of the poem by suggesting the impossibility of the desire it alternately reflects and deflects" (71).

- 298. Williams, William Proctor.** "A Variorum: How It Goes." *JDJ* 17: 217–26.

Review of volumes 6 and 8 of *The Variorum Edition of the Poetry of John Donne*. For a reply, see Gary A. Stringer, "More on 'How It Goes,'" *JDJ* 18 (1999): 267–75.

- 299. Woolway, Joanne.** [An Essay on "Holy Sonnet 10"] in *Poetry for Students*, ed. Marie Rose Napierkowski and Mary K. Ruby, Vol.2: 108–10. Detroit: Gale Research

Comments on the four main arguments in *HS-Death* that the speaker directs against the personified figure of Death and maintains that, in spite of the "seemingly conclusive last line" of the sonnet, "the poem's ending is ambiguous" (108). Examines the poem in the light of its sonnet form, the irregularity of its rhyme and rhythm, and its metaphors.

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**300. Zhang, Xuchun.** [Inner Tension: Li Shangyin and John Donne as Philosophical Existence.] *Journal of Sichuan International Studies* 69, no. 3: 7–12.

In Chinese. Compares Donne and the Tang Dynasty poet Li Shangyin and says that the anxiety that Donne expresses in his poetry is similar to the Confucian anxiety found in the Chinese poet. Maintains that Donne never escapes anxiety after his marriage and that it includes his fear of sin, as seen in *Father*, his fear of nothingness as seen in *Noct*, and his fear of the absence of God as seen in *HSBatter*.

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## 1999

- 301. Avery-Quash, Susanna.** “Valuable Assistance’: Stanley Spencer’s Friendship with Gwen and Jacques Raverat.” *Apollo* 150, no. 452 (October): 3–11.

Surveys the influence of Gwen and Jacques Raverat on the painter Stanley Spencer. Notes that they gave him a copy of Donne’s sermons and points out paintings of his based on Donne’s writings, such as *John Donne Arriving in Heaven* (1911), *Resurrection, Cookham* (1924–26), *The Resurrection of Soldiers* (1928–29), and *The Hill of Sion* (1946). Notes that Spencer admitted that, although he always loved reading Donne, he understood little of what he read.

- 302. Bath, Michael.** “Emblem’ as a Rhetorical Figure: John Hoskins and Thomas Blount,” in *Aspects of Renaissance and Baroque Symbol Theory, 1500–1700*, ed. Peter M. Daly and John Manning, 51–61. New York: AMS Press.

Points out that in the sixteenth and seventeenth centuries the term “emblem” was “often taken to refer to any kind of emblematic sign.” Observes that Donne’s usage of the word in ll. 1–4 of *Christ* “conforms exactly to the type of figure identified by Joseph Hall as appropriate for ‘occasional’ or ‘extemporal’ meditations, a type which Hall himself habitually describes as ‘emblem’” (56). Points out seven places in his poetry in which Donne uses the word “emblem” and notes that “[a]ll of these examples apply the word specifically to the symbolic image and not to its application” (56–57). Concludes, therefore, that, “for Donne, ‘emblem’ means almost any kind of symbolic image or speaking picture” (57).

- 303. Beaston, Lawrence.** “Talking to a Silent God: Holy Sonnets and the Via Negativa.” *Renascence* 51: 95–109.

Reprinted in *John Donne: A Critical Study*, ed. T. Joseph and S. Francis (New Delhi: Anmol Publications, 2005), pp. 59–81.

Argues that, when read in the light of the *via negativa* tradition, the *Holy Sonnets* reflect not despair but rather “God working to effect the salvation of his believers even in their experience of his silence” and in “his apparent absence.” Focuses on ten of the poems that “are, either wholly or in part, addressed to God” since they are the ones in which “God’s silence is most striking” (96). Concludes that, read in the light of the *via negativa* tradition, we realize that “the absence of God need not be read as evidence that God does not exist, that he is not omnipotent, or that he is unconcerned” but rather, “as in the ‘dark night’ experience, the silence of God in the Holy Sonnets may be seen as an indication of God’s radical otherness, and paradoxically, as a sign that God demonstrates the limitations of human reasoning and human language, making the speaker trust less in feelings and depend less upon his own efforts while being more dependent upon God.” Maintains that, “at the same time, the reader can see evidence in the speaker’s words and attitudes of the presence of God not as an active participant in the dramatized moment but as a silent presence beyond human words and human reason” (107).

- 304. Beliles, David Buck.** *Theoretically-Informed Criticism of Donne’s Love Poetry: Towards a Pluralist Hermeneutics of Faith*. (Studies in Literary Criticism and Theory, gen. ed. Hans H. Rudnick, Vol. 12.) New York: Peter Lang. 147p.

In Chapter 1, “Faith *versus* Suspicion, Pluralism *versus* Monism” (1–6), states that one aim of this study is to examine several major contemporary schools of interpretation “as they come into contact and, often, into conflict” with Donne’s love poetry. Maintains that, “far too often, recent critics treat the poetry as an adversary ... with the goal of stripping away the masks and revealing the disguised meaning of what they regard as cunning distortions” (1). In response to this “hermeneutics of suspicion,” proposes a “hermeneutics of faith,” in which “the manifest content [of a poem] is a meaning which coexists with other meanings and creates sense through interaction” and in

which “the goal of interpretation is to explicate the fullness of that language” (2). States that a second aim of this study is “to argue implicitly and explicitly against ... monism which seems to afflict so many current critics,” i.e., examining Donne’s poetry from only one viewpoint or formula. Proposes to “counter this critical trend by refuting the often facile certainties produced by critics who have zealously applied a narrow methodology... by offering a flexible pluralism, often appropriating in combination the various single paradigms” proposed by monists (3). Points out that the early chapters of the book concentrate on the critical approach of those critics devoted to feminist, historicist, psycho-biographical, and philological readings of Donne’s poems, recognizing advantages and drawbacks of each of these paradigms. In the final chapter, informed by “a pluralist approach in the context of the hermeneutics of faith,” discusses a number of Donne’s love poems, “appropriating some of the techniques of the paradigms criticized in the earlier chapters” (4). In Chapter 2, “Donne and Feminist Critics” (7–21), surveys the wide range of recent feminist criticism of Donne’s attitude toward women in his love poetry, and in Chapter 3, “Contextual Studies of Donne” (23–102), examines the strengths and weaknesses of the new historicism and of recent psycho-biographical and philological criticism. Rejects the notion that the real subject of Donne’s love poems is power, not love, and that Donne is culturally determined rather than simply being influenced by his culture. In Chapter 4, “Towards a Pluralist Hermeneutics of Faith” (103–37), presents a pluralistic reading of *ElPart*, *ElJeal*, *ElProg*, *Lect*, *Anniv*, and *Fever* to show that “by avoiding granting privilege to a single approach, and by laying a number of interpretive grids over the work, one does in fact come closer to an understanding of the many meanings of the work as a coherent whole” (137). Contains endnotes (139–40) and a list of works cited (141–47).

**305. Bergeron, David M.** *King James & Letters of Homoerotic Desire*. Iowa City: University of Iowa

Press. viii, 251p.

Discusses Donne as a letter writer and suggests that his letters “offer insights into the style and content of his poetry” as well as his sermons. Points out that *Letters to Severall Persons of Honour* (1651) is “the first published volume of personal letters of any major English poetic figure, assuming we can safely rule out James Howell as major.” Maintains, therefore, that Donne’s letters “make literary and epistolary history.” Suggests that the letters “intervene in Donne’s creative productivity, as do the poems, prose works, and sermons” and “throw into high relief Donne’s artistic accomplishment” (15). Discusses Donne’s views on letter writing and comments, in particular, on his very personal and self-conscious letters to Henry Goodyer.

**306. Biester, James.** “Fancy’s Images: Wit, the Sublime, and the Rise of Aestheticism,” in *Wonders, Marvels, and Monsters in Early Modern Culture*, ed. Peter G. Platt, 294–327. Newark: University of Delaware Press; London: Associated University Presses.

Discusses how in the course of the seventeenth century “[l]yric wonder, and especially its conceits, became the targets of critics who simply would not buy the idea that rough, bold, and obscure epigrams, satires, and love poems could be viewed as miniature equivalents of epic and tragedy.” Observes that, although wonder remained “an important goal of poetry,” the neo-classical critics “refused to accept the methods that Donne and others had used to provoke it” (295), such as far-fetched metaphors, extreme brevity, roughness, and obscurity. Cites examples from Donne’s poetry to illustrate what neoclassical critics found objectionable. Points out, for instance, that in *GoodM* (ll. 19–21) and in *HSDeath* (ll. 5–6) “[t]o be properly astounded the reader must follow the syllogistic structure of the argument and both recognize and ignore the faults of its premises” (306) and that in *ValMourn* (ll. 21–26) “we must not pause to reconcile the various qualities of the compass that Donne compares to absent lovers” (315).

**307. Bloom, Harold**, ed. *John Donne: Comprehensive Research and Study Guide*. (Bloom's Major World Poets.) Broomall, PA: Chelsea House. 112p.

Indicates in the user's guide that the purpose of this study is to present "biographical, critical, and bibliographical information" on Donne's "best-known or most important poems" (7). Contains the editor's note (8), the editor's introduction (9), in which he contrasts *Ecst* and *Father*, presents a brief biographical sketch of Donne, and comments on Donne's poetry in general (10–13). Thereafter presents a general introduction to the *Songs and Sonets* (14–15) and thematic analyses of *GoodM*, *SunRis*, and *SGo*, followed by critical extracts on those poems by Rodney Edgecomb, Alfred W. Satterthwaite, D. C. Allen, James S. Baumlin, Clay Hunt, John Carey, and Donald L. Guss (15–33); thematic analyses of *LovAlch*, *Anniv*, and *Ecst*, followed by critical extracts on the poems by N. J. C. Andreasen, Clay Hunt, Arthur F. Marotti, John Carey, Dwight Cathcart, James S. Baumlin, and Helen B. Brooks (34–62); thematic analyses of *ValMourn*, *Canon*, and *Father*, followed by critical extracts on the poems by Jay Dean Divine, A. B. Chambers, John Freccero, Allen Tate, Maureen Sabine, Dayton Haskin, Joseph E. Duncan, and David J. Leigh (63–93); and a critical overview of the *Holy Sonnets* (94), with thematic analyses of *HSDeath* and *HSBatter*, followed by critical extracts by Wilbur Sanders, Frederic B. Tromly, Paul M. Oliver, and William Kerrigan (95–107). Concludes with a list of works by Donne (108), a selected bibliography of works about Donne (109–10), and an index of themes and ideas (111–12).

**308. Brett, Julia**. "Distance, Demystification, and Donne's Divine Poetry." *JDJ* 18: 101–26.

Rejects the theories of certain modern critics of Donne's religious poetry (especially those of Stanley Fish), who seemingly "reject the whole universe of theological and philosophical discourse of the period in favor of modern explicitly political ideologies." Argues that "in order to keep moving ahead in our understanding of Donne's religious poetry—especially those

poems which dramatize the crucial theological paradoxes of, say, the crucifixion—sometimes it may be helpful to look backward" (107). Discusses in detail how in *Goodf* "the individual conceits combine their metaphoric energy to focus our attention on the central paradox of the poem" and argues how a discussion of this one poem illustrates that "the best critical approaches to Donne's divine poems operate within the context of metaphor and paradox as they were understood and accepted in Donne's own time" (112–13). Surveys in the discussion recent critical interpretations of *Goodf*, both agreeing and disagreeing with the critics. Concludes that Donne was "a religious man"; that his religious poems are "ultimately informed by subject matter that by nature resists clarity"; and that "to attempt to understand this poetry by 'maintaining a skeptical distance' from the religious and theoretical foundations of the period or by trying to demystify that which is inherently mysterious, is to find ourselves concluding that his poetry just doesn't make sense—or worse, that it is 'sick'" (124).

**309. Brink, Jean R.** "Manuscript Culture Revisited." *SiJ* 17: 19–30.

Argues that the so-called "stigma of print" is based on "a misunderstanding of the traditional modesty *topos*" and that "[g]enre and subject matter, not social class, seem to have played a decisive role in an author's decision to use manuscript or print as the medium of publication." Points out that although Donne's career is often seen as that of "a gifted amateur or coterie poet who wrote for a small circle of friends," such a characterization "misrepresents his relationship to the printing press" (30). Notes that Donne during his lifetime published two editions of the *Anniversaries*, *Pseudo-Martyr*, *Ignatius*, and many of his sermons.

**310. Cheadle, Brian**. "Poetry and Precision." *ESA* 42: 21–36.

Cites *Twick* (ll. 1–9) as a structural model of Empson's seventh type of ambiguity in which

“two opposite meanings [are] defined by the context, so that the total effect is a fundamental division in the writer’s mind.” Points out that although the speaker in the poem “bitterly condemns himself for falling in love and for bringing the contamination of love into the garden,” the “religious connotations of such words as ‘manna,’ ‘gall,’ and ‘transubstantiates’ create tensions within the conceit.” Maintains that the notion of transubstantiation especially “creates positive shock waves” that “bring out an element of masochistic self-congratulation” so that the speaker “simultaneously despises and relishes the perversion love has wrought” (32).

- 311. Coiro, Ann Baynes.** “A ball of strife’: Caroline poetry and royal marriage,” in *The Royal Image: Representations of Charles I*, ed. Thomas N. Corns, 26–46. Cambridge: Cambridge University Press.

Briefly comments on Donne’s sermon of 1 April 1627, preached before King Charles I, in which Donne, although “apparently trying to defend the Church and the king against criticism,” actually “caused the king serious displeasure” by pushing “a long standing metaphor too far into reality” (30). Maintains that the king “felt criticized and threatened” by Donne having made a comparison in the sermon between the king’s “actual wife and analogical wife” (i.e., between Henrietta Maria and the Church of England) and that he felt that Donne’s analogy “exposed both relationships to danger” (30–31).

- 312. Correll, Barbara.** “Chiasmus and *Commodificatio*: Crossing Tropes and Conditions in Donne’s Elegy 11, *The Bracelet*.” *Exemplaria* 11: 141–65.

Maintains that it is Donne’s “crossing of the language of love and money in a lyric itinerary of restitution and repayment” that gives to *El-Brac* its “special and powerful semiotic charge.” Calls this energy “*commodificatio*” since this trope “connects commodity, chiasmus, poetic production, and rhetoric as fundamentally economic sites of subjective loss and poetic gain” (143). Referring to the work of Marx and

Jean-Joseph Goux, presents a critical analysis of the elegy to show how it “reveals the poet’s psychosocial investments and vexing concerns” and how “the speaker’s fate is linked with that of the twelve coins he will lose in order to replace the lost object.” Maintains that “more than heavenly metaphysics and commerce are at stake, for crossing between the two yields affectively invested figures of economically inflected metamorphosis: *commodificatio*” (157). Shows how *ElBrac* “plays with, by crossing, contents and contexts: socio-economic, amatory-erotic, theological, scriptural, elegiac, and cultural-masculine, and locating the sites of commodification that semiotically enrich the poem even as they impoverish the subject of the lyric utterance” (164). Argues that “[a]s the instrument of Donne’s mastery, or the signifier of mastery, language always becomes rather the thing that masters Donne” and that “[i]t is language that leaves the evidence of his entry into the symbolic and inscribes the masculine in the sacrificial symbolic contract of exchange and commodification.” Concludes that Donne’s “territorial desire for a familiar, masculinized text of mastery can only be destined to bankrupt and fail” (165).

- 313. Cottegnies, Line.** “Autour d’Izaak Walton et de sa *Life of Donne* (1640): l’essor de la biographie au XVII<sup>e</sup> siècle,” in *La Biographie littéraire en Angleterre (XVII–XX siècles): Configurations, reconfigurations du soi artistique*, ed. Frederic Regard, 31–44. Saint-Etienne, France: Université de Saint-Etienne.

Discusses Walton’s *Life of Donne* (1640) as an example of early literary biography and calls Walton the first modern biographer. Comments on Walton’s intention, rhetorical strategy, style, uses and manipulation of sources, and revisions of his biography of Donne. Observes how Walton cares less about historical accuracy, often combining sources, and how he focuses rather on the psychological and spiritual motivation of his subject. Maintains, for instance, that Walton is interested in Donne’s poetry only to the extent that it throws light on his life.

**314. Countryman, L. William.** *The Poetic Imagination: An Anglican Spiritual Tradition.* (Traditions of Christian Spirituality, ed. Philip Sheldrake.) London: Darton, Longman and Todd. 214p.

First American ed.: Maryknoll, NY: Orbis Books, 2000.

Surveys the poetic expression of Anglicanism in English lyric poetry and mentions Donne throughout, citing examples primarily from the *Holy Sonnets* and the hymns. Maintains that Donne gave to the emerging tradition of Anglican poetics “a certain psychological realism, a willingness to look directly at our complex emotional and intellectual lives without reducing them to mere principles or theory, an insistence on our need for God’s grace and its power to produce hope and connection where we could not produce it for ourselves.” Points out that Donne “seems to have sensed how much darkness is possible in the human soul as well as how much delight we can encompass.” Observes that his works are “imbued with what might easily become desperation were it not for the hope that grace can still give us wings to escape death and loss and alienation from all that we love” (142). Says that when in Donne’s poetry God’s absence stands out more than God’s presence, it has more to do with a sense of his own finitude and God’s sovereignty than with his own sinfulness. Comments on how Donne can often be witty and whimsical in his divine poems but stresses that such playfulness is “not unserious” (95).

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

Twentieth-century adaptations of Donne’s poems for choral singing by Ross Lee Finney (1906–97), Vivian Fine (1913–1995), Carlisle Floyd (b. 1926), Andrew Imbrie (b. 1921), Jacob Druckman (b. 1928), Lee Hoiby (b. 1926), Emma Lou Diemer (b. 1927), Russell Woollen (1923–1994), Conrad Susa (b. 1935), and John Adams (b. 1947).

**316. DiPasquale, Theresa M.** *Literature and Sacrament: The Sacred and Secular in John Donne.* (Medieval & Renaissance Literary Studies, gen. ed. Albert C. Labriola.) Pittsburgh: Duquesne University Press. xviii, 338p.

Pages 101–19 and 199–29 reprinted in *Literature Criticism from 1400 to 1800*, Vol. 91, ed. Michael L. LeBlanc (Detroit: Gale, 2003), pp. 61–74.

A portion of part 1, Chapter 3, first appeared as “Cunning Elements: Water, Fire, and Sacramental Poetics in Donne’s ‘I am a little world,’” *PQ* 73 (1994): 403–15; an earlier version of Chapter 4 appeared as “Donne’s Catholic Petrarchans: The Babylonian Captivity of Desire,” in *Renaissance Discourses of Desire*, ed. Claude J. Summers and Ted-Larry Pebworth (Columbia: University of Missouri Press, 1994); Chapter 5 was first published as “Receiving a Sexual Sacrament: ‘The Flea’ as Profane Eucharist,” in *John Donne’s Religious Imagination: Essays in Honor of John T. Shawcross*, ed. Raymond-Jean Frontain and Frances M. Malpezzi (Conway, AR: UCA Press, 1995).

In the “Introduction” (1–26), argues that many of Donne’s poems, both profane and sacred, “may be better understood in light of sixteenth and seventeenth century sacramental theology, which helped shape Donne’s understanding of the written word as a visible sign, of the poet as the quasi-divine maker or priestly minister of that sign, and of the reader as its receiver” (1). Announces the intention “to focus on sacramental theology and on conflicting conceptions of the Eucharist” as the “point of departure for reading Donne’s lyrics in their post-Reformation context” (3). Discusses how Donne “maintains an orthodox Anglican stance on the issue of the doctrine of the Real Presence in the Eucharist,” noting, however, that he was “capable of combining Calvinist formulations and Catholic-sounding language in a way distinct from the methods of men such as Andrewes and Laud” (10). In Chapter 1, “Sacramental Crossing” (29–57), presents a detailed reading of *Cross* in which Donne “argues passionately for the sacramentality of crosses” and argues how the poem “provides an excellent introduction



to his ideas about the sacramental role poetry can play." In Chapter 2, "Deigne at My Hands" (58–100), discusses *Corona* as celebrating "a poetic Eucharist, using language liturgically to make a sacramental offering to God." Maintains that, by manipulating form and genre, Donne "invites the believing reader/communicant to unite his or her own voice with that of the poet/speaker and, in so doing, to experience the saving power of Christ's Eucharistic body." In Chapter 3, "Cunning Elements and Artful Turns" (101–41), discusses *HSLittle* and *Goodf* as poems in which Donne considers "the spiritual dangers of sacramental art" (22) and expresses his doubt about "whether any human action, including poetry as sacramental *opus*, can prove a reliable means of grace" (23). In Chapter 4, "Toward an Anti-Petrarchan Love-Religion: 'Aire and Angels'" (145–52) and Chapter 5, "Donne's Catholic Petrarchans" (153–72), discusses Donne's secular lyrics and verse epistles in which he "defines the relation between the Petrarchan lover and his beloved as insufficient or pernicious, differentiating efficacious inscription from the futile practice of 'whining Poetry.'" Comments specifically on *Air*, *HuntUn*, *LovDeity*, *Fun*, and *Twick*—poems that "struggle toward a reformation of the love lyric, portraying Petrarchan speakers as the ultra-conservative Catholics of love-religion." In Chapter 6, "'The Flea' as Profane Eucharist" (173–86), discusses how in *Flea* the speaker "makes ambivalent use of both Catholic and Reformed theological language, inviting his lady—and the reader of the poem—to participate in a theologically-charged erotic disputation and, ultimately, to partake of a sexual sacrament." Points out that in the poem "the signs and verbal gestures are as polyvalent and as open to interpretation as the signs and gestures of the Eucharist" but that "the goal is erotic fruition and literary pleasure rather than spiritual grace." In Chapter 7, "Ways of Having Donne" (187–222), discusses *TWHence* and *HWKiss*, poems addressed to male friends that demonstrate Donne's "desire for an alternative to the definitely noncommunicative and reflexive art of Petrarchan love" (24), followed by analyses of *Jet* and *ValMourn*, poems ap-

parently addressed to women, that are "circular in structure" and "play upon the idea that poems—like rings—may serve as sacramental pledges of love and fidelity only when they are offered to and accepted by 'worthy receivers.'" Maintains that both poems "proceed from a sacramental poetics," similar to that found in *Corona*. In Chapter 8, "Equivocal Devotion" (223–48), discusses *HuntMan* and *BedfDead*, verse epistles addressed to specific women, in which Donne "makes ambivalent use of Roman Catholic sacramental imagery." Points out how the first, along with a prose letter to Henry Goodyer in which Donne enclosed the poem, proceeds from Donne's "conception of the written text as sacrament, the effect of which depends both upon who the reader is, and upon how he or she responds" and how in the second Donne "draws analogy between confession ... and his poem of apology" and "in his failure to complete that confession ... confirms his commitment to a distinctly nonconfessional art" (25). In "Appendix" (252–59), surveys the theological positions of Catholics and Reformers on the nature of the Eucharist and claims that Donne's position, as seen in his sermons, is often "equivocal and evasive" (257) and that his language "draws upon many different Catholic and Protestant formulations" (259). Concludes with notes (260–313), a bibliography (314–32), and an index (333–38).

#### Reviews:

- Paul Strauss in *BJJ* 7 (2000): 611–15.
- R. V. Young in *C&L* 50 (2000): 159–62.
- Frances M. Malpezzi in *SCN* 59 (2001): 25–26.
- Byron Nelson in *SPWVSRA* 24 (2001): 88–91.
- Neil Rhodes in *MLR* 96 (2001): 464–65.
- Paul Coleman in *CQ* 31 (2002): 361–63.
- Achsah Guibbory in *JDJ* 21 (2002): 225–30.
- Alison Jack in *Expository Times* 113, no. 10 (2002): 357.
- David Urban in *Cithara* 42 (2002): 55–58.
- James Matthew Wilson in *R&L* 34 (2002): 128–30.
- Frances Cruickshank in *L&T* 17 (2003): 353–55.
- Hugh Gazzard in *N&Q* n.s. 50, no. 1 (2003): 116–17.
- Brian Horne in *Journal of Theological Studies* 54, no. 1 (2003): 399–401.

317. ----. "The Things Not Seen in Donne's 'Farewell to Love.'" *JDJ* 18: 243–53.

Presents a reading of *Fare*, a poem "based on an analogy between religion and love." Discusses how the speaker "traces his history as a lover, looks back on the time when he had yet to experience love and was a naive believer in its divinity, and professes his current rejection of such faith" and how "[h]is perspective in the poem is that of 'a disillusioned atheist who is all the more scornful toward religion because he once believed in a divinity only to conclude, on the basis of experience, that his creed was false and his god a nonentity.'" Maintains, however, that the speaker, by using the simile of dying atheists (ll. 4–6), "undercuts his current attitude of unbelief" and that "his profane allusions to scripture do not so much support his case against the religion of love as cast an ironic light on his worldly-wise stance" (243). Shows how the speaker in *Fare* "has made the mistake of rejecting not only the naive superstition of his youth" but also "the One True Faith that should have grown out of it" (250).

318. **Donne, John.** *Devotions upon Emergent Occasions and Death's Duel, with The Life of Dr. John Donne by Izaak Walton*, ed. with pref., Andrew Motion. (Vintage Spiritual Classics, gen. eds. John F. Thornton and Susan B. Varenne). New York: Vintage Books. xxxiii, 233p.

Contains a table of contents (v–vi); a preface about Vintage Spiritual Classics by the general editors of the series (vii–ix); a preface to the works included by Andrew Motion (xi–xxi), in which he calls *Devotions* one of Donne's "most paradoxical works" and "Death's Duell," a work that "finds its energy in exhaustion and its spiritual hope in bodily defeat" (xi); a general critical evaluation of both works, and comments on the biographical contexts in which they were written; a chronology of Donne's life (xxiii–xxxi); and a note on the texts (xxxiii). Hereafter follows edited and modernized texts of *Devotions* (1–152), *Death's Duell* (153–77), and Walton's *Life* (179–223), followed by notes

(225–31) and suggestions for further reading (233–34).

Reviews:

- James Fenton in *NYR* 50 (February 13): 45–49.

319. ----. *John Donne: Amorous and Divine Poems*, trans. Fu Hao. Beijing: China Translation and Publishing Corp. 267p.

In Chinese. Based on Grierson's 1912 edition of Donne's poems, translates into Chinese selections from *Songs and Sonnets* (2–120); *Elegies* (121–90); and *Divine Poems* (191–251). Contains a biographical sketch of Donne (252–63) and an essay by Fu Hao on the *Holy Sonnets* (264–67).

320. ----. *Religious Poetry and Prose: John Donne*, ed. Henry L. Carrigan, Jr. Brewster, MA: Paraclete Press. xiii, 97p.

Contains a brief introduction to Donne's life and religious writings ([vii]–xiii), followed by modernized texts of *Corona*, *Holy Sonnets*, *Cross*, *Christ*, *Sickness*, *Father*, *Annun*, *Goodf*, *Lit*, selections from the sermons and *Devotions*, and "Death's Duell" ([1]–97). No notes or commentary on individual works.

Reviews:

- Graham Christian in *LJ* 124 (16): 101.
- Marci Whitney-Schenck in *Christianity and the Arts* 7, no. 3: (2000): 54–58.
- Rita Roberts Waggoner in *AngTheoRev* 83, no.3 (2001): 687–88.

321. **Ellrodt, Robert.** "Aspects de la modernité dans les sermons de John Donne," in *Les sermons au temps de la renaissance*, ed. M. T. Jones-Davies. 175–95. (Université de Paris-Sorbonne Société Internationale de Recherches Interdisciplinaires sur La Renaissance, Vol. 20.) Paris: Klincksieck.

Maintains that the modernity in Donne's sermons can be seen primarily by observing ways in which he breaks with the past or with the generally accepted views of his contemporary

society. Observes that we readily recognize this element in his poetry, in which he challenges traditional Petrarchism and pastoralism but that we often miss the elements of modernity in his sermons. Discusses, therefore, those aspects of the sermons that seem to reflect Donne's modernity, especially his encouragement of religious tolerance and ecumenism; his rejection of certain Calvinist positions, especially extreme predestination; his view of women that is often more positive than those of his contemporaries; and his keen awareness and presentation of his sense of self. Observes, for example, that Donne attempts to heal the rancorous division between the Church of England and the Catholic Church, although he thinks that Anglican worship is more conducive to genuine devotion than the excesses of Catholic devotion. Comments on Donne's views in the sermons on faith, reason, the new philosophy, asceticism, and marriage. Notes, for example, that Donne maintains the importance of the indissolubility of the marriage contract but that, like many Protestants, he emphasizes the notion of mutual help between the partners. Finds Donne's self-consciousness in the sermons as well as his expression of personal and intense emotion in them also as signs of his modernity. Compares Donne to Montaigne and says that Donne's sermons reflect a kind of baroque sensibility, in which Donne affirms himself in contemplating himself.

**322. Flinker, Noam.** "John Donne and the Anthropomorphic Map." *AS/SA Special issue* 8: 463–69.

Summarizes and expands upon Claude Gandelman's "The Poem as Map: John Donne and the 'Anthropomorphic Landscape' Tradition" from *Arcadia* 19 (1984): 244–51. Rather than "spontaneous reversals" between the human body and landscape, as Gandelman proposes, argues for "the simultaneous relevance of macrocosm and microcosm in Donne's poetic." Maintains that "[t]he tensions between sexuality and the spirit" and "between the individual and the community are reflected in the way in which the anthropomorphic map sheds light on well-known passages from Donne's poetry

and prose" (463). Discusses the use of geographic imagery that reflects the tradition of the anthropomorphic map in *Devotions* (Meditation 17), *ElBed*, and *GoodM*.

**323. Fraser, Russell.** "Sex and Science in Donne," in *Singing Masters: Poets in English 1500 to the Present*, 20–38. Ann Arbor: University of Michigan Press.

Presents a general evaluation of Donne's poetry (and to a much lesser degree his prose), commenting on how Donne's work reflects his "capacious personality" and calling him "a poet who means what he says and mocks it" (36). Comments on such aspects of Donne's art as his unique uses of language, oxymoron, the speaking voice, stanzaic variety, rhetorical strategies, and colloquialism. Discusses how in the *Songs and Sonets* sex and science "make an odd couple" (26) as, for instance, in *GoodM* and *ValMourn*. Maintains that "sexual glory irradiates" Donne's love poetry (20), that even in his religious poems he has "sex on the brain" (21), and that "[h]is sexual bravado is the other side of his misogyny" (22).

**324. Frontain, Jean-Raymond.** "Law, Song, and Memory: The Mosaic Voice in Donne's *First Anniversary*." *L&B* 19: 154–74.

Argues that "by identifying himself with the Mosaic prophet" at the conclusion of *FirAn* and as "a Johannine visionary in the trumpet signature" at the conclusion of *SecAn*, Donne makes clear his intention to function in a way similar to the biblical prophets. Maintains that "Old Testament Law and New Testament Grace, Mosaic voice and Johannine vision are 'united' in a single poem" and that, "like the Bible the *Anniversaries* is composed of two distinct but complementary testaments" (156). Discusses how in the *FirAn* Donne's speaker "castigates his reader/auditor for occupying him/herself with earthly matters and forgetting to praise Elizabeth Drury," whereas in *SecAn* he "encourages the reader with a vision of the soul's progress to heaven after the death of the body." Considers only "the biblical situation" of *FirAn*

and focuses on “the interrelationship of law, song, and memory as suggested by the Mosaic signature at the end of that part of the poem” (157). Shows how in *FirAn* Donne’s speaker “insists that poetry is the one thing which will triumph against a people’s amnesia” and that by “assuming the Mosaic voice” in the poem, Donne “positions himself—or his rhetor—as the prophet ‘like unto’ Moses whom the Lord promised He would later raise and unto whom the people ‘shall hearken’” (170). Concludes that the *Anniversaries* contain Donne’s “most confident statement of the public role of the poet” and suggests that perhaps for that reason he allowed the poems to be published during his lifetime (171).

- 325. Gillespie, Diane F.** “Through Woolf’s ‘Is,’” in *Virginia Woolf Reading the Renaissance*, ed. Sally Greene, 211–44. Athens, OH: Ohio University Press.

Reads Virginia Woolf’s *The Waves* (1931) in the light of her essay “Donne after Three Centuries” in *The Second Common Reader* (1932), seeing it as Woolf’s “mixture of identification with, and re-visioning of, the complexities of Donne’s life and the diversities of his writing for her own use in prose fiction” (212). Maintains that in *The Waves* Woolf “deconstructs the aristocracy within which Donne struggled for preferment, writes her own secular *Divine Poems*, feminizes Donne’s cosmology, and, incorporating Donne-like imagery, gives voices to some of the kinds of people, historically marginalized and silent, addressed in his poems” (214). Points out that although *The Waves* was published before Woolf’s essay, the relationship between the two works “is not so much one of influence as of affinity with Woolf’s own mature perceptions” and shows how both works “reflect and develop, in different ways, her earlier interest in Donne” (220). Surveys Woolf’s knowledge of and interest in Donne.

- 326. Gorton, L. M.** “Philosophy and the City: Space in Donne.” *JDJ* 18: 61–71.

Discusses how Donne “makes space a quality

of tone” in his poems and how in them space is “domestic” but also “emblematic, and often exhilarating.” Points out how Donne’s lovers “call upon images of the cosmos,” how space is “the imaginative language they use to describe love’s privacy, and its power,” and how they “imagine the cosmos opening in spheres around small rooms” and “contract its vast spaces into the small and private space of love” (61). Discusses Donne’s use of space and his spatial imagination in *SunRis*, *ValMourn*, *Goodf*, and the *Anniversaries* and shows how he “finds a new language for human consciousness in the spatial uncertainties of his time” (69).

- 327. Halpern, Rob.** “An Essay Beside *The Funerall* of John Donne.” *Harrington Gay Men’s Fiction* 1, no. 2: 69–74.

Fictional account of bondage that makes allusions to *Fun*.

- 328. Halstead, J. Mark.** “John Donne and the Theology of Incarnation,” in *English Literature, Theology and the Curriculum*, ed. Liam Gearon, 149–72. (Theology in Dialogue Series, ed. Ian Markham.) London and New York: Cassell.

Claims that the theology of incarnation is “a major strand in Donne’s religious writing (which is in fact the *whole* of his writing)” and maintains that understanding it “helps us to make sense of the disparate elements which other critics have found puzzling or unsatisfactory.” Argues that in Donne’s poetry “the physical dimension points to and symbolizes the more important spiritual dimension of life, that it is in the body and through the body that the divine is revealed to us” (165). Further argues that although Donne presents “a fairly conventional view of the soul” in the *Anniversaries*, regarding it as “a separate entity imprisoned in the flesh until its release at death,” in many of his other writings he “goes beyond this” and “sees the soul and body as interdependent and mutually supportive” (165–66). Illustrates this point by discussing Donne’s treatment of tears in his love poems. Comments also on the theme

of “the incarnation of the lover in his mistress, or vice versa” (166), noting how often for Donne the woman is “a mirror in which the male poet sees himself reflected, a sounding board for sharpening his witticisms and bouncing back his ideas,” thereby obtaining “both self-knowledge and knowledge of the other, and at the same time a merging of the two” (167). Cites *Sappho* as an example in which the “notion of merging is most complete” (168). Discusses a wide range of poems, but especially the *Holy Sonnets*, *Air*, and *Ecst.*

**329. Harland, Paul W.** “Donne and Virginia: The Ideology of Conquest.” *JDJ* 18: 127–52.

Argues that although Donne “may be seen as trying to mitigate the worst effects of English colonialism,” in his sermon to the members of the Virginia Company in November 1622, after news reached London of the massacre of English settlers in Virginia, he nevertheless, unwittingly, “helped to construct an intellectual and imaginative discourse that led to extermination” (128). Shows how Donne “contributed to the imaginative force and the religious authority that ensured that English dominance and coercion became a reality.” Maintains that “[d]espite his admirable motives in accepting the inherent value of native people, and their place in the Kingdom of God, his harmful effects may be traced in a complex of attitudes and rhetoric.” Points out how Donne, in fact, “denied the substantiality of a native narrative by making the native equivalent to the natural man” and, by so doing, “indicates that the natural man’s only destiny is to become converted to Christ, an endeavor that gains souls for Christ and subjects for England simultaneously.” Describes how Donne conveys his thought in “paradisaical and sexual terms” and suggests that “[h]idden within such intimate desires are fears of America—projections of what the English find distasteful, actually or potentially, in themselves—barbarism, criminality, idolatrous popery.” Concludes that after the 1622 massacre, the English “felt empowered to sever America from the power of the Devil, a perspective which finds its most memo-

orable expression in Donne’s poetry,” and that “[d]espite his scepticism about empire-building and his warnings against motives of a temporal kingdom,” Donne, therefore, “finds himself implicated in the eloquent, discursive conquest of the New World” (148).

**330. Hodgson, Elizabeth M. A.,** *Gender and the Sacred Self in John Donne*. Newark: University of Delaware Press; London: Associated University Presses. 223p.

In Chapter 1, “Introduction” (13–25), points out that this study is centrally concerned with Donne’s “continual struggle to define his own gendered soul” as reflected in “the relationships between spiritual cultures and tropes of feminine identity” in his works. Suggests that these relationships are most clearly apparent on those occasions, such as baptisms, churchings, marriages, and funerals when, “as preacher and as patron-dependent poet,” he had to address them. Examines, therefore, “the nexus of literary, theological, and legal texts surrounding such particularly transitional social events” by focusing on “the sermons and sonnets as they respond to such social transitions” and by examining *Biathanatos*, *Devotions*, the hymns, epithalamia, sermons, and those poems, “in which, in response to such occasions, Donne’s sacred gendered soul is most clearly articulated.” Notes that the “capstone chapter for this examination of Donne’s acquisitive interest in ‘the idea of a woman’ will be a discussion of the *Anniversaries*,” which is Donne’s “most famous work celebrating a gendered rite of passage” (14). Announces that this study “will also analyze the series of conflicts over gender which became especially pressing in the liturgical rites and texts of the Church of England and with which Donne engages in his occasional texts” (14–15). Surveys and evaluates feminist criticism of Donne’s works and proposes to show that Donne’s “attempts to put on the personae of mothers, daughters, and brides in his sacred texts is part of a larger dynamic pattern in his culture” (25). In Chapter 2, “Baptism: ‘The Second Birth’” (26–70), discusses how Donne often sees his poetic identity and

priestly vocation as “emblemized by figures of maternity and birth” (71) and observes how in *Corona*, the *Holy Sonnets*, and the sermons, he tries “to establish his poetic and priestly identity alternately identifying and rejecting the literary tropes of maternal creation,” thereby engaging in a “complex textual fashion with the construction of the birth-mother in his spiritual culture” (70). In Chapter 3, “Marriage: ‘Joyes Bonfire’” (71–112), discusses how Donne’s texts on marriage “address the potential and the problem of retaining a masculine self after becoming one flesh with a woman” and how he often depicts “the deconstruction of masculine subjectivity through images of brides and wives” (71). Examines selected sonnets, sermons, and epithalamia in which he expresses “the deeply conventional anxieties over loss of the masculine self in marriage” and his “ambivalence toward the institution of marriage” (111). Maintains that, for Donne, marriage to real brides or to the Bride of Christ is “a resistless force whose consuming power he both desires and fears” and that his “theological investigations of that conflict in relation to his own gendered subjectivity form an important part of his search for a gendered identity” (112). In Chapter 4, “Death: ‘Involved in Mankind’” (113–61), investigates the relationship between Donne’s “fascination with erotic deaths” and his “intense, ambivalent, and ambiguous interest in gender and death, especially his appropriation of a relationship with feminine figures in a defense against the finality and isolation of death” (113). Discusses the “crisis of gendered subjectivity” (160) in the *Songs and Sonets*, *Bia-thanatos*, the *Holy Sonnets*, the hymns, and his funeral sermons to show how “Donne and his sense of his own public and private identity are so clearly caught between death and the mother-daughter bond” (161). In Chapter 5, “*The Anniversaries*: ‘The Idea of a Woman’” (162–87), discusses how the *Anniversaries* “because of their fascination with liminal gendering fits into the pattern of Donne’s other works.” Maintains that “[t]he transformation of real women into an idea of daughterly submission, maternal fruitfulness, or bridal consumption marks Donne’s sacred works” and that he “names

this dynamic of idealization explicitly” in the *Anniversaries* (186), a set of poems that “contains the same manipulations of gender and subjectivity which mark so many of Donne’s sacred works which enter in the bonds of the idea of a woman” (187). Concludes with notes (188–207), a list of works cited (208–17), and an index (218–23).

#### Reviews:

- Chanita Goodblatt in *RenQ* 53 (2000): 917–19.
- R. Huebert in *UTQ* 70, no. 1 (2000): 369–70.
- Mary A. Papazian in *SCJ* 31 (2000): 289–90.

- 331. Hunter, William B.** “An Occasion for John Donne’s ‘The Lamentations of Jeremy.’” *ANQ* 12, no. 3: 18–23.

Argues that *Lam* “can be profitably read as a powerful work of Jeremiah/Donne’s lament for the destruction/death of Jerusalem/Anne [More].” Notes that the church calendar of the Book of Common Prayer indicates that the liturgical readings assigned for August 12, 13, and 14 are from the Lamentations and that on August 15, 1617, Donne’s wife died. Points out that “[n]o great religious sophistication is required to see the applicability of the text to the tragedy” and that, “as a priest himself, Donne certainly would have read these chapters in services that he led.” Believes that *Lam*, therefore, is a “verse translation” to “memorialize the tragedy” (19). Shows how, in a few instances, Donne “seems to have modified the biblical text to match his own condition” (20).

- 332. Hurley, Ann.** “Colloquium: ‘Farewell to Love.’” *JDJ* 18: 195–200.

Revised and reprinted in *John Donne’s Poetry and Early Modern Visual Culture* (Selinsgrove, PA: Susquehanna University Press, 2005), pp. 144–47.

Introduces papers presented at the 13th Annual John Donne Society Conference on *Fare* by Richard Todd, Graham Roebuck, and Theresa DiPasquale (entered separately in this bibliography along with the collation and discussion

of the poem's text by Gary Stringer). Presents a discussion of ll. 11–15 of *Fare*, maintaining that the image in these lines reflects the language of Reformation discourses on images and that "[t]he effect of reading Donne's handling of the image against the language of Reformation discourse is to notice that the poet's accusation against his speaker is against his effort to trivialize what cannot be trivialized, to name what cannot be named, to deflect what cannot be deflected" (199).

- 333. Jagodzinski, Cecile M.** *Privacy and Print: Reading and Writing in Seventeenth-Century England*. Charlottesville and London: University of Virginia Press. 218p.

Points out that Donne had "a penchant for secrecy, for cloaking his writing in actual or metaphorical codes," and that he tried to shield his writings "from the eyes of unauthorized readers" and to represent his letters as "the embodiment" of his "true, undisguised" self (21). Observes that Donne's letters constitute "one of the first major collections of letters" published in the seventeenth century and are important for "what they tell us (and may have told contemporary readers) about a burgeoning sense of self." Comments on how the publication of the letters "illustrates the consequences of the purposeful readdressing of private letters to a larger audience" (86) and how Donne's son "took vast liberties with the order and addressees of the letters" (87). Discusses the reasons for Donne's reticence about having his letters made public. Points out that, for Donne, letters were "the means of staving off separation from others," for "resolving his own internal divisions" (89), and for conferring "upon loving correspondents sanctity, power, a self-contained and protected world" (90). Concludes that Donne shows "the ways in which publication can both confirm and conflict with the physical and psychological realities of the private self" (93).

- 334. Jiang, Honghong.** [A Comparative Analysis of Two Sonnets by Donne and Shakespeare.] *Journal of Zhangzhou Teachers College*, no. 4: 91–95.

In Chinese. Compares the structure, prosody, rhetorical devices, and religious implications in *HSBatter* with Shakespeare's Sonnet 146. Points out that Donne's sonnet focuses on the relationship between death and eternal life and illustrates his belief in life-after-death, whereas Shakespeare's sonnet emphasizes the body-soul relationship and can be called religious because it has meditational elements.

- 335. Johnson, Jeffrey.** "Recovering the Curse of Eve: John Donne's Churching Sermons." *Ren&R* 23, No. 2: 61–77.

Surveys seventeenth-century views on the churching of women following childbirth and discusses Donne's two churching sermons (one for Lady Doncaster and another for the Countess of Bridgewater) as "orthodox correctives for recovering the larger theological significance of the churching service, which had become overshadowed by the social importance attached to it." Maintains that these two sermons are, in fact, extended homilies on the doctrine of repentance, in which Donne "seeks to dilate his auditors' understanding of churching beyond the strict biblical and liturgical contexts informed by Eve's fall and her resultant curse of travail in childbirth," reading "the churching of these aristocratic women in terms of the fallen condition of all humanity" and, thereby, fulfilling "his own sense of calling by preaching the gospel of repentance" (63) in which he "calls all those in attendance to a communal participation in the body of Christ" (68).

- 336. ----.** "Spectacle, Patronage, and Donne's Sermon at Hanworth, 1622." *SP* 96: 96–108.

Discusses how in his sermon given at Hanworth (1622) Donne "personalizes his homily to fit the circumstances" of two of his aristocratic patrons, James Hay and his father-in-law, Henry Percy. Observes how in the sermon Donne "reaffirms his views regarding the iconoclastic controversy of his time by providing a compelling reading of the private lives of Hay and Percy." Points out how Donne used the occasion

“to correct and to dilate, through biblical exegesis and allusion, the spiritual vision of his chief auditors so that they might attain the right and godly use of vision discovered in the spectacle of Christ crucified.” Surveys Donne’s views on the on-going sectarian debates about sight and spectacle and maintains that Donne consistently argues for the instructional use of images and pictures in worship. Holds that “[w]hat Donne is finally after is an understanding that seeing and knowing conform one to right action” and that “pictures and emblems are beneficial to the extent that they foster community in the Church.” Discusses how Donne uses this backdrop to contrast the two very different sensibilities of Hay and Percy and how he argues that “while Hay’s pursuit of outward extravagance and ceremony keeps him from the error of iconoclasm, and while Percy’s attraction to a Stoic tranquility of mind tempers the idolatrous trappings of material prosperity,” both “the former’s indulgence in worldly magnificence and the latter’s negation of his passions in a type of inner iconoclasm must be moderated through the spectacle of Christ crucified,” which “makes possible the communion of saints.” Notes that Donne in his will gave to Hay a painting of the Virgin and Child thought to be the work of Titian.

337. ----. *The Theology of John Donne*. (Studies in Renaissance Literature, Vol. 1, gen. ed. John T. Shawcross.) Cambridge [Eng.]: D. S. Brewer; Rochester, NY: Boydell & Brewer. xiii, 162p.

In the “Preface” (ix–xiii), states that the purpose of this study is “to describe the distinguishing features of Donne’s theology, as revealed in the most extensive record of his mature thought, the *Sermons*, and to read the historical/political circumstances in which he preached in relation to these theological foundations.” In Chapter 1, “So Steepy a Place” (1–36), examines Donne’s view of the Trinity, “the fundamental and distinguishing belief for regulating Christian faith and practice.” Shows how Donne “conceives of the essential nature of the godhead as a divine community that through mutual consolation enlarged itself

to create and then embrace humankind” and shows also how “[t]his image of dialogic unity serves Donne as the model for individuals to conform themselves to the triune God specifically through a liturgical participation in the Church.” Presents a reading of Donne’s sermon on Genesis 1:26 (April 1629), which “not only provides the most extensive explanation of his views of this doctrine” but which also “applies his theology to the immediate context of Charles I’s dissolution of Parliament (March 1629)” in order to influence the king “to maintain political unity through a dialogic process.” Maintains that as Donne’s “theological first principle, the doctrine of the Trinity informs every aspect of Donne’s religious thought and lays the foundation for the subsequent chapters in this study.” In Chapter 2, “To Batter Heaven” (37–60), discusses “the liturgical practice of common prayer Donne articulates in the *Sermons* and the private prayers that he made publicly available in his *Devotions*” (x). Presents a reading of Donne’s sermon preached before the king at Whitehall (5 April 1628). Points out that rather than a sermon on the fast that the king had ordered as a result of the military defeats in trying to free the Protestants at Île de Rhé, Donne presents “a theologically nuanced explanation” of how prayer “should precede and inform acts of penitence such as fasting,” thereby illustrating “the manner in which common prayer proper defines the communion of saints.” In Chapter 3, “Through His Own Red Glass” (61–88), comments on Donne’s response to the on-going iconoclastic controversy. Observes how in the *Sermons* Donne insists that “sight is preeminent among the human senses” and how “[h]is persistent pleas for the use of pictures and images, both those tangible representations created by human hands and those painted in the mind by the spoken and written word, informs his understanding of the sacrament of baptism, including the signing of the cross.” Maintains that his views on sight and spectacle “speak to one’s responsibility for religious self-fashioning, especially for those in authority such as ministers and nobles, by perceiving and reflecting images worthy of imitation.” Illustrates this concept by discuss-



ing Donne's sermon preached at Hanworth (25 August 1622), in which he "seeks to adjust the spiritual vision" of his two aristocratic patrons, James Hay and Henry Percy, "specifically Hay's penchant for lavish outward display and Percy's inclination toward Stoic resignation, by directing their sight to the spectacle of Christ crucified." Maintains that in this sermon Donne exemplifies that "seeing leads to knowing, and to loving union, with God." In Chapter 4, "Voice of the Turtle" (89–118), explores Donne's doctrine of repentance and maintains that, for him, repentance is the central message of the gospel. Illustrates his views on repentance by (1) commenting on Donne's two extant sermons on churching of women after childbirth that show his wish "to move his auditors beyond a strictly liturgical or a culturally delimiting understanding of the churching service" and "to lead them to a humble confession" (xi) and (2) his valediction sermon preached at Lincoln's Inn before becoming chaplain for the embassy led by James Hay to Bohemia, along with *Christ*, written for the same occasion, to show how "[t]hese texts complement Donne's concern expressed throughout the *Sermons* that proper repentance is accompanied by purifying communal contexts of prayer, preaching, and the Sacraments" (xi–xii). In Chapter 5, "O Taste & See" (119–47), discusses Donne's doctrine of grace and his views on Christ's presence in the Holy Eucharist. Points out that Donne holds that justification "comes through both faith and works" and that "the Word and Sacraments are together the effectual means of grace." Observes that, regarding Christ's presence in the Eucharist, Donne "espouses that the real presence of Christ is manifested in worthy communicants as they eat the bread and drink the wine," thereby rejecting both Catholic transubstantiation and Protestant memorialism. Concludes that "the assimilation of oneself to God in the Church is for Donne the only theologically informed response to the Trinity's dilating its own community to enfold humankind" (xii). Contains a bibliography (149–54), an index to Donne's sermons that have been cited in this study (155–56), and a general index (157–62).

#### Reviews:

- Daniel W. Doerksen in *Ren&R* 36 (2000): 100–02.
- Dennis Flynn in *SCen* 15 (2000): 289–90.
- Chanita Goodblatt in *RenQ* 53 (2000): 917–19.
- Richard Harp in *SCJ* 31 (2000): 523–24.
- Elena Levy-Navarro in *SCN* 58 (2000): 52–53.
- Charlotte F. Otten in *C&L* 49 (2000): 538–40.
- D. L. Bird in *L&T* 15, no. 1 (2001): 104.
- Elizabeth Clarke in *Journal of Ecclesiastical History* 52, no. 1 (2001): 157–58.
- Craig Allan Horton in *Parergon* 18 (2001): 185–87.
- E. M. Knottenbelt in *Heythrop Journal* 42, no. 3 (2001): 387–90.
- P. G. Stanwood in *JEGP* 100 (2001): 445–47.
- Benjamin Myers in *Parergon* 19 (2002): 213–14.
- Richard Pagano in *YES* 32 (2002): 290–92.
- David Urban in *Cithara* 42 (2002): 55–58.
- Jeanne Shami in *JDJ* 22 (2003): 259–62.

**338. Kermode, Frank.** "Alvarez on John Donne," in *The Mind Has Mountains: a.alvarez@lxx*, ed. Anthony Holden and Frank Kermode, 20–23. Cambridge: Los Poetry Press.

Comments on A. Alvarez's critical understanding of Donne as reflected in his *The School of Donne* (1961). Points out that Alvarez considered Donne "the first intellectual realist in poetry" (22) and a "masculine rhetorician" whose "rhetoric came from emotions fully investigated, fully imagined and expressed by a mind that could not ignore the pressures of love and death." Maintains that Alvarez was attracted by Donne because Donne "took risks" and "had much ambition and energy" as did Alvarez. Calls Alvarez's book "an impressive start to a writing career" and "an achieved book, clever and sincere." Observes that he "never tried anything quite like it again; that part of his development was over, his interests and gifts were too various to go on with work of just that kind" (23).

**339. Kirby-Smith, H. T.** *The Celestial Twins: Poetry and Music Through the Ages*. Amherst: University of Massachusetts Press. 328p.

Discusses "some of the more important moments in European literature when poetry and

music went their separate ways” and shows how “poetry henceforth developed as an independent art form” (1). States that poetry that was sung to music “ended with Wyatt” (6) and maintains that any number of Donne’s poems could be cited to show “how completely some varieties of poetry in England had severed musical connections.” Observes that “the argumentative and rhetorical manner of some Metaphysical poems, and the extravagant and ingenious figures of speech—together, often, with a certain logical complexity—make solitary reading a requirement for their comprehension,” adding that “their verbal content would usually overwhelm any melody” and “appeals as much (or more) to the analytical intelligence and the visual imagination as it does to the ear” (110). Cites *Canon* as “deliberately unsingable” (129). Points out that although several of Donne’s poems were, in fact, set to music, such as *Bait* or *Father*, in these poems the “line of thought and the imagery are less challenging” and “easier to follow as a vocal performance,” than, for instance, in *Ecst* (137).

**340. Koch, Claude.** “John Donne Meditates the Equinox.” *SR* 107: 260.

An original poem.

**341. Labriola, Albert C.** “Lure and Allure in Donne’s ‘Aire and Angels.’” *JDJ* 18: 73–82.

Argues that fishing is a “significant metaphor” in *Air*. Points out, for instance, that even the wordplay in the title of the poem suggests “hair,” the material used to make fishing lures and to hold their parts together, and “angles,” which are “crucial means in presenting the lure.” In particular, maintains that the phrase “loves pinnacle” (l. 18) “designates a handmade artificial lure, specifically a fly.” Describes, therefore, “fishing with artificial lures in the sixteenth and early seventeenth centuries in England” and explains “how and why the handcrafted lure, ‘loves pinnacle,’ manifests the trifold nature of women,” a topic found in many of Donne’s love poems, but “never so wittily integrated with

the sport of fly fishing” than in *Air* (75). Comments on other nautical and piscatorial words in *Air*. Discusses how a lure “may arouse carnal appetite that it cannot gratify” or that it “may induce a sublimated response that it cannot fulfill” and shows how these notions drawn from fly fishing inform the poem.

**342. Lamont, Rosette C.** “Coma Versus Comma: John Donne’s *Holy Sonnets* in Edson’s *Wit*.” *MR* 40, no. 4 (1999–2000): 569–75.

A detailed review of a production of Margaret Edson’s *WIT* at the Union Square Theatre in New York City on 9 January 1999. Points out connections between the play and Donne’s erotic and sacred poetry, especially *HSDeath*.

**343. Lee, Sang Yeup.** “Reevaluation of Donne: Comparative Studies of T. S. Eliot’s and Rosemond Tuve’s Critical Perspectives.” *MilSt* 9, no. 1: 201–31.

In Korean. Evaluates major trends in twentieth-century criticism of Donne and suggests that, “broadly speaking,” there are “two distinct trends,” one represented by T. S. Eliot and the other by Rosemond Tuve. Points out that Eliot argued that Donne’s poetry broke with tradition and created something new in lyric poetry while Tuve held that Donne did not create “a new poetic style but was conforming to the Renaissance doctrine of decorum.” Endorses Eliot’s view and comments, in particular, on the “dramatic elements” in Donne’s poetry (231).

**344. Lerner, Laurence.** “What We Can Do with a Poem.” *ESA* 42: 1–20.

Discusses Pope’s versification of Donne’s *Satyres*, citing as an example *Sat4* (ll. 1–16). Maintains that the re-writing of these lines shows not only a “contrast in technique” but also a “contrast between two cultures.” Points out that Pope’s “double programme—tidying up the couplets, removing the bristly particulars and awkward syntax [that he found in Donne’s poem]—shows a rage for order” (7). Stresses that the extensive changes Pope made were not

simply stylistic but, in fact, were ideological changes.

- 345. Lyon, John.** "The Test of Time: Shakespeare, Jonson, Donne." *EIC* 49: 1–21.

Discusses "what seventeenth century writers themselves understood to be the relation—or non-relation—between time and literary value" and comments on "the concerns and anxieties specific to a period where concern with posterity is commonly recognized as 'a particularly notable feature'" (3). Argues that Donne is "merely a twentieth century editorial and critical invention" and notes that "[t]he best criticism of Donne has always conceded the limits and instability of its own claims at understanding" (3). Reviews the view of seventeenth-century elegists who commented on the survival of Donne's poetry, most of whom saw the Donnean moment as over. Claims that "[t]he challenge for our critical moment, sophisticated as it may be, lies in grasping the notion of a writer whom the twentieth century has made into a classic *malgré lui*, a writer who had no concern for literary posterity, whose contemporaries expressly denied such a possibility, and who is thus perhaps misrepresented by our persistence in thinking in such terms" (6). Points out that Donne was "an elitist coterie poet who eschewed print and, in some poetic genres at least, actively cultivated obscurity and exclusiveness." Notes that Marotti, in fact, "has recently presented Donne as no author at all in the modern sense, but as manifesting the social textuality and instability of a manuscript culture to such a degree that we now have virtually 'no documentary remains of Donne's Donne'" (7).

- 346. Mallett, Phillip.** *John Donne: Selected Poems*. Notes by Phillip Mallett. (York Notes.) Harlow: Longman, York Press. 144p.

New edition. First edition, 1983; reprinted in 1988.

11th impression in 2008.

In Part 1, "Introduction" (6–14), offers advice to students on how to study a poem, how to read Donne, and specifically how to read the *Songs and Sonets* and the *Divine Poems*. In Part 2, "Commentaries" (15–72), indicates that the text of the poems are taken from John Hayward's 1950 edition; presents introductory notes to and glosses on individual lines in *Sat3*, *ElPict*, *ElFatal*, *ElBed*, *Flea*, *GoodM*, *SGo*, *Under*, *SunRis*, *Canon*, *SSweet*, *Air*, *Anniv*, *Twick*, *LovGrow*, *Dream*, *ValWeep*, *LovAlch*, *Noct*, *Appar*, *ValMourn*, *Ecst*, *LovDeity*, *Will*, *Relic*, *Expir*, *HSDue*, *HSScene*, *HSMIn*, *HSDeath*, *HSBatter*, *HSShe*, *Goodf*, *Christ*, *Sickness*, and *Father*. In Part 3, "Critical Approaches" (73–80), discusses the themes, rhythm, and language of Donne's poems as well as three key terms—"metaphysical," "wit," and "conceit." In Part 4, "Extended Commentaries" (81–106), gives more detailed critical discussions of *SunRis*, *Appar*, *GoodM*, *LovAlch*, and *Anniv*. In Part 5, "Background" (107–21), presents a biographical sketch of Donne and comments on the historical, religious, literary, and intellectual background that shaped Donne's poetry. In Part 6, "Critical History and Further Reading" (122–32), discusses critical approaches to Donne's poetry, primarily its twentieth-century reception. Comments on "new criticism," psychoanalytical approaches, gender readings, and post-structuralist interpretations, followed by a partially annotated list of further readings. Concludes with a chronology (133–37) that lists in parallel columns historical events, Donne's life, and major literary events, followed by brief definitions of selected literary terms (138–42) and a note on Phillip Mallett (142). Lists also other titles in the series (143–44).

- 347. Marotti, Arthur F.** "Alienating Catholics in Early Modern England: Recusant Women, Jesuits and Ideological Fantasies," in *Catholicism and Anti-Catholicism in Early Modern English Texts*, ed. Arthur F. Marotti, 1–34. (Early Modern Literature in History, ed. Cedric C. Brown.) Houndmills, Basingstoke and London: Macmillan.

Discusses briefly *Ignatius*, noting how Donne portrays the Jesuits as "Machiavellian 'innova-

tors,' threats to the modern nation-state because of their support for papal temporal supremacy and deposing power, their practices of equivocation, mental reservation and of not keeping faith with heretics, their international spying and manipulation, their questioning of the ideology of monarchy, and their sanctioning of invasion and regicide for changing a state's religion." Points out how the work is a "dystopian fiction" (20).

348. ----. "John Donne," in *Encyclopedia of the Renaissance*, ed. Paul F. Grendler, Vol. 2, 173–78.

Presents a general introduction to Donne's life and works. Maintains that Donne was "arguably the most influential lyric poet in seventeenth-century England" and that "[h]is intellectualism, 'conceited' and forceful style, urbanity, rhetorical complexity, and dramatic handling of the lyric form all had a strong impact on such successors as Thomas Carew, Abraham Cowley, and Andrew Marvell." Comments on Donne's fluctuating reputation, noting that in the early twentieth century he was "rediscovered and appropriated by modernist poets and critics, in particular by T. S. Eliot and the New Critics, the latter inaugurating a large body of formalist interpretations before more historically oriented scholars and critics of the last quarter of the twentieth century resituated Donne's poetry and prose in their original sociocultural matrix." Concludes that Donne's "status in the canon of early modern English writing is now secure" (178). Contains a selected bibliography of primary and secondary works.

349. **Martz, Louis L.** "Metaphysical and Meditative: Donne's *Anniversaries* and Eliot's *Quartets*." *L&B* 19: 25–42.

Maintains that metaphysical poetry "explores the problem of finding some transcendent principle that will unify and harmonize the warring multiplicities of human experience" (26) and cites the *Anniversaries* as an example. Discusses how the three powers of the soul—

understanding, memory, and will—according to Augustinian psychology, operate in the two poems. Argues that the final goal of the whole meditative sequence is to reveal "the process of repairing the Image of God in man and woman, as far as this can be achieved in earthly life," which Donne sees as "a goal available in some measure to every human being." Emends his earlier work on the poems in which he had labelled only the first part of each section of *FirAn* as a "meditation" and argues that, in fact, "the whole threefold sequence of every section constitutes a meditation by the three powers of the soul, while the whole five-part or seven-part sequence [*SecAn*] constitutes a complete meditation," with *FirAn* "clearing the ground for the 'Progres' envisaged" in *SecAn*. Maintains that thus one can see how "the terms 'metaphysical' and 'meditative' coincide" since "both terms indicate a profound search for the One principle that lies within or behind the bewildering multiplicities of human existence" (33). Contrasts T. S. Eliot's *Quartets* and *The Wasteland* with Donne's poems, noting that for Eliot the "meditative, metaphysical probing seems to have no plan, no rational schema to follow, as Donne had" (34). Points out that Donne, unlike Eliot, had "behind him the whole European tradition of methodical meditation, a tradition based on a profound theological principle." Maintains that "[t]he Augustinian theory of the three powers gave men and women dignity, with the assurance that they had within them a divine principle, a trinity of powers," whereas Eliot "has none of this" (34).

350. **McDowell, Sean.** "Edification and the Reader of John Donne's *Divine Poems*." *Discoveries* 17: 1–2, 10–12.

Maintains that Donne's religious poetry "conforms to seventeenth-century ideas about edification" but that "the ways it conforms are simply hard to see because of our understanding of Donne's original audiences and the kind of mimesis Donne tries to achieve in the *Divine Poems*" (2). Argues that "[t]he solution to the problem of edification in Donne's poems

lies in looking past the specificity of Donne's readership and toward the poet's investment in rhetorical theory" (10). Discusses how Donne's religious poems "imitate nature *as it is*," i.e., they portray "spiritual conflicts realistically without attempting to quell feelings of doubt, uncertainty, or disorder" and that they "explore the affective dimensions of Christian truths and doctrines with an eye toward acknowledging, not denying or passing over, the significant hardships they pose for anyone who would contemplate them honestly." Maintains, therefore, that "[c]ollectively, the *Divine Poems* establish a compelling representation of a spiritual seeker who works desperately for understanding but has trouble overcoming his fears and his incredibly powerful sense of himself." Believes that in his religious poems Donne "attempts to alleviate the tormented soul's isolation by showing its commonality" and thus that Donne believes that edification will result from "experiencing a sense of connection with others whose anguish was understandable and mutually experienced" (11).

**351. McLeod, Bruce.** "Contracting geography from the country house to the colony," in *The Geography of Empire in English Literature, 1580–1745*, 76–119. Cambridge: Cambridge University Press.

Briefly comments on how Donne is "a particularly good example of the cultural elite and their allies in the lesser gentry and military attempting to change the basic reluctance of company merchants and landed gentry to risk investments in settlements abroad." Calls Donne "one of empire's most avid and poetic supporters" and notes that he was "bitterly disappointed when William Strachey was chosen over him for the secretarial post for Jamestown." Maintains that, for Donne, "the new world of battling empires is as everyday, intimate, and private as a lover's nakedness." Points out how he did his best in his sermon to the Virginia Company in 1622 "to show all ills at home ... could be turned into benefits through colonization" (99).

**352. Minois, Georges.** *History of Suicide: Voluntary Death in Western Culture*. Translated by Lydia G. Cochrane. (Medicine & Culture, ed. Sander L. Gilman.) Baltimore and London: Johns Hopkins University Press. 387p.

Originally published as *Histoire du suicide: La société occidentale face à la mort volontaire* (Paris: Librairie Arthème Fayard, 1995).

Discusses *Biathanatos* and points out that Donne was "neither a marginal figure nor an eccentric" but rather "a responsible clergyman" and, therefore, "[t]hat fact lends his treatise undeniable gravity." Observes that Donne claims that "in some cases suicide is justifiable" and notes that it was "the first work wholly devoted to a rehabilitation of suicide." Says that, like Justus Lipsius, Donne, fully recognizing the audacity of his treatise, considered destroying it and refused to have it published during his lifetime, "limiting himself to circulating copies among friends whom he could trust." Suggests that this reluctance was based on his not wanting to take responsibility for the deaths of those who might read his treatise: "[i]t was one thing to profess admiration for Brutus and Cato, figures from so remote a past as to be nearly mythic" but that "it was quite another thing to demonstrate that suicide is an act that does not violate natural or divine law" and thus "should not be penalized" (94). Points out that Donne "insists that he is not writing a defense of suicide and refuses to specify the precise conditions under which suicide might be condoned" (94–95). Maintains that *Biathanatos* "is rooted" both in Donne's life and in the theological and philosophical trends of his time. Notes that one of Donne's "most daring moves" was "to treat suicide within the framework of Christian thought." Points out how in *Biathanatos* Donne argues that suicide is not "contrary to the law of nature, to the law of reason, and to the law of God" (95). Concludes that although his "reasoning has its weak points; his style is heavy and tiresome; and he overuses syllogism and analogy," Donne's arguments, nonetheless, are "undeniably forceful" (96). Notes that following the publication of *Biathanatos* in 1647, there were a number of attacks on Donne's

treatise.

**353. Mousley, Andrew**, ed. *John Donne*. (New Casebooks, gen. eds. John Peck and Martin Coyle.) Houndmills, Basingstoke, Hampshire and London: Macmillan; New York: St. Martin's Press. xi, 233p.

Collection of 10 previously published essays or extracts from books: Achsah Guibbory's "Oh, let mee not serve so': The Politics of Love in Donne's *Elegies*" from *ELH* 57 (1990): 811–33 (25–44); Tilottama Rajan's "Nothing sooner broke': Donne's *Songs and Sonets* as Self-Consuming Artifacts" from *ELH* 49 (1982): 805–28 (45–62); Catherine Belsey's "John Donne's Worlds of Desire" from *Desire: Love Stories in Western Culture* (Oxford, 1994), 130–49 (63–80); Barbara Estrin's "Small Change: Defections from Petrarchan and Spenserian Poetics" from *Laura: Uncovering Gender and Genre in Wyatt, Donne, and Marvell* (Durham, NC, 1994), 149–79 (81–121); Richard Halpern's "The Lyric in the Field of Information: Autopoiesis and History in Donne's *Songs and Sonnets*" from *The Yale School of Criticism* 6 (1993): 185–215 (104–21); David Aers's and Gunther Kress's "'Darke texts need notes': Versions of Self in Donne's Verse Epistles" from *Literature, Language and Society in England 1580–1680*, ed. David Aers, Bob Hodge, and Gunther Kress (Dublin, 1981), 23–48 (122–34); Elizabeth Harvey's "Matrix as Metaphor: Midwifery and the Conception of Voice" from *Ventriloquized Voices: Feminist Theory and English Renaissance Texts* (London, 1992), 76–115 (135–56); Stanley Fish's "Masculine Persuasive Force: Donne and Verbal Power" from *Soliciting Interpretation: Literary Theory and Seventeenth-Century English Poetry*, ed. Elizabeth D. Harvey and Katharine Eisaman Maus (Chicago, 1990), 223–52 (157–81); Nancy Wright's "The *Figura* of the Martyr in John Donne's Sermons" from *ELH* 56 (1989): 293–309 (182–97); and William Kerrigan's "The Fearful Accommodations of John Donne" from *ELR* 4 (1974): 337–63 (198–216). Each of these essays is annotated either in *Roberts 1* or *Roberts 2*. In the introduction, the editor comments on major characteristics of Donne's poetry and prose, such as his "as-

tonishing versatility of perception," his "verbal gymnastics" and "endless play of language" (3), and his "mobility of mind" (4). Maintains that Donne "remains other to the attempt to reduce his work to one or another philosophy, attitude, or social and political context" and that "[p]erhaps it is this resistance of Donne to translation that defines his problematic, intangible identity" (5). Surveys shifts in literary criticism since the publication of the first Casebook in 1972, introduces the essays included, outlines some of the new critical theories upon which the essays are based, and discusses "the identifying marks which separate one thing off from another thing" (10), such as "the particularity" of Donne's style and "the attestedly internal dynamics of phenomena, like desire and lyric poetry" (11). Concludes with further readings (editions, bibliographies and cross-period collections of criticism on Donne, assessments of twentieth-century criticism on Donne, essentialist criticism, Renaissance studies and modern critical theory, recent critical approaches to Donne, some recent books and collections of essays on Donne, and some introductions to modern theory) followed by notes on contributors and an index (217–233).

Reviews:

- Rita Roberts Waggoner in *AngTheoRev* 83, no. 3 (2001): 687–88.

**354. Nixon, Scott**. "Carew's Response to Jonson and Donne." *SEL* 39: 89–109.

Calls Carew's elegy on Donne and also his verse letter to Ben Jonson "two of the most accomplished examples of literary criticism in English verse" (89). Focuses on "the main medium within which Carew's verse was read in the Caroline period—the manuscript verse miscellany," and argues that the two poems "should be approached in terms of the tradition of answer-poetry which was generated by the competitive ethos of that literary form." Maintains that, "when this context is recovered, the audacity and skill of Carew's responses to Jonson's ode and Donne's death are more readily appreciated: Carew does not seek merely to celebrate,

but actively to engage with both writers” and to “demonstrate his ability to distill, reflect, and move beyond their poetic achievement” (90). Argues, therefore, that Carew’s elegy on Donne “should be approached as a poem of competition and self-definition rather than one of unqualified praise.” Points out that the poem circulated in manuscript before it appeared in the 1633 edition of Donne’s poems, noting that Henry King’s elegy in the first edition “seems to answer Carew almost word-for-word.” Discusses how Carew’s elegy is an answer-poem that echoes the techniques and language of Donne, thereby showing Carew’s “control over them” and inviting “a comparison between his own poetic skills and those of Donne” (100). Notes, for example, that Carew’s “image of Donne’s struggle with language is more easily read as a reference to Donne’s limitations than to his greatness” (102). Concludes that Carew’s “display of his mastery of Donne’s conceits and language is intended to send out a clear message to his reader: you might have lost Donne, but you still have me” (105).

**355. Nutt, Joe.** *John Donne: The Poems.* (Analysing Texts, gen. ed. Nicholas Marsh.) New York: St. Martin’s Press. vii, 211p.

Presents a brief introduction to Donne’s life and poetry, which stresses his religious background and development, his marriage, and his being primarily an unpublished coterie poet (1–3). In “Part 1: Analysing Donne’s Poetry” ([5]–163), presents the texts and critical analyses of *ElBed*, *ElProg*, *Air*, *SGo*, *Sat1*, *Leg*, *GoodM*, *LovUsury*, *Flea*, *ValMourn*, *Fever*, *Ecst*, *Prohib*, *WomCon*, *Appar*, *LovInf*, *Anniv*, *Noct*, *ValWeep*, *Fun*, *Damp*, *Sat3*, *Twick*, *HuntMan*, *HSMade*, *HSWhat*, *HSBatter*, *Goodf*, *Father*, *HSShe*, *HSSpit*, *HSScene*, and *HSDeath*. In “Part 2: The Context and the Critics” ([165]–205), discusses Donne’s life and works (167–73); surveys the critical history of the reception of his poetry from Dryden to T. S. Eliot (174–88); comments on contemporary views of Donne’s poetry, especially those of John Carey in *John Donne: Life, Mind and Art* (1981); John Staniewski in *The Persecutory Imagination* (1991); and Stevie

Davies in *John Donne* (1994) (189–202). Gives a list of further readings (202–05), followed by notes (206–08) and an index (209–11).

Reviews:

- David Cunnington in *N&Q*, n.s. 48 (2001): 444–45.

**356. Persyn, Catherine.** “L’énigme du ‘Long Engagement’ (1859) d’Arthur Hughes.” *CVE* 49: 149–79.

Briefly comments on *HSBatter*, noting how Donne addresses God as one would a lover. Points out the paradoxical and passionate, even violent, language in the sonnet.

**357. Pilarz, Scott R.** “‘Expressing a Quintessence Even from Nothingness’: Contextualizing John Donne’s ‘A litanie.’” *C&L* 48: 399–424.

Maintains that, in writing *Lit* during a difficult time in his own life, Donne employed “a spiritual exercise used by crisis-plagued Christians as early as the fourth century” but that, in doing so, he knew that he was “at odds with his intention of avoiding religious controversy” since use of the litany during the Reformation was highly controversial (399). Argues that although Donne used *Lit* “as a means to pray his way out of the crisis of nothingness” that he was experiencing at the time, he, in fact, “compounds his plight by the poem’s end” as he becomes “increasingly aware of his own sinfulness and more skeptical about human agency, including the power of prayer itself” (400). Outlines the events in Donne’s life during this period that brought him to his “crisis of nothingness” and shows how “the causes and symptoms of Donne’s crisis inform most of the poem’s parts” and how, “[h]oping to find personal relief, Donne takes an historically communal prayer and turns it into an examination of his own conscience,” thereby making “his crisis more debilitating” (413).

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

Compares and contrasts Donne throughout this study with both his predecessors and followers, especially the Petrarchists, the Roman elegists and satirists, Jonson, Drayton, Joseph Hall, Carew, Suckling, Lovelace, Herbert, Milton, Vaughan, and Margaret Cavendish. Devotes Chapter 1, “Irremediably Donne” (1–22), to a discussion of the novelty of Donne’s poetry, not only its difficulty but, more importantly, “the hyperbolic quality of Donne’s imagination” and the “indecorous” nature of his verse (3). Points out how Donne was able “to redetermine the expansive energies of his predecessors into a radically different idiom.” Comments on “the searching, colloquial immediacy that Donne brought to all his poetry” (5) and how he re-imagined amatory verse, asking us “to imagine a fuller range of attitudes and expressions than previous amatory verse had acknowledged” (9). Discusses how Donne “combines the frank eroticism” of Ovid and Propertius “with contemporary expansionist discourse” (10) by commenting on *ElBed*; surveys Donne’s range of attitudes about and witty expression of love in the *Songs and Sonets* by commenting primarily on *Flea*, *GoodM*, *Sun-Ris*, *Anniv*, *ValWeep*, and *Noct*; and discusses how “the problems and effects” (16) found in Donne’s secular poetry reappear in his religious poems by commenting on the *Holy Sonnets*, *Goodf*, *Christ*, and *Sickness*. Concludes that “however we contextualize Donne, it must also be said that he sounds very little like anyone else” (22). Contains notes (287–309) and an index (310–23).

**359. Prescott, Anne Lake.** “Humour and satire in the Renaissance,” in *The Cambridge History of Literary Criticism*. (Vol. 3: The Renaissance, ed. Glyn P. Norton), 284–91. Cambridge: Cambridge University Press.

Briefly discusses the *Satyres*. Says that “[a]t its best (which probably means Donne), Elizabethan satire implicitly explores the unstable mentality behind its claims to cure society’s ills” and that “[i]t is at its subtlest in probing with some nervousness the nature of language, the verbal enormities committed by social misfits,

and the government’s power to muzzle those who bark” (289). Points out that Donne favors the satirical vituperation of Juvenal rather than the urbanity of Horace.

**360. Rangnes, Brita Strand.** “John Donne’s *A Vale-diction: of weeping*.” *Nordlit* (University of Tromsø—Formerly *Nordlyd*) 6: 87–96.

Discusses the tear conceit in *ValWeep*, noting how “one single tear is transformed into a coin, then into a globe, and finally into the world” and how “the mistress’s tears are given the power to physically destroy the poet’s whole world” (92). Maintains that “[i]n having as its very centre its own far-fetchedness, in actually telling the reader that it is now making nothing into everything, the poem seems to draw attention to the conceit as a rhetorical figure, and as such a purely literary construct,” thereby drawing attention “to its own status as a literary and rhetorical construct” (94).

**361. Raspa, Anthony.** “Donne’s *Pseudo-Martyr* and *Essays in Divinity* as Companion Pieces.” *JDJ* 18: 1–9.

Argues that *Pseudo-Martyr* and *Essays* should be considered as companion pieces since, “behind them, at their basis, the role of eternity is pivotal.” Maintains that “[n]either work reveals its true sense unless Donne can be clearly perceived in each as wrestling to grasp how things in time reflect the eternal, and how the eternal gives time its significance” (1). Examines this “play of eternity behind both works” (2), noting that an “essential thought” in both is “that everything that is in time passes and that the presence of anything in the universe must be measured pressingly, immediately, by the existential eternal reality of whatever time has to offer” (4), an idea that also underlies the *Anniversaries*. Claims that Donne emerges in both *Pseudo-Martyr* and in *Essays* as “a Renaissance humanist navigating in the world of human affairs between the Scylla of altering conceptions of the spirit on the left, and the Charbydis of crumbling conceptions of temporal political



state authority on the right,” who tries “to find a point where spirit and state, as in the defunct medieval ladder of being, still inhabit each other.” Explains how both *Pseudo-Martyr* and *Essays* are “embedded deeply in the humanist tradition” and are informed not only by the Greeks and Romans, the Ancient Jews, and the early and later Fathers of the Church but also by “the subculture of Ancients of the Zoroastrians, the Cabalists, the Hermetists and the Chaldean oracles” (5). Comments on how both works “draw on these Ancients and on the subculture Ancients and on what contemporaries of the then modern Europe had to say about them in relation to the political state of God’s eternity” (6).

- 362. ----.** “John Donne on Royal Mercy and Pardon.” *ESC* 25: 157–67.

Argues that although Donne wrote *Pseudo-Martyr* in order to convince Catholics that they could take the Oath of Allegiance to James I “without betraying their spiritual loyalty to Rome,” his argument also “develops a barely veiled exhortation” to Pope Paul V “to show monarchical clemency to James I on the grounds that the mercy of magistrates is a virtue of the Christian philosophy of power” (157–58). Maintains that “although it is replete with Donne’s considerable humanist learning in the law, philosophy, theology, and political warfare, and while it supports the Oath of Allegiance, *Pseudo-Martyr* also propounds what was an ancient and still vital current of political thought on royal mercy and pardon.” Describes how “[r]oyal mercy, clemency, and pardon were not only considered to be Christian virtues in some abstract fashion, but were also a form of very practical everyday political conduct as well” and “constituted a vital avenue of political activity with a virtuous character for both the beseecher and the beseeched.” Points out that Thomas Aquinas is the main source of this concept and that in the Renaissance, “such mercy, clemency, and pardon had become conditions of the exercise of absolute power by kings and popes.” Points out how Donne’s treatise, “seen in the light of the Renaissance’s

heritage of the virtues of royal mercy, clemency, and pardon tends to reconcile a number of divergent modern opinions about the work” (158).

- 363. Revard, Stella P.** “Donne’s ‘The Bracelet’: Trafficking in Gold and Love.” *JDJ* 18: 13–23.

Presents a reading of *ElBrac* to illustrate its indebtedness to Ovid, Tibullus, and Propertius. Argues that *ElBrac* is a poem that “avoids telling its audience directly what we cannot fail to perceive—that the woman loves gold better than her lover” (16). Shows how Donne, like the Roman elegists, comments on the political and social evils of gold and how it corrupts not only religious and political relationships but also amatory ones.

- 364. Ribes, Purificación.** “Traducir la polisemia: Cuatro versiones de *Batter My Heart*.” *Livius: Revista de Estudios de Traducción* 13: 157–72.

Discusses the challenges of translating Donne’s polysemic language by considering four different versions of *HSBatter*—those by Cristina Campo (1971), Giorgio Melchiori (1985), Rosa Tavelli (1995), and the Catalan version by Josep Sobrés (1982). Points out that an analysis of the different translations reveals that Donne’s polysemy has not been consistently rendered into the target language, not even when equivalent terms are available. Suggests that this probably results from Donne’s complex and elusive language.

- 365. Roberts, David.** “Donne, Geography, and the *Hymn to God My God in My Sickness*.” *N&Q* n.s. 46: 256–58.

Maintains that *Sickness* “revisits geographical images” from Donne’s earlier writings, “ones which were deployed in the interests of religious toleration.” Argues that it is “apt that the personal anxiety attendant on Donne’s own apostasy should emerge in poems,” such as *Sickness*, that “concern death and sickness.” Points out that “the globe, and the rolled-up

‘flat mapp’ in *Sickness* “had long suggested to the poet a likeness among branches of Christendom” and “the multiplicity of ‘straits’ the different but cognate ways in which men could come to God.” Maintains that the “straits” in the hymn “give equal weight not simply to the varieties of Christian experience, but [also] to the suffering which informs all of them” (257).

**366. Roberts, Gary.** “London Here and Now: Walking Streets, and Urban Environments in English Poetry from Donne to Gay,” in *The Nature of Cities: Ecocriticism and Urban Environments*, ed. Michael Bennett and David W. Teague, 33–54. Tucson: University of Arizona Press.

Cites *Wall* as an early urban poem but notes that it does not contain “the kind of information about city life that we typically expect from urban poets” (34). Notes the wordplay and wit in the epigram but says it lacks “the intensely subjective and problematic experience of individuality” found in modern urban poems and that the urban space and the wit in *Wall* are “specific to a time and place that are not accessible to us” (35). Points out that *Sat1* “borrows the kinesthetic satiric method of Horace’s Ninth Satire, Book I” (50), which “moves the reader out of the private space of the individual into a relentlessly social representation of space and back again.” Points out that, in the London of Donne, “the relationship of experience to environment is mediated by performative codes—gestures, manners, and clothing—that shape the human body itself into a walking transcription of the urban space.” Claims, therefore, that *Sat1* “launches a critical representation of urban London with the active reading of its mobile sign system” and that the satire should be read “as a part of the historical development of the kinesthetic rhetoric of urban poetry” (51).

**367. Roebuck, Graham.** “Into the Shadows...: Donne’s ‘Farewell to Love.’” *JDJ* 18: 215–27.

Observes that *Fare* is a “notoriously difficult” poem and that recent critics have found “no consensus beyond the obvious certainty that it

is a poem expressive of disillusionment at the possibility of fulfillment of sexual love” (215). Presents a critical overview of the poem and suggests that *Fare*, though not autobiographical, reflects some of Donne’s “deepest and most persistent concerns” and that “the tortured syntax of the poem enacts the intellectual struggle of the speaker against the bondage of his condition, while the cool cynicism of his attitude projects a wished-for freedom from that bondage that we know he will not achieve.” Maintains that, “as we attend to the speaker’s argument, doomed, as it is, to futility by its solipsism, we discover those pervasive concerns of the poet, discovering their presence, one might say, by their shadows” (218). Suggests that in *Fare* Donne is “exploring through a persona the penumbra of extinction” and that it becomes a “journey down into the Egypt of self-love” (223). Comments on the reference to “worme-seed” in the last line of the poem, noting that Ovid comments on the bitterness of wormwood and refers to it to emphasize “the harshness of the region of his exile” and “the blackness of his fate” (224). Suggests that possibly Donne remembered “these bitter Ovidian verses” when he wrote *Fare*, which would add “another dimension to the sense in which the speaker and, possibly, the poet, like Ovid, say ‘vale’: farewell to love” (225).

**368. Rude, Donald W.** “John Donne and *The Female Tatler*: A Forgotten Eighteenth-Century Appreciation.” *JDJ* 18: 153–66.

Maintains that the discovery of an essay entitled “Emilia’s Day” that appeared in *The Female Tatler* (No. 110. From Friday, March 24 to Monday, March 1710) “does not completely discredit the notion that the prevalent view of Donne in the early Eighteenth Century was negative” but that “it does attest to the fact that an opposing view did exist.” Points out that “[i]ts appearance in a newspaper designed for a female audience indicates that the popularity of Donne among women prevalent in the later Seventeenth Century continued to prevail.” Points out how the author holds up Donne “as a model poet and a model lover” and how

she “lavishes praise upon Donne the man and Donne the writer” (162). Notes that the essay is “the longest assessment of the poet and his works to appear between Dryden’s ‘Discourse’ [1693] and John Oldmixon’s commentary on Donne’s works in *The Arts of Logic and Rhetoric* (1728)” and shows how it “offers an implicit rebuttal of Dryden’s views of Donne and the response of women to him.” Comments, in particular, on the “purported reactions” of a group of female readers to *Ecst* and *Anniv* (154). Suggests that the author of the essay “may well have been Susannah Centlivre,” a minor playwright of the period (155).

- 369. Salemi, Joseph S.** “Piety in Due Season.” *Thalia* 19: 63–65.

Original poem about Donne, suggested perhaps by *Ham*.

- 370. Sanchez, Reuben.** “Menippean Satire and Competing Prose Styles in *Ignatius His Conclave*.” *JDJ* 18: 83–99.

Maintains that the two voices in *Ignatius*, that of the narrator and that of Ignatius, represent two prose styles: “the Senecan, or anti-Ciceronian, style of the narrator and the Ciceronian style of Ignatius” (84). Argues that Donne “is highlighting two competing prose styles prevalent in later sixteenth and early seventeenth century England” but that “because those two voices are part of a Menippean satire, it becomes difficult, perhaps impossible, to tell which style is to be preferred” (84–85). Shows how Donne uses “both competing styles” in *Ignatius* “in an effort to broaden the satire ostensibly directed at the Jesuits” (86). Points out that in one instance, when Ignatius “loses his Ciceronian calm, and begins speaking in Senecan fashion” (94), “the narrator’s voice and Ignatius’ voice overlap” (95) and the “sentence structure makes it difficult to distinguish the voices from one another.” Maintains that this “confusion of voices (and therefore the confusion of sentence structure) occurs by design: Donne wants two characters not only to clash but to seem in-

distinguishable from one another.” Concludes that in *Ignatius* “the very form the narration takes becomes suspect in the hands of Donne’s hapless narrator” and that, “[s]een in this way, the objects of satire can of course include the Jesuits and Ignatius Loyola, as well as the competing prose styles of the day and those who employ them” (96).

- 371. Saunders, Ben.** “Prosodic Pleasures and Metrical Fantasies: Donne’s ‘Irregularity.’” *YJC* 12: 171–87.

Discusses the longstanding argument over Donne’s “irregularity” to show that “the sheer persistence of this notion within Donne studies not only reveals something about Donne’s texts and the responses they encourage, but also tells us something of the pleasurable excitations, the ideological functionalism, and finally, the explanatory limits of meter itself, as it has been traditionally conceived” (172). Argues that “the study of versification cannot afford to be less sensitive than any other branch of contemporary literary criticism of the ideological effects and historical contingencies of even the most apparently formal linguistic properties.” Suggests that “a radically historicized reading of Donne’s ‘metrics’ [should] take the bold step of refusing to apply a traditional foot-based schematic to his verse” (181) and that one should ask if Donne perhaps “adopts distinct principles of versification according to his poetic mode.” Stresses, however, that the purpose of this study is not to resolve the question of Donne’s irregularity so much as “to show what the debate itself reveals about the implication of the aesthetic (as represented by metrics) in the psycho-sexual and moralistic sphere.” Believes that the argument over Donne’s irregularity reveals that “the ability to recognize metrical regularity in a piece of poetic language has constituted one of the more abiding and even downright weird cultural fantasies of the literary profession” (182).

- 372. Scanlon, Thomas.** *Colonial Writing and the New World, 1583–1671: Allegories of Desire*. Cambridge and New York: Cambridge University Press. x, 242p.

Discusses Donne's sermon to the members of the Virginia Company, in which he urges all Englishmen "to support the colonial enterprise, especially the work of converting the natives to Christianity" (119). Points out that Donne "clearly indicates that he has embraced a colonial ideology that emphasizes the importance of love without ruling out the usefulness of fear" and that his vision of the native population is essentially "that of vassals, ultimately to God, but first to the King of England." Notes also how in the sermon Donne "asserts that England's colonial activity in Virginia will help solve social and economic woes at home" (120). Maintains that although the sermon "echoes both the logic and rhetoric of earlier promotional literature," it introduces "a new, potentially troubling, strain": Donne "urges his listeners to regard their rivals for colonial territories as 'Doctrinall' ones rather than 'National' ones," i.e., they must save the New World from the colonial activities of Catholics. Observes that during the first decade of the seventeenth century the colonial enterprise was envisioned by Donne and others primarily as projecting "a unified and coherent English Protestant identity into the New World" (121) but that, in fact, "it would not be long before England's colonies themselves would be transformed into sites of doctrinal and political conflict" (121–22).

373. **Schmidt, Michael.** "'The world's a bubble': John Donne, Sir Francis Bacon," in *Lives of the Poets*, 202–13. New York: Alfred A. Knopf.

Surveys Donne's life, works, and fluctuating critical reception and comments on major characteristics of his poetry. Maintains that "religious and secular, soul and body, are so intertwined in Donne, his thinking and feeling, so of a piece, that what he says in one sphere remains true of another" and that for that reason "his religious and devotional poems affect with force even readers who disbelieve or detest the vexed Anglican faith they arise from" (203). Points out that "[a]mong the papers he kept by him until he died was a copy of Bacon's then famous poem 'The World'" and notes similar themes in Bacon's poem and Donne's poems,

such as "the vanity of life" and "the fact of death and the need to prepare for it" (204). Contrasts Marlowe's elegy "To Dawn, not to hurry" and *SunRis* to illustrate Donne's original treatment of the traditional love elegy. Argues that "[t]he thematic concerns and radical procedures of Donne's poetry reveal a personality as complex and controversial as the verse itself" (209) and maintains that "if one misunderstands the man one misreads the poems" (211). Holds that Donne's "actual achievement has been obscured by those who praise his eccentricities, paint him as a contemporary and deprive him of his authority as a rich, even an alien, *other*" (212). Praises the profound ambiguities in both Donne's life and poetry and his reluctance to solve them too facily as well as his ability to combine piety and wit.

374. **Shaw, W. David.** "Masks of the Unconscious: Bad Faith and Casuistry in the Dramatic Monologue." *ELH* 66: 439–60.

Donne section reprinted in *Origins of the Monologue: The Hidden God* (Toronto, Buffalo, London: University of Toronto Press, 1999), pp. 167–72.

Maintains that in the dramatic monologue speakers are "less often self-conscious casuists than unconscious self-deceivers" who unintentionally reveal themselves. Sees Donne's poems, therefore, as "dramatic lyrics rather than dramatic monologues since they lack the essential feature of unconscious revelation." Notes that in *Ecst* and *Canon*, for instance, the speakers are "highly self-conscious casuists." Points out that, in contrast to many of Browning's speakers, Donne's lover in *Ecst* "comes out exactly where he had planned" and that "[h]is argument is carefully rehearsed, and proceeds logically to its foreseen conclusion." Observes that "[e]ven when Donne's seducers are themselves momentarily seduced by a metaphysical conceit or metaphor, the foreseen conclusion of their arguments, though temporarily delayed, is never in doubt" (442). Points out that in *Canon* "[e]ven when the witty ironist denies any use of Petrarchan hyperbole as he passes

swiftly through the whole gamut of drowned merchant ships, tear-flooded ground, and love-sick fevers, he deftly converts his contradiction into a rhetorical trope, paralipsis, over which he continues to exercise full and self-conscious control" (445).

- 375. Shawcross, John T.** "Additional Donne and Herbert Allusions." *JDJ* 18: 167–76.

Lists 21 heretofore unrecorded eighteenth-century allusions to Donne or to his works.

- 376. Shell, Alison.** "Multiple Conversion and the Menippean Self: the Case of Richard Carpenter," in *Catholicism and Anti-Catholicism in Early Modern English Texts*, ed. Arthur F. Marotti, 154–97. (Early Modern Literature in History, ed. Cedric C. Brown.) Houndmills, Basingstoke and London: Macmillan.

Briefly discusses *Metem*, calling it a conversion-narrative that exploits "the freedoms of Menippean satire to say the unsayable" and uses "the Pythagorean notion of the transmigration of souls to explore the moral implications of linearity" (184). Compares and contrasts Donne's satire with the anti-Jesuit, anti-Catholic works of Richard Carpenter. Maintains that both writers "show the suitability of Menippean satire as a means to describe ideological voyaging within a writer" and both "demonstrate how the genre was thoroughly implicated in the conventions of seventeenth-century religious controversy" (186).

- 377. Smith, Bruce R.** "Circling the Subject," in *The Acoustic World of Early Modern England: Attending to the O-Factor*, 246–84. Chicago and London: University of Chicago Press.

Maintains that the purpose of preaching, according to Donne, is "to make Christian believers subject to God's voice, through the voice of the preacher" and that, for him, "[t]he authorized voice of the church is the preacher's" (264). Notes that Donne distinguishes between "the mere pleasure of listening" to a sermon and "an inspiration to act upon the word preached" (268).

- 378. Spreuwenberg-Stewart, Allison.** "'To his Mistress Going to Bed,' or 'Could You Lend Me Your Clothes?'" *JDJ* 18: 25–59.

Discusses how clothing in *ElBed* "provides imaginative structure, metaphorical depth, and sexual ambiguity" and how "what seems to be a chaos of discarded garments is actually a meticulous catalogue of feminine costume with connotations that intensify the references in each line, charging the images with erotic fire and ingenuity." Shows how, "[d]esigned around an orderly striptease, dress in the poem materially represents the changeable, urgent, and mysterious nature of desire" and how the speaker in the poem "uses costume to command and describe a series of erotic acts that ascribe to specific accessories complex and abstract imagery." Observes that in *ElBed* Donne "does not employ any exclusively feminine article of clothing," that "all the items he mentions in the poem were worn by both men and women," and thus points out how he "plays on Renaissance sensibilities of dress and gender" (25). Points out that in the Elizabethan age fashions were "extravagant, and constrictive, differentiated by rank more than gender; and centered on what was underneath—not the body, but the underclothing" (27). Comments on the girdle, the breastplate, the corset, the stomacher, the watch, the busk, the gown, the chemise, headgear, and shoes to show how "the particulars of the mistress' wardrobe" illuminate "Renaissance witticisms of love and costume" and both embellish and complicate "the orderly scenario the poem's structure initially presents" (54).

- 379. Strier, Richard.** "Affecting the Metaphysics." *L&B* 19, no. 1–2: 43–63.

Surveys the history of the term "metaphysical poetry" as it is applied to Donne's love poetry and then questions "the appropriateness of applying the term" to Herbert's devotional poetry (43). Comments especially on Dr. Johnson's criticism of the metaphysical poets and points out that Johnson regards them as "purely egotistical and vain intellectuals" who have "no real interest in human life, feeling, or experi-

ence” and who “aimed neither to move nor to illuminate but merely to startle—through erudition or through incongruity” (47). Maintains that to answer Johnson’s criticism “one would have to show that Donne was truly concerned with representing and moving the emotions in his lyrics” (49). Says that in a poem such as *ValMourn*, a poem Johnson cites as objectionable, one would need to take seriously both the possibility and undesirability of “extravagant grief in the implied situation”; “to think seriously about respect, trust, intimacy, and ongoing commitment”; to take “the precision and almost the fussiness of the language as part of the meaning of the gesture of the poem”; to attend to “refusals of hyperbole” and to the subtle language of the poem; to recognize the “internal logic” of the closing compass image; and finally to show thereby that, contrary to Johnson’s claim, “Donne’s mind is not ‘turned... more upon that from which the illustration is drawn than that to which it is applied’” (50–51). Notes that similarly the last line in *GoodM* is not “dragged into the poem merely to show off Donne’s erudition and arcane knowledge” but rather sees how it “arises in the course of the poem” (51). Concludes that “with regard to both Donne and Herbert (and perhaps quite a number of other poets), we should be sure not to allow affecting the metaphysics to obscure the emotional and spiritual content that makes this poetry worth reading in the first place, that makes it worth reading by us as suffering and enjoying beings, and not, to return to Dr. Johnson on the ‘race of writers who may be termed the metaphysical poets,’ as ‘Epicurean deities, making remarks on the actions of men, and the vicissitudes of life, without interest and without emotion’” (59).

- 380. Stringer, Gary A.** “An Introduction to the Donne Variorum and the John Donne Society.” *Anglistik* 10, no. 1: 85–95.

Presents a brief history of the Donne variorum project and explains the purpose of the edition, the textual principles followed by the editors, and the importance of the critical commentary in each volume. Points out several concrete

results of the work on the text, commenting particularly on *Ham*, *Antiq*, and the matter of poem sequence in the epigrams. Comments also on the creation of the John Donne Society and its annual conferences.

- 381. ----.** “More on Reading ‘How It Goes.’” *JDJ* 18: 267–75.

Challenges various remarks on the textual work of the Donne variorum edition, made by William Proctor Williams in “A Variorum: How It Goes” and by John T. Shawcross in “Using the Variorum Edition of John Donne’s Poetry.” Both essays appear in *JDJ* 17 (1998): 217–26 and 227–47.

- 382. ----.** “The Text of ‘Farewell to Love.’” *JDJ* 18: 201–13.

Presents a collation of the text of *Fare* and reviews its transmissional history. Maintains that “[t]he surety of knowing that the text we [now] have of ‘Farewell to Love’ is the text Donne intended us to have stands to invigorate and redirect the critical enterprise” (213).

- 383. Targoff, Ramie.** “The Poetics of Common Prayer: George Herbert and the Seventeenth-Century Devotional Lyric.” *ELR* 29: 468–90.

Points out that Donne, in contrast to the Presbyterian conformists who regarded the common prayer service of the Church of England as a “depersonalized and mechanical performance,” held that these set forms of prayer “empower rather than efface the expression of the individual voice” and points out that in his sermons he argues that the “internalization of external forms” collapses “all divisions between personal and liturgical prayer.” Maintains that this “representation of the relationship between the individual worshipper and the established church suggests a striking alternative to the common critical account of devotional subjectivity in sixteenth- and seventeenth-century England, an account that tends to identify private practices alone as capable of edifying the

worshipper's internal self" (469). Challenges specifically this "dominant opposition between personal and liturgical worship in criticism of the religious lyric" and demonstrates "the ways in which a first-person and subjective poetics emerged out of public devotional practice." Explores "the theological efficacy that the Established Church attributed to formal perfection in prayer" and examines "the ecclesiastical conditions that promoted the use of formalized devotional language." Maintains that such a survey helps one understand "the particular motivation of seventeenth-century religious poetry." Argues that "no form of worship more closely approximates the poet's conjunction of a simultaneously personal and paradigmatic voice than that of common prayer" (471). Focuses primarily on Herbert's poetry but briefly discusses Donne's *Sidney*, in which Donne "reiterates the liturgical relationship between formally perfected texts of prayer and the acquisition of spiritual grace" and "envisions the Sidney Psalter as an exemplary text for devotional reformation" (478).

**384. Todd, Richard.** "Farewell to Love": "Things" as Artifacts, 'thing[s]' as Shifting Signifiers." *JDJ* 18: 229–41.

Points out that *Fare* is one of Donne's "most problematic lyrics" and that it presents "unusual textual difficulties." Argues that "the interpretative difficulties" come not only from the shortcomings of textual editors but "are enhanced by what all extant forms of the poem contain in the shifting significance of one deceptively simple word: 'thing[e]s' (however spelt)" (229). Paraphrases the poem and maintains that "more than any other example of this subgenre of the erotic elegy that renounces erotic love," *Fare* is "preoccupied with the passing of time" and that Donne "expresses that passing by being simultaneously concrete and abstract" (233). Examines the complicated syntax, uncertain tone, various textual cruxes, and the general textual instability of *Fare*.

**385. Wahl, Elizabeth Susan.** *Invisible Relations: Representations of Female Intimacy in the Age of Enlightenment*. Stanford: Stanford University Press. viii, 358p.

Discusses Donne's tolerant, yet ambivalent view of lesbian love in *Sappho*. Points out that Donne considered lesbian desire as belonging to a prelapsarian or utopian moment and notes that he expresses "both an attraction to its utopian promise of plenitude as well as the fear that this promise may prove an illusion and dissolve into a barren autoeroticism" (53). Argues that Donne's "construction of the love between Sappho and Philaenis as a post-heterosexual relationship of intimacy" offers "a kind of counterdiscourse to the dominant themes of libertine literature and its representation of female-female desire as a form of sexual expression that attracts, fascinates, threatens, and yet is ultimately distanced as insignificant." Maintains that Donne constructs "a homoerotic intimacy that occupies a liminal position between a nonpenetrative, traceless (and therefore 'invisible') model of female homosexuality, drawn from classical descriptions of tribadism, and an emerging construction of sex between women as emulating or counterfeiting phallic sexuality in a way that *could* become visible and intelligible within a dominant heterosexual ideology." Maintains that Donne presents "female intimacy within the terms of libertine discourse but in a manner that challenges the underlying assumptions of that discourse and that exceeds its conventional parameters" (71). Compares and contrasts *Sappho* with Aphra Behn's "To the Fair Clarinda, who made love to me, imagin'd more than woman" and notes how Katherine Philips used Donne's language of paradox to conceal in her poetry her lesbian desires.

**386. Wheeler, Edward T.** "Continuing the Conversation." *Commonweal* April 9: 35.

Considers the resolution of Margaret Edson's *Wit* a "betrayal of Donne's poetry." Maintains that the *Holy Sonnets* are "not about preserv-

ing an essentially sentimental belief in human physical incorruptibility” but deal with “the damnation of the soul.” Says that Donne “wields his wit in a confessional struggle with God and against the forces that would damn him, including all those fallen aspects of his body,” and “faces the ultimate frailty of our bodies and faculties, and his own utter reliance on Christ crucified.” Maintains that “[t]here is no God in *Wit*, not even a generic God or a plain-wrapper religion” but only a “struggle with words, the words of a secular humanist against the medical researcher” and that the play “trades faith for spectacle, sacramental sign for irony” (35).

**387. Wolny, Ryszard.** *The Ruinous Anatomy: The philosophy of death in John Donne and the earlier seventeenth-century English poetry and prose.* Perth, Australia: Kurier Zachodni with the assistance of Polish Australian Cultural Society. 186p.

In the preface (7–11), announces that the aim of this study is “to examine the crosscurrents of philosophical and religious thought that contributed substantially to the making of, and found their issue in, the philosophy of death” expressed in Donne’s writings and in earlier seventeenth-century poetry and prose in general (especially in the prose works of Thomas Browne). Notes that the main objective of this study is to emphasize “the role of philosophy in literary studies, particularly as regards ontology and such philosophical methods of inquiry as phenomenology or hermeneutics” (8) and that it should be seen, therefore, as “a collection of essays in which philosophy and religion mingle, interact and interweave with poetry and prose, thus making one univocal texture (‘texture’ being very close to ‘text’) of human written expression” (8–9). In Chapter 1, “Death and Its Meaning: An Ontological Approach” (13–36), surveys Heidegger’s ideas in *Being and Time* in which death is seen “as part of totality of Being or, more precisely, of man’s *Being-there*” and comments on certain “ontological terminology together with a brief analysis of the structure of Dasein and the categories assigned to it” (13). In Chapter 2, “A Rose That Must Die:

Some Seventeenth-Century Images of Death’s Inevitability” (37–70), discusses examples of Donne’s images of the inevitability of death and the temporality of life and beauty from his poems and prose, especially *Devotions*, sermons, and *ElNat*. In Chapter 3, “John Donne’s Imagery of Death as the Expression of the Seventeenth-Century Philosophy of Doubt” (71–109), (1) examines in a seventeenth-century context images of death found in Donne’s love poems and religious poems, commenting on “the source of his enormous interest in death and its social and psychological motivation”; (2) focuses on “the idea of death as departure and/or departure as death with the objective to show love’s destructive and killing force enclosed in the word ‘Go’”; and then (3) concentrates on “the seventeenth-century ‘IF’ which seems to be the explication of the age’s doubt and uncertainty” (73). In Chapter 4, “*Biathanatos*: The Freedom of Death: Towards the seventeenth-century interpretation of suicide” (111–39), comments on Donne’s contribution in *Biathanatos* to the debate on suicide that was waged during the Elizabethan and Jacobean periods. Suggests that Donne’s treatise should be considered not only as “the first English defence of suicide” but also, “in a wider context, as part of the struggle between authoritarian institutions” and “individual consciousness” (114). Points out that “[a]lthough Donne’s ideas may sound controversial and to a considerable degree rebellious and heretical, by no means were they a complete novelty” at the time (124) and cites examples to support this position. Observes that during the seventeenth century there emerged “a certain relativisation of truth” and a wider spread of “libertine ideas,” which are reflected in *Biathanatos*. Sees Donne’s argument as a rejection of Augustinian biblical exegesis” and therefore “not only as a reinterpretation, or a new interpretation of suicide, but, more importantly, as an interpretation of a (literary) text” (139). In Chapter 5, “Microcosm of the Body: The Idea of Decay and Distortion” (141–78), comments on the notion of universal and inevitable decay in Donne’s writings, especially in *Devotions*, *FirAn*, and the sermons. Concludes with notes (179–81), a bibliography



(182–85), and a note on the author (186).

**388. Woods, Susanne.** “Lanyer and English Religious Verse,” in *Lanyer: A Renaissance Woman Poet*, 126–62. New York and Oxford: Oxford University Press.

Compares and contrasts the use of the image of Christ as bridegroom and the image of the bride as both the Church and the individual soul in Donne’s *Holy Sonnets* and in the religious poetry of Aemilia Lanyer. Notes that in *HSBatter* the “implicit physicality may be more like the Catholic tradition in which Donne was raised” but that the sonnet is “Protestant in its plea for a grace that will overcome the worthless degradation of the longing soul and in its use of spousal imagery to describe the struggle of pilgrimage rather than the ecstasy of union” (142). Points out that *HSShow* “offers a distinctively male twist on the Canticles imagery” and has the speaker identify with the bridegroom rather than with the bride (143). Compares and contrasts also *FirAn* and Lanyer’s *Salve Deus* to illustrate “gender differences between these near contemporaries,” noting that although “both poems concern the evil and injustice of the world,” they are quite different “in how they portray gender and assert authority in the poetic enterprise” (145). Discusses how Donne in his poem “uses the image of idealized virginal purity to assert his own authority as a poet in terms that suggest important differences between what a man could claim and what a woman, such as Lanyer, might find or claim through her own idealization of another woman” (147). Maintains that Donne “dominates his ostensible subject and becomes himself the authority for his vision of the world” and that he “engenders his subject and disengenders her [Elizabeth Drury] as part of the process of asserting his own poetic authority,” aligning himself “with the voice of God” (148). Notes also Donne’s “particular appreciation” of the Virgin Mary in *Goodf* and *Lit*. Says that “Donne is most like Lanyer in his willingness to take risks with both language and idea” (151).

**389. Wren, Celia.** “Attitude.” *Commonweal* 126, No. 2 (Jan. 29): 23–24.

Reviews the stage production of Margaret Edson’s *Wit*. Points out that the play “draws out contrasts and parallels between two kinds of knowledge—medical and literary—and two ways of approaching life—via thought and via sympathy.” Suggests the play reminds one of a Donnean poem in which “the emotion is in the thought” and refers to T. S. Eliot’s notion of dissociation of sensibility.

**390. Yachnin, Paul.** “Scandalous Trades: Middleton’s *The Witch*, the ‘Populuxe’ Market and the Politics of the Theater.” *MRDE* 12: 218–35.

Briefly comments on *Eclog*, calling it “a vertiginous mix of resentment and abjection, a quality nicely caught in the allusion to an investment opportunity in which the impoverished Donne could not participate” (see ll. 55–58) (228). Notes that Donne associated “unbridled courtly license with the trade in luxury goods” (229).

**391. Yan, Kui.** [Donne and the Tradition of English Poetry], in [ *Essays in Language and Literature* ], ed. Yuan Yichuan, 35–42. Chengdu: Sichuan University Press.

In Chinese. Argues that Donne’s poetry reflects an orderly past and a disorganized present, a point of view seen most clearly in *FirAn*, in certain of his love poems and divine poems, and in the *Satyres*. Maintains that these poems reflect Donne’s religious faith in opposition to the “new philosophy” and that his intention is to search for the truth and to foster a theological understanding of life. Concludes, therefore, that in these poems Donne is a very traditional poet.

**392. Zawacki, Andrew.** “Spring Forward, Fall Back.” *LitR* 43:145.

Original poem in which the poet alludes to *Goodf*.

## 2000

- 393. Alexander, Mary.** "Pyrford, Pyrford Place, and Queen Elizabeth's Summerhouse." *JDJ* 19: 339–60.

Gives an historical survey and description of Pyrford and Pyrford Place in Surrey and describes and comments on a brick summerhouse at Pyrford Place known as Queen Elizabeth's summerhouse, "where it is thought that Donne and his wife spent the first years of their marriage." Maintains that although it cannot be proven that the existing building was there when Donne lived at Pyrford, "it is very likely that it was." Notes that Sir John Wolley is "the best candidate for building the summerhouse, on grounds of style and the fact that he entertained Queen Elizabeth" at Pyrford Place (350). Notes, however, "there is no documentary evidence connecting the Queen to the summerhouse" (344). Reproduces 10 illustrations—2 seventeenth-century maps and 8 photos by Dennis Flynn of the summer house and its garden wall.

- 394. Bajetta, C. M.** "III. Conclusion: Manuscript, Print, and Renaissance Culture," in *Some Notes on Printing & Publishing in Renaissance Venice*, 13–15. (Typophile Monograph, n.s. no. 16.) New York: The Typophiles.

Points out that the best example of the claim at the time for the superiority of the manuscript over the printed text is Donne's *Libro*.

- 395. Barth, R. L.** "Winters on Winters: Nine Letters to Allen Tate." *PNR* (Manchester) 26, no. 5: 31–37.

Reproduces 9 letters written by Yvor Winters to Allen Tate during the 1950s in which Winters briefly mentions Donne in several places. For instance, contrasts his poem "Sir Gawaine and the Green Knight" with *ValMourn* and maintains that his poem is "not Elizabethan or even 17th century: it is post-symbolist and post-imagist" (33). Says that the references

to gold and compasses in Donne's poem are ornaments—"extremely good ornaments, but ornaments," adding that Donne is "a typical Renaissance poet in this respect" (34). Thinks Wyatt's "It was my choice, it was no chance" and Jonson's "To Heaven" are "better poems" than *ValMourn* (35). States that in Donne's poem "the emotion asserted is far in excess of the situation, and is melodramatic," and that the first 8 lines are "a series of hyperbolic clichés, purely ornamental in intention." Believes that "the poem comes through by the grace of God and by the grace of a few good strokes" but that "the sound of the poem rattles like the sound of a Model T Ford." Concludes that, "[i]n spite of the brilliance, it is a second-rate poem: S[idney]'s command of sound is more civilized." Claims, nevertheless, that Donne is "a greater poet than Sidney" but that "he resembles Sidney closely" (36).

- 396. Beardsley, Doug and Al Purdy.** *The Man Who Outlived Himself: An Appreciation of John Donne: A Dozen of His Best Poems*. With introductions, commentary, and five new poems derived from Donne's Elegies and two new poems for Ann More by Doug Beardsley and Al Purdy. Madeira Park, BC, Canada: Harbour. 109p.

In the preface, calls Donne "the strangest poet in the English language and one of the all-time greatest poets who ever was" (9). In the introduction, presents a brief biographical sketch of Donne (11–12). In Part 1 ([13]–84), reproduces and comments in the form of a dialogue between Beardsley and Purdy on *Canon*, *GoodM*, *ElBed*, *SGo*, *SSweet*, *SunRis*, *Flea*, *Fever*, *Leg*, *Relic*, *Noct*, and *HSVex*. In Part 2 ([85]–103), reproduces *ElFatal*, *ElBed*, *ElPict*, and *ElJeal*, followed by five original poems that are "free renderings" of Donne's poems into contemporary English (86). In Part 3 ([105]–09), each author presents an original poem in honor of Anne More.

- 397. Beckett, Lucy.** "The Seventeenth Century I: Donne, Herbert and Milton," in *In the Light of Christ: Writings in the Western Tradition*, 274–302. San Fran-

cisco: Ignatius Press.

Presents a biographical sketch of Donne, briefly surveys and evaluates his poetry and prose, and comments on the religious situation in England during Donne's lifetime. Says that what gives Donne's love poems "their unmistakable quality" is Donne's "habit of thinking clearly about the mysterious collision of the spiritual with the physical in sexual passion, a habit acquired, precisely, in the beleaguered sacramental intensity of thought about, and devotion to, the Incarnation, Resurrection and the Mass." Maintains that Donne "perceived everything, in other words, through the medium of a Catholic sensibility he could not lose simply by defecting from the hidden Church of his forebears" (278). Maintains also that Donne's religious poems, especially *Lit*, *Corona*, and *Annun*, clearly reflect Catholic doctrine and piety and that "[m]ore Catholic in feeling even than his poems are his sermons" (280). Briefly comments on the influence of St. Augustine on Donne's thinking.

**398. Bell, Ilona.** "Courting Anne More." *JDJ* 19: 59–86.

Explores ways that Anne More "can help explain" the *Songs and Sonets*. Begins with a review of "what we know about her" and about Donne's "courtship of her" (59). Suggests that Donne's "passionate, powerfully persuasive poetry of courtship" played a part in Anne's decision to elope with him. Notes that some scholars question if she would have been able to read Donne's poems but dismisses the issue by pointing out that since Donne's poems "were clearly written to be performed," they "were probably recited to Anne, either by Donne himself or by his carefully chosen envoi." Points out, furthermore, that "all evidence suggests that Anne More was extremely well educated" (62) and that the Burley letters "show that Donne courted her in witty, metaphorical, sprightly, enigmatic language"—the kind of language found in the *Songs and Sonets* (63). By means of a detailed reading of *Flea* illustrates how many of the poems in the *Songs*

and *Sonets* "can be read as poems of courtship" (65). Says that such a reading of *Flea* "does not replace the witty seduction poem that has delighted so many readers" (74) but rather makes it "a more complicated and brilliant poem precisely because every line and every stanza allow these two diametrically opposed readings to coexist in tension with each other" (74–75). Shows how, if read as a poem of a lover to his betrothed, *Flea* can be seen as "an intricate analogy constructed ... to convince Anne More to accept his proposal despite her fears and her family's objection," a "carefully constructed rhetorical artifice, written to be performed for the private female lyric audience's benefit, designed to amuse her with his wit, to dazzle her with his mental agility, to reassure her with his attentiveness to her concerns, and to embolden her with his passion—and his principled but unconventional code of ethics" (75). Points out that Elizabethan readers saw poetry "as the ideal language of courtship precisely because it provided a coded language, full of ambiguity and innuendo, that could mean different things to different readers" and "could hint at sexual intimacies and emotional complications that were better left implicit" (77). Concludes that Anne More's "implied presence makes Donne's love poetry more complex, more enticing, and more convincing" (80).

**399. Brooks, Helen B.** "When I would not I change in vowes, and in devotion': Donne's 'Vexations' and the Ignatian Meditative Model." *JDJ* 19: 101–37.

Maintains that the *Holy Sonnets*, influenced by the *Spiritual Exercises* of St. Ignatius Loyola, reflect "the conflicted impulses that inhere in the Ignatian meditative form itself." Argues that Donne's "spiritual dilemma" in the *Holy Sonnets* is "due in part to the impact of the turbulent religious climate on the final form of the *Spiritual Exercises*" (102). Finds in the *Spiritual Exercises* two shaping "co-ordinates": (1) "an unresolved conflict in the Ignatian model between the Protestant-like emphasis on a private, inward spirituality and the Roman Catholic emphasis on a communal, or church-mediated spirituality" and (2) "a related tension

in the model between the goal of meditation and that of contemplation, with contemplation having as its object a higher form of spirituality than meditation proper, namely mystical union with the divine, which Donne's speakers pursue but fail to attain." Maintains, therefore, that Donne's sonnets are "vexed in their quest for spiritual certainty" as a consequence of "the indeterminate nature of the Ignatian meditative paradigm itself" (103). Maintains that "the history out of which the Ignatian model arose explains much about the ambivalent features of the model, which Donne's speakers appear to repeatedly confront in their struggle to enact a redemptive poetic form" (105). Emphasizes that "the relationship of the Ignatian meditative model to mystical union with God is ambivalent, and perhaps intentionally so, given the perceived heretical atmosphere created by the *alumbrados* during the time that Ignatius was actively composing,—and, we are told, heavily revising over the course of twenty-five years—his spiritual manual" (126). Sees, therefore, the ambivalence and "indeterminate nature of the Ignatian model" (128) as a factor in shaping the religious sensibility found in the *Holy Sonnets*.

**400. Cheney, Patrick.** "Part One: Materials," in *Approaches to Teaching Shorter Elizabethan Poetry*, ed. Patrick Cheney and Anne Lake Prescott, [3]–58. (*Approaches to Teaching World Literature*, ed. Joseph Gibaldi.) New York: Modern Language Association of America.

Presents "an introduction to, an update of, or simply a review of pedagogic materials" that teachers might "find useful when teaching shorter Elizabethan poetry" [3], noting that much of the information comes from colleagues who answered a questionnaire sent by the editors. Points out, for instance, that 44% of the teachers surveyed teach Donne in their course and that the *Songs and Sonets* "remain popular" (14).

**401. Clarke, Elizabeth.** "Religious Verse," in *A Companion to English Renaissance Literature and Culture*, ed. Michael Hattaway, 404–18. (Blackwell Compan-

ions to Literature and Culture.) Oxford and Malden, MA: Blackwell.

Maintains that Donne, unlike other poets of the time, makes "no attempt to modify the exercise of wit" in his religious poetry, except for *Lam*, which is in "the Reformed poetic tradition of simple form and metre" (405). Comments briefly on the *Holy Sonnets*, suggesting that they be read in an English tradition of holy sonnets; discusses briefly *Goodf*, calling it an Ignatian meditation; and maintains that the hymns, like many of Donne's secular poems, "stage elaborate rehearsals for death," citing *Sickness* as Donne's "most complex" hymn (406). Suggests that *Father* is Donne's "one religious poem with impeccable claims to lyric," noting that it is "as sparse and simple as any Puritan poetic might demand—except for the incessant playing on the poet's name" (407).

**402. Colclough, David.** "'The Muse's Recreation': John Hoskyns and the Manuscript Culture of the Seventeenth Century." *HLQ* 61, nos. 3–4: 369–400.

Comments very briefly on the possibility of John Hoskyns's influence on Donne and notes that one poem, "Absence," now attributed to Hoskyns, was once considered part of Donne's canon.

**403. Cranston, Pamela Lee.** *A Spiritual Journey with John Donne*. (Forward Movement Publications.) Cincinnati: Forward Movement. 23p.

A devotional pamphlet in which Donne is praised as "one of the greatest Divines and poets of the Anglican Church" and "the first great Confessional Poet" (2). Presents a biographical sketch of Donne and comments on his spirituality and preaching, likening him to St. Augustine and considering him a mystic. Cites *HSBatter* and *HSDeath* as representative of his spiritual sensibility.

**404. Crockett, Bryan.** "Thomas Playfere's poetics of preaching," in *The English Sermon revised: Religion, literature and history 1600–1750*, ed. Lori Anne Fer-

rell and Peter McCullough, 59–83. (Politics, culture and society in early modern Britain, gen. eds. Ann Hughes, Anthony Milton, and Peter Lake.) Manchester and New York: Manchester University Press.

Discusses the “homiletic performances” of Thomas Playfere (1561–1609), a “poetically gifted, theatrically florid, and highly idiosyncratic preacher” (59), in “the context of the interplay among early modern theology, theatre, and politics”; examines his “dominant habits of mind as they inform his stylistic extravagances”; and suggests how his “rhetoric may have worked in performance” (61). Compares and contrasts Playfere and Donne as preachers and suggests the possible influence of Playfere on Donne. Calls the “poetic tone” of Playfere’s sermons “Donnian” and suggests that it is possible that Playfere read Donne’s poetry in manuscript although his sermons show no direct borrowings. Maintains that Playfere “anticipates Donne’s psychology as well as his theology” and that both preachers used the pulpit “to stage their own psychological turmoil” and that both played to “eagerly appreciative audiences” (63).

**405. Cummings, Robert**, ed. “John Donne (1572–1631),” in *Seventeenth-Century Poetry: An Annotated Anthology*, 35–78. (Blackwell Annotated Anthologies.) Oxford and Malden, MA: Blackwell.

Presents a brief introduction to Donne’s life, a survey of his works, and a selected bibliography of editions and critical works (35–37). Says that “[s]trangely for a poet who more than any other determined what poetry would look like for the rest of the century, Donne affected to consider his poems unfit for sale” (35). Includes *Air*, *Canon*, *Ecst*, *Fun*, *GoodM*, *LovDeity*, *Noct*, *SunRis*, *Twick*, *ValMourn*, *ValWeep*, *Holy Sonnets*, *BedfRef*, *Har*, *Christ*, *Father*, and *Sickness*—with an introduction, notes, and glosses on each poem.

**406. Detweiler, Robert** and **David Jasper**, eds., with **S. Brent Plate** and **Heidi L. Nordberg**. *Religion and Literature: A Reader*. Louisville, KY: Westminster John Knox Press. xvi, 191p.

Collection of 70 selections from the ancient classics, the Bible, Western masterpieces, and contemporary literature with study questions for each chapter at the end of the book. Includes *HSBatter*, preceded by a brief biographical note on Donne, a general comment on his poetry, and a short commentary on the poem (74–75). Says that in *HSBatter* Donne “meditates dramatically on Christian doctrine, beginning with a reference to the Trinity and proceeding with a series of powerful images in which each word literally batters the reader in a description of warfare and struggle, dramatizing the believer’s battle with God.” Notes how Donne “draws also upon the language of his earlier love poems to describe the drama of God’s conquest of the heart, soul, and mind” (74). In the study questions, asks “what is the importance of paradox” in the sonnet? (181).

**407. Doelman, James**. *King James and the Religious Culture of England*. (Studies in Renaissance Literature, Vol. 4, ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer. vii, 184p.

Briefly discusses Donne’s conversion from Catholicism to Anglicanism. Points out that there was “considerable surprise and suspicion over his taking orders in 1615” (120). Suggests that “[f]uture biographical work on Donne should consider him within this broader context of conversion” (121). Comments on Donne’s sermon preached in 1625 before Charles I, a few days after the death of James I. Observes that the sermon is “noteworthy in presenting a moment of transition for the church and England” and that “it seems to point toward imminent change, but suggests that such change will not involve the foundations, and thus should be peaceably accepted” (160).

**408. Doloff, Steven**. “An Echo of Donne at the End of *Walden*.” *TSB* 233: 10.

Suggests that the last paragraph of Thoreau’s *Walden* may contain an echo of Meditation 17 from *Devotions*. Notes that Thoreau quotes from Donne in several works and suggests that his “ability to compose wonderful conceits and

great philosophical meanings into strikingly plain sentences” may owe something to his study of “the rhetorical ingenuity” of Donne and other seventeenth-century English religious writers.

- 409. Donne, John.** *Cântece și sonete: Epigrame Epitalamuri Elegii*, trans. Florentin Toma. Timișoara: Brumar. 151p.

Translates into Rumanian the *Songs and Sonets* (13–89), the *Epigrams* (93–97), the *Epithalamia* (101–17), 8 of the *Elegies* (121–40), 4 of the *Holy Sonnets* (143–46), and *Father* (147)—with a few glosses on words, preceded by a brief, general introduction to Donne’s poetry (7–9) and followed by an index of poems (149–51).

- 410. ----.** *Dzhon Donn: Pesni i pesenki, elegii, satiry*, ed. Valerii Dymshits and Sergei Stepnov. St. Petersburg: Symposium. 671p.

Presents a general introduction to Donne’s life and works by Valerii Dymshits (5–18), followed by the *Songs and Sonets* (20–199), the *Epigrams* (202–13), the *Elegies* (216–310), *Sappho* (314–19), the *Epithalamia* (322–59), and the *Satyres* (362–413)—with English and Russian (by various translators) on opposite pages. In the “Addendum” (416–608), reproduces Russian translations by earlier translators. Concludes with commentary and notes by Valerii Dymshits (609–60) and a table of contents (661–71).

- 411. ----.** *Erstürme mein Herz: Elegien, Epigramme, Sonette*, ed., trans., and afterword by Wolfgang Breiwieser. Frankfurt am Main: Neue Kritik. 131p.

First ed., 1994.

Translates into German (with English texts on the opposite page) 7 *Elegies*, *Storm*, 16 *epigrams*, *Corona*, the *Holy Sonnets*, and 4 hymns (12–115), followed by an afterword (116–126), and notes (127–[32]). In the afterword surveys major characteristics of Donne’s poetry, such as the use of conceits, argumentation, and various rhetorical figures and techniques,

as well as the rough meter, the use of paradox, and the dramatic elements. Discusses *HSBatter* as an unmistakable example of Donne’s style. Also presents a biographical sketch of Donne, stressing his religious background and development. Offers brief introductions to the *Elegies*, the *Epigrams*, *Corona*, and the *Holy Sonnets*. Notes that Georg Rudlof Weckherlin (1548–1653) made a very rough German translation of the *Epigrams*.

- 412. ----.** *Hier liegt ich von der Lieb erschlagen: Englisch-Deutsch*, ed., trans., and afterword by Wolfgang Breiwieser. Frankfurt am Main: Neue Kritik. 166p.

3rd ed.

Translates into German (with English texts on the opposite page) the *Songs and Sonets* (10–145), followed by an afterword (146–62) and notes (163–66). In the afterword surveys Donne’s life and works.

- 413. ----.** *John Donne: The Major Works*, ed. John Carey. (Oxford’s World Classics Paperback.) Oxford and New York: Oxford University Press. xl, 488p.

Reprint, with minor revisions, of *John Donne*, ed. John Carey (The Oxford Authors, gen. ed. Frank Kermode) Oxford and New York: Oxford University Press, 1990.

- 414. ----.** *Sermon Preached to the Lords upon Easter-day*. Grand Rapids, MI: Christian Classics Ethereal Library.

Reprint of “Sermon XXVII” preached on 28 March 1619 from *LXXX Sermons* (1630). Typed and converted to HTML by Elizabeth T. Knuth from *LXXX Sermons* (1640) and available online.

- 415. ----.** *The Variorum Edition of the Poetry of John Donne. Vol. 2: The Elegies*, gen. ed., Gary A. Stringer. Text eds., Ted-Larry Pebworth, Gary A. Stringer, and Ernest W. Sullivan, II; Asst. textual eds., Dennis Flynn and Theodore J. Sherman; Chief ed. of the commentary, Paul A. Parrish; commentary ed., John

R. Roberts; contributing ed., Diana Treviño Benet. Bloomington: Indiana University Press. xcix, 1046p.

Presents a newly edited text based on an exhaustive study of all known manuscripts and printed copies of Donne's 17 love elegies along with 3 poems introduced among the elegies in the second edition (1635), followed by a chronological summary of critical commentary on these poems from Donne's time through 1993. Contains also a newly developed stemmata showing the step-by-step transmissional history of 2 of the elegies in their entirety and 6 others in part, thereby providing "a far more complete picture than previously known of the changes that were introduced into Donne's texts as they passed from copyist to copyist in a scribal culture" (jacket). Contains acknowledgments (xv–xviii); short forms of reference for Donne's works (xix–xxv); abbreviations used in the commentary (xxvi–xxxi); sigla for textual studies (xxxii–xlili); symbols and abbreviations used in the textual apparatus (xliv); general introduction (xlv–lix); introduction to Volume 2 (lx–xcix); texts and apparatuses and textual introductions (1–444); critical commentary [445]–998); works cited (999–1025); an index of authors cited in the commentary (1026–34); an index of writers and historical figures cited in the commentary (1035–39); index of other poems and works of Donne cited in the commentary (1040–41); an index of titles (1042–43); an index of first lines (1044); and notes about the editors (1045–46).

#### Reviews:

- W. Speed Hill in *HLQ* 62 (2000): 445–54.
- Albert C. Labriola in *SCN* 58 (2000): 161–64.
- Paul Dean in *NewC* 19, no. 7 (2001): 63–66.
- Mary A. Papazian in *SCJ* 32 (2001): 1174–76.
- Richard McCabe in *EIC* 52 (2002): 333–40.
- Jonathan F. S. Post in *JEGP* 101 (2002): 254–58.

**416. Dubrow, Heather.** "Lyric Forms," in *The Cambridge Companion to English Literature, 1500–1600*, ed. Arthur F. Kinney, 178–99. (Cambridge Companions to Literature.) Cambridge: Cambridge University Press.

Discusses Donne as a love lyricist, noting that "[t]he rapid variation in tone and style from

poem to poem, as well as within a single text, renders his work as difficult to encapsulate as it is intriguing to read." Cites the major characteristics of Donne's love poetry—"the argumentative stance, the conversational voice, the witty playfulness, and the intellectual knottiness" as well as "its philosophical speculation, its interest in abstract ratiocination, and its so-called metaphysical conceits, startling images that typically link apparent opposites, such as sexuality and spirituality." Notes, however, that Donne also wrote simple songs that "one would not be surprised to find in any Elizabethan miscellany" (182) and that 6 of his love poems were set to music. Notes also his writing of hymns.

**417. Edgecombe, Rodney Stenning.** "Donne, Browne, and Eschatological Vision." *SCN* 58, nos. 3–4: 286–91.

Cites a number of poems in the *Songs and Sonets* that "present a deific love in which the participants implicitly borrow the properties of godhead" that suggests, thereby, that "[t]his love, unique in the sublunary world, is by implication a heaven on earth" (286). Discusses, in particular, how the conceit in ll. 40–44 of *Canon* "presents a God's eye view of the world, a view conferred on the lovers by their agapaic, eternal love" (289). Points out that "a similar participation in God's awareness" can be found in Sir Thomas Browne's notion of heaven in *Religio Medici* (290).

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

Explores "the structures which determined individual modes of perception and thought, imagination, and sensibility" of seven metaphysical poets, including Donne, focusing on "three systems of correlated traits: the various modes of self-awareness; the forms of perception of time and space and the modes of world-awareness; [and] the predisposition of the individual mind to apprehend the sensible and the spiritual, the natural and the supernatural, the

human and divine, either jointly or separately, and when jointly, either distinctly or confusedly" (18–19). Maintains that "[i]n each of these systems the various structures are shown to have a direct influence on the modes of literary expression and account for stylistic particularities" (19) among the poets. In "John Donne: Self-Oriented Self-Consciousness" (25–46), traces in Donne's secular and divine poetry and prose his "inordinate egoism," his "acute self-consciousness of a special kind," and his "ever-defeated search for his own identity" (25). Suggests that Donne's "rational awareness of multiple issues and multiple answers bred a critical and occasionally sceptical mind" and compares him with Montaigne, "despite obvious differences" (34). Argues that Donne's self-consciousness affected his emotions and his expression of them and points out how "[t]he consequences are traceable in Donne's attitude to love and death and in his religious feelings." Maintains that the origin of the "complexity of tone" in Donne's poems "results from a self-awareness characterized by a self-conscious duality" (38) and that his "unsatisfied desire to know himself" may account for his "brooding over the prospect of his own death" (41). Observes that there is "an essential continuity in Donne's aspirations, whether profane or sacred" and that even in "his most devout elevations his self remained the object of his attention" and "his quest for reality and substance was unending" (43). In "John Donne" (111–26), discusses how Donne's attention is "usually focused on the here and now" (111) and how he is "only capable of present emotion" (112). Comments on how Donne's imagination is able to contract both time and space in his poetry. Maintains that "[b]ecause of his acute, exclusive perception of the present Donne was disinclined to cultivate the literary genres that call for a sense of continuity" (119). Holds that Donne's world "appears to be a universe where the poet is the centre of reference and where he becomes at times his own world" and concludes that "presence to the world meant for Donne presence to the self in accordance with his fundamental mode of consciousness" (126).

In "John Donne and Bifold Natures" (187–204), discusses Donne's "recurrent insistence on the relations between body and soul and the paradox of the Incarnation" (187), comments on how Donne "seeks to link the bifold nature of man with his own experience of individuality" (189), and suggests that "[t]he fascination that dual natures held for Donne's mind was reflected in conceits," which "flowed imaginatively, if not logically, from the fundamental paradox of the Incarnation" (197). Stresses the "interpenetration of the abstract and the concrete" (203) in Donne's poetry and how "his mind and poetry achieve a conjunction of two different orders of reality" (204). In "Conclusions" (357–62), as throughout the study, compares and contrasts Donne's mode of thought, imagination, and sensibility with those of Crashaw, Herbert, Marvell, Lord Herbert of Cherbury, and Traherne, thereby presenting a succinct summary of the whole study. Concludes with an index of topics (363–64) and an index of names (365–69).

#### Reviews:

- Mary A. Papazian in *RenQ* 54 (2001): 1676–79
- Robert H. Ray in *SCN* 59 (2001): 211–14.
- Matthew Woodcock in *TLS* (8 March 2002): 24.
- R. V. Young in *JEGP* 101 (2002): 258–61.

**419. Evans, Elizabeth.** "Doris Bett's *Beasts of the Southern Wild*: Miscegenation as Theme: Donne and Yeats as Allusive Sources." *SCR* 32: 163–70.

Points out that Doris Bett's in her story "Beasts of the Southern Wild" (written in 1969 and first published in 1973) introduces titles and lines from three of Donne's poems, "devices which serve as a corollary to the major element of the story: the escape from real life by creating a demi-paradise in the imagination, and the awakening of Carol Walsh to real love in the person of a black man named Sam Porter" (165).

**420. Ferrell, Lori Anne and Peter McCullough,** eds. *The English Sermon revised: Religion, literature and history 1600–1750*. (Politics, culture and society in early modern Britain, gen. eds. Ann Hughes, An-



thony Milton, and Peter Lake.) Manchester and New York: Manchester University Press. Distributed in the USA by St. Martin's Press. x, 270p.

Contains 11 essays, 5 of which discuss Donne and have been separately entered into this bibliography: Lori Anne Ferrell's and Peter McCullough's, "Revising the study of the English sermon" (2–21); Andrew Fitzmaurice's, "Everyman, that prints, adventures': the rhetoric of the Virginia Company sermons" (24–42); Bryan Crockett's, "Thomas Playfere's poetics of preaching" (59–83); Debora Shuger's, "Absolutist theology: the sermons of John Donne" (115–35); and Jeanne Shami's, "Anti-Catholicism in the sermons of John Donne" (136–66). Includes notes on contributors (ix–x) and an index (265–70).

**421. ----.** "Revising the study of the English sermon," in *The English Sermon revised: Religion, literature and history 1600–1750*, ed. Lori Anne Ferrell and Peter McCullough, 2–21. (Politics, culture and society in early modern Britain, gen. eds. Ann Hughes, Anthony Milton, and Peter Lake.) Manchester and New York: Manchester University Press.

The editors introduce the collection by stressing the importance of reassessing the significance of sermons in literary study and by surveying past and present scholarship in the field. Suggest why, for the most part, the study of sermons has been neglected and maintain that even Donne's sermons would not have been privileged with "a distinguished modern university press edition had he not been the poetic pin-up boy for the generation of scholars that laid the foundations of modern literary studies of the English Renaissance." Maintain, however, as Jeanne Shami points out, that Donne's sermons "have been used less for the study of the sermons in their own right than as prose glosses on the poetry, or as a collection of psychological case studies for biographical and political analyses of the author" (7). Claim that Donne's sermons are "central to the present renewed interest in early modern religion and literature" and cite the work of Jeanne Shami and Debra Shuger as "compelling models for

those who wish to treat sermons with the literary and historiographical respect ... they deserve" (8).

**422. Fitzmaurice, Andrew.** "Everyman, that prints, adventures': the English sermon," in *The English Sermon revised: Religion, literature and history 1600–1750*, ed. Lori Anne Ferrell and Peter McCullough, 24–42. (Politics, culture and society in early modern Britain, gen. eds. Ann Hughes, Anthony Milton, and Peter Lake.) Manchester and New York: Manchester University Press.

Points out that the Virginia Company "employed sermons from its foundation in 1606 through its dissolution in 1624 as the principal means of promotion in the first successful foundation of an English colony in America" and discusses how the use of sermons "as the foremost instrument of propaganda reflects the humanistic sensibilities of the Virginia Company's leaders" (24). Surveys the sermons and the historical occasions they addressed and comments on Donne's involvement with the company both as a stockholder and, in November 1622, as a preacher. Comments briefly on the rhetorical strategy of and political caution in Donne's sermon.

**423. Flinker, Noam.** *The Song of Songs in English Renaissance Literature: Kisses of Their Mouths*. (Studies in Renaissance Literature, Vol. 3, ed. Graham Parry.) Cambridge: D. S. Brewer. viii, 173p.

Suggests resemblances and parallels between William Baldwin's "The Spouse to her beloved" in *Canticles, of Balades of Salomon* (1549) and Donne's *HSShow*, noting how both poems "address Christ and ask that he identify the 'true Church,' both refer to and dismiss Roman Catholic claims, and both assume in some sense readings of Canticles" (60). In particular, calls attention to how Baldwin "frames the nature of the true church in terms of feminine sexual appeal" and how Donne in his sonnet "reworks and ironically disrupts male concern about the woman's behavior with other men as the bride becomes sexually available

to as many believers as possible.” Maintains that with Baldwin’s poem “as an intertext for Donne’s sonnet,” the final couplet of *HSShow* “can be read as an updated re-enactment of the allegorization and subsequent restoration of sexuality to the text of the Canticles” (60). Also suggests that the language in Robert Aylett’s “Of Heauenly Loue” in *The Brides Ornaments* (1621–25) “recalls the bitter, misogynist tirade” (105) in *LovAlch* but notes how Aylett “appropriates the language of sexuality and redirects it away from the recognition and articulation of the carnality that Donne had invoked” (106). Notes also that at the outset of *The Brides Ornaments* Aylett’s speaker introduces “images of fire and violence” that recall *HSBatter* and suggests that perhaps Aylett had seen Donne’s sonnet in manuscript (115).

**424. Flynn, Dennis.** “Donne, the Man, the Legend,” in *The Wit to Know: Essays on English Renaissance Literature for Edward Taylor*, ed. Eugene D. Hill and William Kerrigan, 41–56. Fairfield, CT: George Herbert Journal, Special Studies & Monographs.

First appeared in *GHJ* 22 (1998–1999): 41–56.

**425. ----.** “Donne Manuscripts in Cheshire.” *EMS* 8: 280–92.

Announces the discovery of 3 previously unrecorded manuscripts of Donne’s writings in archives in Cheshire: (1) a copy of Donne’s letter to Susan Vere, Countess of Montgomery; (2) a copy of *Father*; and (3) a copy of *ElBrac*. Describes each of the manuscripts and comments on its contribution to Donne studies. Notes that these discoveries remind us of Donne’s close association with the Cheshire gentry, support “the recognized popularity of Donne’s work in the seventeenth century,” and illustrate that “even in well-trodden Record Offices such manuscripts may still be found to lodge among seemingly unrelated papers” (291). Contains 7 plates.

**426. ----.** “Donne’s Politics, ‘Desperate Ambition,’ and Meeting Paolo Sarpi in Venice.” *JEGP* 99: 334–55.

Argues that Donne’s seclusion following his marriage, as well as his gradual return to public life after 1608, “may be more clearly understood in relation to political developments than as results of his personal ambition” (335). Sees the composition of *Biathanatos*, *Pseudo-Martyr*, and *Ignatius*, “if not also some of Donne’s other writings at about this time,” as a response to the political decline of Robert Cecil, Earl of Salisbury (337). Explores various aspects of Donne’s life during this period; in particular addresses the question of Donne’s “ambition in the years following his marriage” and also “some possible implications of the friendship reported by Walton between Donne and Paolo Sarpi, probably begun in Venice in 1605–6” (339). Regarding the first, maintains that during the period 1602–1610 “we learn of only three attempts [on Donne’s part], all evidently half-hearted, to secure an appointment” and that “these are invariably referred to, by Donne as well as by his friends, in terms suggesting his reluctance toward rather than his ambition for public employment” (349). Regarding the second, comments on events surrounding Donne’s probable meeting with Sarpi and the influence of Sarpi’s writings on Donne’s thinking and works. Notes that Donne had a portrait of Sarpi, which he willed to Henry King.

**427. Frontain, Raymond-Jean.** “Reaching for the Light: Donnean Self-Fashioning in Margaret Edson’s *Wit*.” *PMPA* 25: 1–15.

Maintains that in Margaret Edson’s play *Wit*, the main character, Dr. Vivian Bearing, “comes to understand” that wit “is not an intellectual game one plays, the artificial creation of difficulty simply to befuddle others” and thereby “assert or maintain a sense of one’s own superiority” but rather that wit is a way of “reaching for the light”—“of extending oneself beyond the limitations of the body—as opposed to de-

fending oneself against challenges to one's self-image." Points out that what Vivian, like Donne, learns is that "the only way to be raised up is to allow oneself to be thrown down by sickness" and that "only after absorbing this lesson can she—like Donne—wittily and metaphysically fashion her own death" (1). Discusses the many "Donnean operations" in the play and suggests that it can be seen as a meditation upon "the ways in which the life of the individual is extended by the vitality of his/her culture, upon the ways in which reading a poet like Donne can stimulate and redeem both the individual and his/her emotionally and spiritually impoverished world" (2). Discusses how it is from Donne that Vivian learns "to fashion her own death" (6) and how, like Donne, she transforms herself "into a living emblem that teaches the audience to reach for the light" (8).

- 428. Frost, Kate Gartner and William J. Scheick.** "Signing at Cross Purpose: Resignation in Donne's 'Holy Sonnet I.'" *JDJ* 19: 139–61.

Examines "several internal theological and poetic features" in *HSDue* that suggest that the poem was "likely intended to serve as the first in the *Holy Sonnets* sequence" (139). Rejects interpretations of the sonnet that conclude that the speaker's "end is despair, sinning against hope as he rejects the possibility of divine mercy." Argues rather that the speaker sees himself in "distinctly Trinitarian terms as he sequentially and traditionally images himself... as [h]e once was, and potentially may again be, a servant of the Father (who creates all life), a sheep of the Son (who oversees the Father's flock), and a temple of the Holy Spirit (who instrumentally dwells within the soul and body of each redeemed person)." Points out that "the restoration of the narrator's Trinitarian roles would also necessarily mean the restoration of his divine 'Image,' the interior trinity of reason, will, and affections, known collectively as the *Imago Dei* imprinted on the soul" (140). Shows how the speaker's "vexed effort to renounce Satan and affirm Christ... represents an informal effort to renew his baptismal vows" and also shows how "[t]he theological and poetic

matrix in which this dramatic representation of the narrator emerges induces a traditional, albeit intricate, connection between the Trinity, Baptism, and the sign of the cross." Comments on how baptism, Trinitarianism, and the signing of the cross in *HSDue* provide "internal narrative and structural evidence for positioning this poem at the head of the *Holy Sonnets*" (158).

- 429. Fujito, Yoshiko.** "John Donne the Divine and Mundane." *Bulletin of Kwansei Gakuin University Sociology Department*: 87: 167–83.

Presents a general evaluation of Donne's life and works and finds in both an ambivalent presence of "sensuality and spirituality," "a mixture of the divine and the mundane" (169). Discusses the "mundanity" of Donne's sermons, citing as examples his excessive use of Latin, his frankness, his dislike of vagabonds and beggars, and his pandering to the rich and noble, as well as the political aims of many of his sermons. Maintains that throughout his life Donne "remained essentially the same person" and thus "the poems and the sermons were produced by a mind imbued with the same structure of imagination and ambition" (172). Discusses Donne's fascination with women, love, death, and God but claims that Donne's foremost preoccupation was with "getting ahead in the world." Concludes that Donne was "divine as a poet but mundane as a man of religion" (183).

- 430. Gardiner, Anne Barbeau.** "'Be ye as the horse': Swift, Spinoza, and the Society of Virtuous Atheists." *SP* 97: 229–53.

Points out that Donne devoted an entire sermon to the theme "Be ye not as the horse," in which he agrees with St. Augustine that "the horse represents atheistic philosophers" and applies the notion to "modern philosophers who have lapsed from Christianity." Notes that, for Donne, the horse "represents those who think they can 'come to be good men' without a Church and Sacraments and who 'pursue the

truth it self' along a way other than the one Jesus Christ 'hath laid open to us.'" Observes that Donne claims that such men "end up not with truth and virtue but 'the Horses pride.'" Notes that "[l]inking the atheist to the horse in this manner was common in the 17th century" (229).

**431. Ghirardi, José Garcez.** *John Donne e a Crítica Brasileira: três momentos, três olhares.* (Coleção Memória, 26.) Porto Alegre: Editoria AGE; São Paulo: Editora Giordano. 141p.

In Portuguese. Presents a survey of Donne's twentieth-century reputation in Brazil, divided into three time periods: (1) From the end of the 19th century to 1940, (2) the 1940s and 1950s, and (3) the 1960s to the present. In each time period discusses the work of three critics as being representative of critical evaluations of Donne in each of the periods: For the first, the work of Silvio Romero, Araripe Júnior, and José Verissimo; for the second, the work of Otto Maria Carpeaux and Afrânio Coutinho; and for the third, the work of Augusto de Campos, Paulo Vizioli, and Alfonso Félix de Souza. Discusses how and why the critical response to Donne differed greatly in each of the three periods. Observes that before 1940 Brazilian literary critics and scholars showed no interest in Donne; but that renewed interest in the baroque in the 1940s led to an interest in his poetry. Discusses how in the 1960s this interest greatly increased. Argues for a more intensive study of Donne's poems as poems rather than as cultural and historical objects. Concludes with a bibliography.

**432. Gillespie, Diane F.** "Metaphors of Illness and Wellness: John Donne, Virginia Woolf, and Susan Sontag," in *Virginia Woolf: Turning the Centuries*, 127–33. (Selected Papers from the Ninth Annual Conference on Virginia Woolf, ed. Ann Ardis and Bonnie Kime Scott.) New York: Pace University Press.

Suggests that *Devotions* had a possible influence on Woolf's "On Being Ill" but believes

that, "[w]hether or not Woolf had Donne's work in mind, though, is less important than the search of the two writers, living with different religious orientations at different cultural moments, for language to describe the experience and the significance of illness." Discusses how Woolf both agrees and disagrees with Donne's depiction of sickness. Observes that *Devotions* "incorporates certain metaphors that Susan Sontag challenges in *Illness as Metaphor and AIDS and Its Metaphors* (1989)," especially military metaphors (127), and points out that, Woolf, like Donne, "initially images the body both as a battlefield and as a little world, a landscape buffeted by natural forces," and that both writers "express astonishment at the body's sudden transformation by illness and at human mortality." Notes, however, that although Woolf "exclaims, with the parallel grammatical structures, elaborate metaphors, and intimations of mortality reminiscent of Donne" (128), she "shifts the military metaphors from the experience of illness to the everyday routine of ostensibly healthy people" and that "[t]he respectable, so-called civilized life of the body politic is the scene of warfare" (129). Notes that although Woolf and Donne comment on the isolation caused by illness, Woolf would not have agreed with Donne's conclusion that "No Man is an Island." Contrasts Donne's Christian eschatological and theological view of sickness with Woolf's non-Christian perspective.

**433. Gomille, Monika.** "Anthologies of the Early Seventeenth Century: Aspects of Media and Authorship," in *Anthologies of British Poetry: Critical Perspectives from Literary and Cultural Studies*, ed. Barbara Korte, Ralf Schneider, and Stefanie Lethbridge, 75–88. Amsterdam and Atlanta: Rodopi.

Evaluates the role of the anthology in the formation of the concept of authorship. Discusses Donne as a scribal poet who maintained his "amateur status in a system of literary patronage" and who produced "texts for a courtly audience" (81), circulating his poems, for the most part, in manuscript. Observes that in the first edition of 1633, Donne's poems appear "in the kind of order one might find in a manu-

script collection,” thereby reflecting “the social conditions of literary production in a scribal culture,” whereas in the second edition of 1635, the generic grouping of poems indicates “a tendency towards further decontextualization of the poems by the formation of a canon” (86).

- 434. Greer, Germaine.** “Donne’s ‘Nineteenth Elegy,’” in *A Companion to English Renaissance Literature and Culture*, ed. Michael Hattaway, 215–23. (Blackwell Companions to Literature and Culture.) Oxford and Malden, MA: Blackwell.

Compares and contrasts *ElBed* with the erotic elegies of Ovid but finds no direct Ovidian model for Donne’s poem. Presents a critical reading of *ElBed* to show that it was “not written to a woman, is not a negotiation with a woman, but is an exploration of a paradigmatic confrontation between the overt, obvious sexuality of a man and the elusive and inscrutable object of his desire.” Observes that “[t]hat desire, clearly carnal and specific, is sanctified by divine mandate at the same time as it is be-deviled by fantasy and human perversity.” Calls *ElBed* “teasingly ambiguous” and claims that the love expressed in the poem is “captious and captivating, occasionally cruel, heated to irresistibility by what distinguishes a great lover according to all the imitators of Ovid, the flame not of lust but of wit” (222).

- 435. Haskin, Dayton.** “Coleridge’s Marginalia on the Seventeenth-Century Divines and the Perusal of Our Elder Writers.” *JDJ* 19: 311–37.

Discusses Coleridge’s marginalia on Donne’s sermons to show that Coleridge read Donne’s sermons “with a remarkable independence from the High Church perspective offered by Walton” (312). Argues that a study of Coleridge’s “mature reading of seventeenth-century religious writing stands as an alternative to the narrower thinking about Donne and Milton as polar categories that T. S. Eliot sought to bequeath to future readers” and that, “[f]rom the perspective offered by Coleridge, recent treatments of Donne as a supporter of James

I’s claims for royal absolutism can be seen to allow far too much credit to Eliot’s tendentious insistence that readers and critics are necessarily involved in an unconcluded civil war” (313). Maintains that, in fact, Coleridge “saw that Donne and Milton were, in fundamental ways, allied in thought and approach” and that “the sophisticated understanding of biblical revelation that characterizes Milton’s major poetry was a piece with Donne’s learned reflections on the complex relations between classical and biblical texts.” Stresses, therefore, that “both the appropriation of Donne for ‘Anglo-Catholicism’ and the idea that the metaphysical poets represent an alternative literary and political tradition, a main current from which Milton diverged, are primarily the work of the modernist movement” (333). Concludes that reading Coleridge’s marginalia frees one from grouping Donne with Eliot and therefore from reading him “as a spokesman for Walton’s High Church party” (334).

- 436. ----.** “When Performance Is at Odds with Narrative: *The Designated Mourner* as Wallace Shawn’s Wager on John Donne.” *Narrative* 8: 182–209.

Discusses how the references to Donne in Wallace Shawn’s play, *The Designated Mourner* (1996), are “integral to the workings of the play” (184) and that Shawn’s affinities with Donne as a designated mourner are “extensive and occasionally profound” (188). Maintains, however, that “the features of Donne’s writing that have contributed most to the shaping of the play are not the ones for which most twentieth-century readers have valued him” but rather “are more akin to ... the gestures of bad taste and impertinence for which Donne was castigated” following the publication of the *Anniversaries* (195–96). Points out that Shawn’s play, in fact, “engages just those aspects of Donne’s poetry that most resist the sentimentalizing that would take away their edge” and “helps us to see the daring in Donne’s insistence that love is tested, and rightly tested, by having to face what is unseemingly and ugly and closely allied to death” (197). Maintains that *The Designated Mourner* “allows the possibility of—even posits

it as a *fait accompli*—Donne’s obliteration from the cultural record” but suggests that Shawn “attempts to throw his lot in with a poet whom High Culture has not fully assimilated, taking his chances that the energetic impertinence in much of Donne’s writing will be rediscovered as a context within which his own writing will be appreciated” (200). Points out also how Shawn’s earlier play, *The Fever*, is also reminiscent of Donne’s poetry and prose.

- 437. Hattaway, Michael**, ed. *A Companion to English Renaissance Literature and Culture*. (Blackwell Companions to Literature and Culture, 8.) Oxford and Malden, MA: Blackwell Publishers. xix, 747p.

Throughout this collection of essays by individual authors, Donne is mentioned frequently; however, only those essays that contain extensive discussion of his work have been included in this bibliography: Elizabeth Clarke’s “Religious Verse” (404–18); Germaine Greer’s “Donne’s Nineteenth Elegy” (215–23); John Lyon’s “The Critical Essay” (267–75); and Robin Robbins’s “Poets, Friends and Patrons: Donne and his Circle; Ben and his Tribe” (419–41).

- 438. Heijting, Willem and Paul Sellin**. “John Donne’s *Conclave Ignati*: The Continental Quarto and Its Printing. *HLQ* 62: 401–21.

Considers “the place of publication and the identity of the printer” of the continental edition of *Conclave Ignati*, as well as “the extent of surviving copies and the priority of the Latin edition published in England” (401). Argues primarily on the basis of typographical material that the continental edition was printed at Hanau by Thomas Villerianus. Argues also that the Latin version printed in England is likely a reprint of the continental version, which suggests that the Latin publication of Donne’s work was “primarily intended for an international audience” (409). Maintains that *Conclave Ignati* “seems to be the first of Donne’s works to be enlisted on behalf of the Reformed faith abroad” and that “the very appearance of *Conclave Ignati* at Hanau tends to corroborate

speculation regarding Donne’s Reformed leanings” (413). Maintains that the continental Latin edition “serves to underscore the remarkably international character of Donne’s mind and of the political and religious culture that his works addressed” (416).

- 439. Hellegers, Desiree**. “John Donne’s *Anniversaries*: Poetry and the Advancement of Skepticism,” in *Handmaid to Divinity: Natural Philosophy, Poetry, and Gender in Seventeenth-Century England*, 67–102. (Oklahoma Project for Discourse and Theory: Series for Science and Culture, 4.) Norman, OK: Oklahoma University Press.

Maintains that the *Anniversaries* “treat the crisis of representation and interpretation as both the cause and effect of the death of the world and as inextricably related to the corruption of the Jacobean court” and notes how Donne “implicates his own practice in the corrupt economy of Jacobean court patronage.” Argues that Donne’s awareness of “the moral and political compromises that he makes in fashioning his verse to patrons and would-be patrons strongly informs his skeptical critique of the New Philosophy and of the role that it would ostensibly play in reinforcing James’s claims to divine and absolute power.” Claims that “[t]he ambiguity of the central ‘she’ of the *Anniversaries*, and the hyperbolic rhetoric of praise in which Donne shrouds her, is an important element of his critique of the corruption and flattery at court and of attempts to establish the absolute prerogative of the king through arguments from natural law” (67). Maintains that in the *Anniversaries* “virtue, like truth, is defined primarily by absence, and as such is associated with the ambiguity of a fallen language and with a positive skepticism that affirms the political and interpretive freedom of the individual” (68). Argues that, whoever the “she” of the poems may be, “she” is “a hollow and resounding echo that contests authoritative claims to truth while it celebrates the poet’s mastery of the fine art of equivocation, an art that enables him simultaneously to pay self-interested fealty to patron and monarch while engaging in a pious meditation on the absence of divine truth

in the corrupt economy of the Jacobean court.” Maintains that although “the central premise of the *Anniversaries*, the death of the world, is a common convention of Donne’s day, both the extent to which Donne implicates natural philosophy in the sickness of the world and the role that the poet assigns poetry as physic are original” (76). Believes also that the *Anniversaries* “provide important insight into Donne’s refusal in 1611 and 1612 to take holy orders, as they demonstrate the poet’s ambivalence, if not resistance, to the compromises demanded by the entire economy of patronage and power in which the church is also fully implicated” (98). Concludes that although the poems “specifically target natural philosophy and astronomy for the new roles they threaten to play in legitimating James’s absolutist claims, the *Anniversaries* also implicate poetry in their encompassing critique of the ideological and material interests that shape representation within the Jacobean court” and “provide an argument for scrutinizing the variable uses of the rhetoric of contingency” (102).

**440. Hendricks, Margo.** “What’s Race Got to Do with It? Teaching Shorter Elizabethan Poetry,” in *Approaches to Teaching Shorter Elizabethan Poetry*, ed. Patrick Cheney and Anne Lake Prescott, 179–83. (*Approaches to Teaching World Literature*, ed. Joseph Gibaldi.) New York: Modern Language Association of American.

Discusses *ElBed* to show undergraduate students “the ways in which race can be made part of the study of Elizabethan poetry” (179). Considers race “as signifying not only color or phenotype but also nationality, ethnicity, genealogy, or typology” (180–81). Points out to students how in Donne’s poem, “the mistress subtly becomes identified with non-English and non-European cultures and spaces that, typically, are represented as alien, dangerous, exotic, and barbaric in early modern English writing” (181).

**441. Hester, M. Thomas.** “‘Like a spyed spie’: Donne’s Baiting of Marlowe,” in *Literary Circles and Cultural*

*Communities in Renaissance England*, ed. Claude J. Summers and Ted-Larry Pebworth, 24–43. Columbia and London: University of Missouri Press.

Argues that the fact that Donne’s close literary circle might have heard or might have read *Bait* “differently from another group of readers or even from one another of the circle of friends for whom the poem was intended is borne out by recollection of the various contexts and lexicons of the poem” (25). Maintains that the poem’s “equivocally phrased political incorrectness” would have appealed to Donne’s “fellow recusant readers” and shows how the poem “not only relies on the imagery of fishing to mock both the pastoral mode and Petrarchan convention but also revises the diction of that subgenre in order to insinuate a parodic critique of Marlowe and of his religio-political associates” (28). Argues that although *Bait* would have appealed to “both a (public) coterie audience of court wits and to a (private) coterie of recusant readers, some of whom may have been in both groups, it finally indicates most fully not Donne’s enthrallment to any religio-political audience as much as it attests to the brilliant wit of an independent genius adept at reframing norms and forms of coterie poetic to express his own ‘personal and intellectual’ criticism and positions.” Points out that “[c]entral to the wit” of the poem is Donne’s “revision of those duels between literary circles endemic to the Elizabethan social and political scene into a witty—and, finally, a personal assault.” Concludes that although Protestant readers “interested in the literary debate initiated by Marlowe and Raleigh would have found much ‘delight’ in Donne’s poem” and although his Catholic readers “would have found much ‘teaching’ in it,” this “should not distract from our recognition of the brilliant wit that lies at the heart of Donne’s transformation of his ‘personal and intellectual’ impulses into an enduring poetic achievement” (43).

**442. ----.** “‘Over Reconing’ the ‘Undertones’: A Preface to ‘Some Elegies’ by John Donne.” *RenP*, pp. 137–53.

Maintains that Ovid's *Amores* provided Donne in his *Elegies* "not only a precedent (along with the elegies of Catullus) for the shameless display of exuberant promiscuity and racy quips but [also provided] a form for daring, even dangerous, political commentary and critique of the Establishment similar in tone and manner and subject to that which (probably or at least in part) led to the final exile of the Roman satirist." Argues that the *Amores* "provided the late Elizabethan Donne not just a 'new' voice, persona, and subject matter, but [also] an old format for satirical dismay, not only a vehicle for flaunting the anarchistic power of sexual desires, but [also] an instrument for commentary on the paradoxical desires of power itself—a counterpoint, in other words, to what this young Catholic recusant in the late Elizabethan court arena must have seen as the hypocritical" (139). Cites Ovidian models for several of the *Elegies*, in particular, *ElBed* as the "best-known appropriation of the Ovidian elegy as a vehicle of political and religious commentary," a poem in which Donne "challenges the major apologies for the Elizabethan New World imperialism by exploiting the rich analogies of sexual and imperial conquest in order to embed a veiled attack on the Raleigh enterprises in the late 1590s" (141). Discusses also *ElBrac* in which Donne comments covertly on "the predicament of a man of conviction within the repressive and dangerous arena of Elizabethan courtly ambition and salaciousness" and suggests the plight of a Catholic "in a world of Calvinian repression" (142). Also comments on *ElWar* in which Donne "offers another potentially fearful and shameful critique of the generic foundations of his literary and political counterparts in the English Protestant Court" and, in particular, presents an "outright rejection of the courtly aesthetic of the Sidney-Spenser circle of poets and the religio-political imperium it endorsed" (144). Points out, however, that neither Donne nor Ovid "engaged in what is *exclusively* an encoded moral satire" in their elegies (150), noting that their poems were meant as witty entertainments which, nonetheless, pointed out the absurdity, shallowness, and human frailty in their society. In

an afterword, suggests that Donne may have been influenced by Plato's *Cratylus*, in which Socrates "spins out his fantastic surmises about the derivation of words" 151).

443. Hill, W. Speed. "The Donne Variorum: Variations on the Lives of the Author." *HLQ* 62: 445–54.

Essentially a review of Vols. 2 (2000), 6 (1995), and 8 (1995) of *The Variorum Edition of John Donne's Poetry*. Calls the edition "a landmark edition, not only (and obviously) within the field of Donne studies but also within the broader spectrum of editions of nondramatic texts of the early modern period" and suggests that it "constitutes a triumphant solution to the manifold problems that the surviving Donne poetical corpus presents to the scholarly editor" (445). Expresses, however, some reservations about both the text and critical commentary of the edition.

444. ----. "Where Would Anglo-American Textual Criticism Be If Shakespeare Had Died of the Plague in 1593?" *Text* 13: 1–7.

Maintains that there is "a difference between the paradigm governing the editing of the texts of Donne's poetry in the *Donne Variorum* and its predecessors." Sees the difference as two-fold: (1) the editors of the variorum edition "recognized that the operative textual unit was the poem—or sequences of poems—not the manuscript in which it or they appear, as such manuscript collections will inevitably contain individual poems of widely differing authority" and (2) "with the writing of a computer program that automates the collation of individual poems (though not their transcription from source documents), it became technologically feasible to collate *all* the surviving textual evidence, poem by poem." Observes that "[s]ensing the scale of the task, earlier editors shied away from the editorial implications of such an abundance of the surviving manuscript evidence" (6). Points out that "Shakespeare's shade still haunted" (7) the editorial practice of Helen Gardner and Wesley Milgate in their



Oxford English Texts editions of Donne as evidenced by their continuing to select printed texts as copy-texts.

- 445. Iannonne, Carol.** “Donne undone.” *First Things: A Monthly Journal of Religion & Public Life* 100 (Feb): 12–14.

Reviews Margaret Edson’s play *Wit* and comments on her uses and misuses of Donne and the *Holy Sonnets* throughout the play. Maintains that Edson presents Donne primarily as “a wordsmith, a puzzlemaster, a man with nothing to say to a heart in pain,” and sees him as “confused, scared, overcomplicated, hidden behind his ‘wit,’ and, finally, a nihilist altogether—a man who knows his religious faith ‘doesn’t stand up to scrutiny,’” and so writes “these screwed up sonnets.”

- 446. Innocenti, Loretta.** “Iconoclasm and iconicity in seventeenth-century English poetry,” in *The Motivated Sign: Iconicity in Language and Literature, II*, ed. Olga Fischer and Max Nanny, 211–25. Amsterdam: Benjamins.

In a discussion of the rejection of figurality in seventeenth-century poetry, comments on *Noct*, in which “metaphor is set aside as inadequate” but yet “verbal iconicity is employed and stands out against an iconoclastic trend.” Argues that “when images are rejected and visual representation is distrusted, poetry still tries to represent immaterial objects by resorting to iconicity, namely to a conceptual or verbal one” (214). Maintains that in *Noct*, “a poem whose object is the immaterialness of death, Donne explicitly rejects images and looks for a non-descriptive expression, which does not apply to the sense of sight nor appeal to the inner eye of imagination, and yet attempts to be iconic” (217). Discusses how *Noct*, “in its structure, reproduces two distinct movements interacting at the level of meaning: the circular motion of the stars and of human time, and the linear one of alchemical transformation” and that “[t]hese two dimensions, or semantic levels, also correspond to, or are revealed by, two

neologisms present in the text” (220), namely “nocturnall” and “nothingness.” Shows how the poem “exemplifies how abstract and transcendent topics are iconoclastically rendered: how death, and God, and Nothing, belong to the realm of the Logos and of its expression as word, and are transubstantiated into it, by progressively losing corporeity.” Concludes that to Donne “verbal iconicity can reproduce dematerialization and abstraction, but that no human image could ever lawfully and adequately represent either metaphysical objects or the material substance of a divine body” (224).

- 447. Jager, Eric.** “After Gutenberg,” in *The Book of the Heart*, 137–56. Chicago and London: University of Chicago Press.

Maintains that in the seventeenth century the “Protestant intimacy with books is reflected by the many tropes that represent the heart as a small, personal, or portable text of some sort.” Points out how one of Donne’s sermons “emphatically describes the individual’s heart as a small, portable volume,” perhaps referring specifically to the “small-format ‘pocket books’ carried on one’s person, or ‘bosom book’ carried near the heart, that were common at the time” (140). Notes that in the sermon Donne “innovatively pictures the heart as a *printed* book with handwritten annotations” (143). Suggests that Donne is “one of the first writers to exploit the possibilities of typography by dividing the ‘text’ of the inner books into script and print.” Observes that in Donne’s metaphor “the typographical (‘imprinted’) text represents the universal laws of God uniformly marked on human hearts, while the handwritten (‘interlined’) text represents individual doubts and excuses that obscure this divine knowledge and that ‘choke’ or ‘perplex’ self-knowledge.” Notes that, thereby, Donne “aligns the printed word with truth and perspicuity, and handwriting with obscurity and even self-delusion” and suggests that “interlining” may even be a pejorative comment at medieval scholasticism, “the medieval biblical gloss in particular” (144). Maintains, in other words, that Donne “treats handwriting as a symbol

of ‘medieval’ error and obscurity, while equating the ‘modern’ printed word with truth and clarity” (144–45). Suggests, furthermore, that “Donne’s divided book of the heart may also reflect his own divided religious sensibility,” noting that in *Pseudo-Martyr* he describes his conversion to the Church of England in textual terms (144).

- 448. Jantzen, Grace M.** “‘Canonized for Love’: Pleasure and Death in Modernity,” in *The Good News of the Body: Sexual Theology and Feminism*, ed. Lisa Isherwood, 185–204. Sheffield: Sheffield Academic Press; New York: New York University Press.

Claims that Donne “marks a new step in the genealogy of sex” and that, unlike some churchmen at the time who insisted that “sex was for procreation only and that pleasure was suspect if not downright sinful,” Donne in his early poetry claimed “sexual pleasure as a core value, going so far as to postulate” in *Canon* that it is “a criterion for sainthood” (185). Points out, however, that, on the other hand, marriage was recognized by Catholics as a sacrament and that, for many Catholics, sexual pleasure in marriage was seen as “a sign and source of divine grace, not a sin or shame.” Maintains that although in his early poems Donne “defiantly celebrated sexual pleasure,” in his relationship with his wife he, who was reared as a Catholic, “sometimes saw sexuality in sacramental terms” but that, after his conversion to Anglicanism, he “becomes more and more uncertain of this” (186). Proposes to reconsider sexual pleasure “in its setting in the Western cultural symbolic,” using Donne’s work to do so. Claims that “some of the aspects that emerge will be a basis for rethinking feminism’s reclamation of sexual pleasure” (187). Points out Donne’s attitude toward sex in his early poems, such as his prevalent identification of sexual pleasure with death; his sometimes “virulent misogyny” (189); his expression of the notion that orgasm shortens a man’s life; his sense of guilt and violence in sexual pleasure; his presenting sexual pleasure as colonization and possession; his focusing sexually on the self and self-gratification; and his fear of God’s punishment for

enjoying sexual gratification. Maintains that Donne can be seen as helping to create the channel through which hedonism and narcissistic individualism would run to the present time. Argues that modern feminists perhaps have lost more than they have gained “in an unproblematized secularism in which sexual pleasure is no longer sacramental, no longer a means of grace and transformation” (202), and thinks that they should try to find “new ways to be canonized for love” (203).

- 449. Kinney, Arthur F., ed.** *The Cambridge Companion to English Literature, 1500–1600*. (Cambridge Companions to Literature.) Cambridge and New York: Cambridge University Press. xxiv, 339p.

Mentions Donne throughout this collection of 15 essays by individual authors; however, only the following essays that have an extensive discussion of Donne or his work are included in this bibliography: Heather Dubrow’s “Lyric Forms” (178–99); Anne Lake Prescott’s “The evolution of Tudor satire” (220–40); and Raymond Waddington’s “Rewriting the world; rewriting the body” (287–309).

- 450. Knottenbelt, E. M.** “What Was John Donne Hearing? A Study in Sound Sense,” in *Contextualized Stylistics: In Honour of Peter Verdonk*, ed. Tony Bex, Michael Burke, and Peter Stockwell, 113–29. Amsterdam and Atlanta, GA: Rodopi.

Argues that Donne presents the reader “with a sounding of thought, with thought under the pressure of being thought out and felt through,” and that “the pressure, disruptive, smooth, or otherwise, is the movement of thought.” Maintains, therefore, that “if we are to make sense of the thought, we must listen to it in its inimitable, often conflicting moments of pressure.” Notes, for instance, that to read l. 1 of *Canon* as “a straight iambic line is not to have heard the possibly less even, idiocentric stresses of the living, colloquial voice, the pitch of the speaker’s voice asserting itself, through the assonantal stresses, at the height of desire frustrated by impatience” (115). Points out how

in the remaining lines of the first stanza of the poem “the punctuated urgency of the speaker’s condition is revealed, technically, in the meted rhythm, in the trochaic inversions, in how the feet and the individual syllables resist elision” (116). Maintains that Donne’s “sensitivity to the movement of thought in terms of what is being said and how the poet imagines the listener makes sense of what he is hearing also occurs in the rhythm of Donne’s prose,” citing as an example the famous passage about no man being an island from *Devotions*, in which “the rhythm in its slow quiet gathering force is so obviously the sense of thought, also aurally, that one need comment no further” (117). Believes that “effective in Donne’s rhythm is not only how a mind thinks but also *his* and no-one else’s thought.” Maintains that “the vexed rhythms—the stress-shifts in the middle of an iambic line through the repetition or association of words, the falling metre of a trochaic inversion rather than the rising metre of an iambic foot at the end of a line—these formal aspects of the verse” are “typical of a Donne poem,” “exacerbating his thought into truthfulness” (118). Maintains that “no other poetry in the period canvasses so acutely or variously not only the intimate joys and failures of love between men and women, or between God and the self,” nor “presents them with such inwardness and immediacy” (121). Concludes that Donne’s originality “lies in the stiff-necked individuality of his rhythm, where the ‘rough measures’ are ‘dark thoughts’ pressed back into authentic forms of living” and that “this is the specific achievement of the poetry and of the later prose, especially of the *Devotions* and the *Sermons*” (128).

**451. Knox, Francesca Bugliani.** “La poesia, la morte e lo spirito,” in *Oltreconfine: lingue e culture tra Europa e mondo*, ed. Antonio Pasinato, 97–111. (Saggi, 31.) Corigliano Calabro and Cosenza: Meridiana Libri.

Maintains that although dissimilar in style, rhetorical strategy, and poetic images, the *Anniversaries*, Tennyson’s *In memoriam*, and Eliot’s *The Wasteland*, all three poems deal with the progress of the soul from a state of desolation to a regained contemplative ardour. Points

out how each draws its inspiration from different viewpoints of a common Christian tradition—Donne’s poem reflecting Ignatian spirituality, Tennyson’s poem shaped by Cistercian spirituality, and Eliot’s poem influenced by the renewed interest in mysticism at the end of the nineteenth century. Notes that although all three poems have lent themselves to various interpretations, there is a unity of meaning in all three. In particular, shows how the themes of poetry, of death, and of spirit exercise a reciprocal influence in each of the poems and, above all, identify poetry as the spirit’s victorious ally against capitulating to the destructive power of death.

**452. Krieger, Murray.** “My Travels with the Aesthetic,” in *Revenge of the Aesthetic: The Place of Literature in Theory Today*, ed. Michael P. Clark, 208–36. Berkeley, Los Angeles, London: University of California Press.

Discusses his role in the New Criticism movement and how a select number of Donne’s poems had “a paradigmatic role bestowed upon them” by the so-called New Critics. Claims, in fact, that one can think of the method of New Criticism as “the canonization” of *Canon*, which “served as the master-text (or perhaps as the metatext) for at least two generations of New Critics.” Maintains that, for the New Critics, *Canon* “celebrated both the verbal distinction and the poetic collapse of the distinction between the sacred and profane, between the intelligible and the sensible, between paradox and logic, between poetic discourse and rational discourse.” Observes how Cleanth Brooks’s *The Well-Wrought Urn* (1947) “shaped the direction to be taken by the New Criticism” (217) and comments on how Brooks’s reading of *Canon* shaped his own reading of the poem.

**453. Leerintveld, Ad, Nanne Streestra, and Richard Todd.** “Seventeenth-Century Versions of Constantijn Huygens’s Translations of John Donne in Manuscript and in Print: Authority, Coterie, and Piracy.” *Quaerendo* 30, no. 4: 288–311.

Proposes “to clear the decks for a fresh English-language study” of Huygens’s Dutch translations of 19 of Donne’s poems, noting that “[m]uch of the scholarship that has been devoted to the subject during the twentieth century is not accessible to those without Dutch” (288) and that much is flawed. Presents a brief description of four of Donne’s poems that Huygens’s translated in August 1630 and the remaining fifteen he translated between August and October 1633 along with “the available evidence for coterie readership of these translations in manuscript” and describes “under two separate headings the contents of the various printed versions of 1644 and 1657, and of 1658 and 1672, with a view of clearing up such misconceptions as exist.” Maintains that the intent is “to offer Anglophone scholarship a sound basis” for (1) “establishing the nature if not actual provenance of the manuscript copy that Huygens used ... for every single one of the 19 translations” and (2) to produce “a facsimile transcript of Huygens’s 1630 and 1633 working manuscripts.” Maintains that the English manuscript copy of Donne’s poems, “apparently acquired piecemeal by Huygens during the 1620s” and described by P.C. Hooft in a letter translated by Grierson in his 1912 edition of Donne’s poems, “seems to have served (most likely in lost fair copy form or a copy thereof) as a basis for the translations that were in effect pirated in 1644 (twice) and 1657, printed without Huygens’s full control in 1658, and only finally corrected by him (though not flawlessly) in 1672.” States that what is described in this study is “the totality of what is known to exist at the time of writing” (290).

- 454. Levy-Navarro, Elena.** “John Donne’s Fear of Rumours in the *Devotions Upon Emergent Occasions* and the Death of King John.” *N&Q* n.s. 47: 481–83.

Maintains that throughout *Devotions* Donne expresses a fear that he “might be misrepresented” after his death (481), a fear that has its background “in the ongoing battle over whether John King, the Bishop of London, had converted to Catholicism on his deathbed” (482), a claim made by English Catholics abroad in at least three pamphlets published at Saint-

Omer. Outlines Donne’s close association with the King family and explains how in *Devotions* Donne wishes to take steps “to insure that he would not provide the Catholic polemicists with what was obviously an ongoing and concerted attack on the English church” (482–83). Maintains that in *Devotions* Donne creates “a spiritual ‘autobiography,’ which leaves no doubt that he lived and died a loyal member of the church of England.” Observes that in the conclusion of *Devotions* Donne “willingly submits to ritual confession administered by an orthodox minister of the English church,” thereby insuring that “no one can claim, as they did with John King, that he submitted to a ritual confession at the hands of a Catholic priest” (483).

- 455. Li, Han.** [An Appreciation of Conceits in the Love Poems of Metaphysical Poet John Donne.] *Journal of PLA, Foreign Languages University* no. 2: 85–88.

In Chinese. Presents a brief general introduction to Donne and to his love poetry, noting, in particular, the originality and unconventionality of his conceits and citing examples from *ValMourn*, *GoodM*, and *ValWeep*. Maintains that the complexity of Donne’s poetry requires hardwork on the part of the reader in order to appreciate his images and conceits.

- 456. Lieb, Michael.** “A Thousand Fore-Skins’: Circumcision, Violence, and Selfhood in Milton.” *MiltonS* 38, No.1: 198–219.

Discusses the “attitude of repulsion” that was “characteristic of the English view of circumcision as it was practiced among the Jews during the early modern period” (204) and cites Donne’s sermon preached at St. Dunstan’s on New Year’s Day of 1624 as an example. Maintains that although in the sermon Donne appeals to the spiritual nature of circumcision and to its “prefiguration of baptism” as a “means of elevating the ritual from the realm of the flesh to the realm of the spirit, the horror and repugnance associated with the cut as

a carnal act are ever present in the sermon” (205). Points out that “no matter how much Donne interprets that which defies interpretation, the doubts and anxieties that crowd this sermon continue to trouble” and “the repugnance remains, the sense of the absurdity of it all persists, the dilemma of the unwarranted violence to so vulnerable and finally rebellious a part of the body is an ever-present part of the discourse” (205–06). Concludes that Donne, therefore, is “part of a milieu that suggests the disturbing presence of circumcision as both a biblical concept and a site of deep-seated anxieties in the early modern period” (206).

**457. Lu, Hongling.** [Pursuit of True Love: A Reading of Donne’s Amorous Poetry]. *Foreign Literature Studies* 1: 77–80.

In Chinese. Primarily focusing on *ElBed*, *Ecst*, and *ValMourn*, examines Donne’s views on the relationship between the body and the soul. Points out Donne’s multifarious views on carnal desire in the *Elegies* and views *Ecst* and *ValMourn* as examples of his affirmation that perfect love should be a combination of both body and soul, of sexual and spiritual love. Concludes that Donne’s attitude toward love was objective and realistic and that his poetry emphasizes the harmony between physical desire and spiritual yearning in a way that is different from Platonic and Petrarchan expressions of love.

**458. Lyon, John.** “The Critical Elegy,” in *A Companion to English Renaissance Literature and Culture*, ed. Michael Hattaway, 267–75. (Blackwell Companions to Literature and Culture.) Oxford and Malden, MA: Blackwell.

Maintains that “[p]erhaps the most remarkable aspect of the critical elegy in the Renaissance” is the way Carew “took this Jonsonian poetic form—the critical elegy—and Jonson’s negative views of John Donne, and transformed them into an elegaic celebration of Donne” (272–73). Points out how Carew made “subtle but critical shifts in Jonson’s argument, transforming Jon-

sonian censure into praise and notes how he “makes virtues out of Donne’s elusiveness and out of his imperious wrenching of the English language to serve his poetic will.” Maintains that “the brilliance of Carew’s characterization of Donne’s verse is unlikely ever to be surpassed” (273). Comments on how in his elegy Carew’s imitation of Donne is “controlled and confined” and becomes a “valedictory imitation” that shows Donne’s influence “growing feeble by the poem’s close.” Notes how at the end of the elegy, “true to Carew’s own argument that Donne and Donne’s influence will not survive, the Donnean voice has gone” (273).

**459. Mannani, Manijeh.** “The Sacred and Erotic Poetry of Jalai al-Din Rumi and John Donne: A Comparison.” *CRCL* 27, no. 4: 625–44.

In a comparative study of the poetry of Donne and Jalai al-Din Rumi, discusses the similarities and differences in how the two poets combine the erotic and sacred in their poetry. Regards both poets as mystics and says that “[t]he common sexual imagery and the uncommon erotic language in the religious poetry of both poets are metaphors for the elucidation of the nature of the passionate relation of the lover of Truth and Truth.” Maintains that this kind of “allegorical treatment of love, mostly manifesting itself in the form of erotic imagery, is neither uncommon in Islamic mysticism nor in its Christian counterpart” and that “[t]his is the basic point of resemblance in the convergence of the erotic and the sacred in the works of both poets” (643). Points out, however, how the explicit eroticism in many of the poems in the *Songs and Sonets* is unlike Rumi’s more mystical uses of eroticism. Claims that it is in the “convergence of the sacred and the erotic” in *ElBed* and in “the employment of eroticism in the service of mysticism” in certain of the *Holy Sonnets* and *Satyres* that Donne’s eroticism “comes closest to that of Rumi’s” (640). Suggests that “the unique character of the sacred and erotic poems of each individual poet” is determined by the fact that Rumi “belonged to the Malamati-ye school of mysticism,” while Donne “was obsessed with resolving the con-

flict inherent in Catholicism between the demands of the body and the soul in the love-relation between a man and a woman" (643).

**460. Marotti, Arthur.** "Poetry and Early Modern Print Culture," in *Approaches to Teaching Short Elizabethan Poetry*, ed. Patrick Cheney and Anne Lake Prescott, 263–67. (Approaches to Teaching World Literature, ed. Joseph Gibaldi.) New York: Modern Language Association of America.

Points out how the publication of the poems of Donne (1633), Herbert (1633), and Jonson (1616) "had a major impact on the status of lyric poetry in print, elevating the sociocultural status of the poet and installing lyric verse securely in print culture within the context of the establishment of the modern institution of literature" (264). Notes that following the publication of Donne and Herbert "new impetus was given to the production of printed collections of lyric verse" and that "a new market was created for both secular and religious lyrics that the enterprising royalist publisher Humphrey Moseley readily exploited." Observes that "[c]ertainly by the middle of the seventeenth century, collections of lyric verse were naturalized in print" and that "the old stigma associated with exposure in that democratizing medium was largely dispelled" (265).

**461. Martin, Catherine Gimelli.** "The Advancement of Learning and the Decay of the World: A New Reading of Donne's *First Anniversary*." *JDJ* 19: 163–203.

Argues that in writing and publishing *FirAn* Donne was consciously and publicly contributing to the renewed interest at the time in the so-called "decay theory" debate rather than "writing a merely private meditation" on the death of Elizabeth Drury, whose role in the poem is "largely honorary, subordinate, and/or occasional." Notes that the chief opponent of the theory in England was Francis Bacon and discusses how Donne's poem has "pronounced anti-Baconian implications" (164) and is, in fact, "a thinly disguised assault on *The Advancement of Learning*" (174). Points out, for instance, how

the structure of *FirAn* "precisely mimics Bacon's procedure in Book II" (177) and shows how "[b]oth the poem's specific details and its general principles ... diametrically oppose those of Bacon's treatise" (180). Concludes that Donne "reverses his adversary's conclusion, ironically showing that true 'advancement' comes from heaven downward, not from earth heavenward," and that "[l]eaving behind the corruptible earth Bacon vainly seeks to restore, Donne instead directs his readers towards the transcendent hope of eternity where they will find their only real chance of repairing either the 'ruine' of Adam's or our wit" (192).

**462. Matthews, Steven.** "Yeats's 'Passionate Improvisations': Grierson, Eliot, and the Byronic Integrations in Yeats's Later Poetry." *English* 49: 127–41.

Points out that Grierson sent to Yeats a copy of his 1912 edition of Donne's poetry and discusses both Grierson, and through him, Donne's influence on Yeats's work. Notes that, having discovered Donne, Yeats's work "underwent a shift of emphasis in which content was valued over the more obviously formal qualities of the earlier work" (129–30). Discusses how "tough-minded treatment of love and sensuality" in the *Songs and Sonets* and in the *Elegies* "clearly provided an example of a poet, who, like Yeats, was intent throughout upon establishing love and the private emotional life as sources for his art." Notes that Yeats regarded Donne's "sensual thought" as "essentially masculine" and that he adopted "that masculinist aesthetic which resonates throughout modernism" (130). Notes that later on Yeats adopted "a much more fluid and improvisational sense of the integration possible within poetry than that suggested by Donne or by his own early emphasis upon a return to a unity of culture" (131).

**463. Morris, Wesley.** "Of Wisdom and Competence," in *Revenge of the Aesthetic: The Place of Literature in Theory Today*, ed. Michael P. Clark, 136–56. Berkeley, Los Angeles, London: University of California Press.

Discusses Murray Krieger's reading of *Canon* and sees it as the epitome of modernism. Points out that, for Krieger, "the poetic process is constitutive of a verbal structure organized by a central metaphor or complex of metaphors" and, therefore, his reading of *Canon* focuses primarily on the third stanza of the poem, "where the image of a 'miraculous' transformation appears in the poem's complex metaphoric structure" (136). Notes that Krieger's reading moves toward "closure, self-referentiality, and 'contextualism' in the sense of organic form" (137). (See Krieger's essay above.) Contrasts modernism with post-modernism but observes that, "[i]n time, postmodernism revealed itself to be an extension of modernism, indeed, a valuable corrective" (138). Comments briefly also on Donne's influence on modern poetry.

**464. Moulton, Carroll.** "John Donne," in *Authors in Depth: The British Tradition*, 86–103. Upper Saddle River, NJ: Prentice-Hall.

Presents for students a brief general introduction to Donne's life and times, noting in particular the expansion of science in the early seventeenth century (86–87). Contains a list of Donne's major works (87) and parallel chronological lists of Donne's life and world events (88). Reproduces *Fever*, *Bait*, *Lect*, *HSBatter*, *GoodM*, *SunRis*, *LovInf*, *SGo*, *Image*, and a selection from *Devotions*—with explanatory notes and study questions (89–102), followed by suggestions for various literary projects and exercises and for further reading and research (102–03).

**465. Moulton, Ian Frederick.** *Before Pornography: Erotic Writing in Early Modern England*. (Studies in the History of Sexuality, gen. ed. Guido Reggiero.) Oxford: Oxford University Press. xiii, 268p.

In a survey of Renaissance pornography, mentions or briefly comments on Donne throughout. Points out, for instance, that "the metaphorical equivalence of the female body and landscape is a common trope in early modern English poetry" (21) and comments briefly on

Donne's use of the trope in *ElBed* and *ElProg*. Notes how in manuscript miscellanies erotic poems, including Donne's, often appear alongside non-erotic texts and that often the compiler altered or changed poems in the process of transcription, citing as an example Margaret Bellasys's "An Elegie," which is a version of *Sappho* without anything "remotely sapphic" in it (59). Comments briefly on Donne's presentation of Aretino in *Ignatius*, noting that "the English figure of Aretino" was "fundamentally contradictory: it offered an enormously attractive precedent for authorial power, which was at the same time marked as disorderly, effeminate, and sodomitical—qualities that were, in theory, antithetical to authorial power by their very nature." Notes that the Elizabethans coined the adjective "aretine," which "powerfully linked troubling notions of foreignness, erotic disorder, authorial power, and social mobility" (120). Points out Donne's use of the term "dildoes" in *Satz* and *ElAnag*.

**466. Nesterov, Anton.** "Dzhon Donn i formirovanie poetiki Brodskogo: Z predelami Bolshoi Elegii" [John Donne and the Formation of Brodsky's Poetics], in *Iosif Brodskii i mir: Metafizika, antichnost', sovremennost'* [Joseph Brodsky and the World: Metaphysics, Antiquity, and Modernity], ed. I. A. Murav'eva, 151–71. St. Petersburg: Zvezda.

Discusses Joseph Brodsky's initial acquaintance with Donne's works ("officially" dated as 1964) and posits that the increasing complexity of Brodsky's poetic stanzas results in part from Donne's influence. Uses "Meditation 17" from *Devotions*, among others, to argue that Brodsky, in fact, must have been familiar with Donne as early as 1962 in order to have written "The Great Elegy to John Donne" (1963), in which the poet synthesizes intellectuality and Christianity. Concludes that the connection between Donne and Brodsky's famous "apprenticeship" lies less in strophic construction or in the use of conceits but more so in his shift of compositional principles or textual organization. Maintains that, underlying the compositional methods of both poets, is the relationship between text (poetry) and context

(the cultural *topoi* of the epoch) and that this common characteristic assisted Brodsky's success in translating Donne into Russian.

- 467. Ó'Carragáin, Éamonn.** "The Annunciation of the Lord and His Passion: A Liturgical Topos from St. Peter's on the Vatican in *The Dream of the Rood*, Thomas Cranmer and John Donne." *Essays on Anglo-Saxon and Related Themes in Memory of Lynne Grundy*, ed. Jane Annette Roberts and Janet L. Nelson, 339–81. London: King's College London, Centre for Late Antique & Medieval Studies.

Analyzes the theological perspective in *Annun* and relates Donne's poem to earlier poems on the subject, especially the lapidary poem on the Ruthwell Cross and the *Dream* in the *Vercelli Book*. Notes that Donne, unlike his Anglo-Saxon predecessors, is "explicit about the paradoxes inherent in celebrating the incarnation liturgically during Lent" (370). Maintains that the "most likely source for the central conceits of Donne's poem is the eucharistic rite [of the Church of England] which (by 1608) he fully accepted and with which he was by then long familiar." Points out how *Annun* "recalls not only Cranmer's collect for the Eucharist on 25 March, but also the Book of Common Prayer collect and epistle for Communion on the previous Sunday" (372). Observes how Donne "makes the coincidence on 25 March of the Passion and the first Advent of Christ (in the incarnation) at once into a vision of the unity of all human history, and a prophecy of the second coming" (374). Points out how in *Annun* he "gave new and memorable expression to one of the earliest surviving christologies (Philippians 1:5–11)" (377).

- 468. Pando Canteli, María.** "The Poetics of Space in Donne's Love Poetry." *JDJ* 19: 45–57

A slightly revised and expanded version of "Sonnets, Rooms, Rears and Books: The Poetics of Physical Space in Donne's Love Poetry" in *SEDERI* 9 (1998): 123–28.

Analyzes "those things, those objects, which attract Donne's attention as enclosed, self-con-

tained spaces representing a reality he seeks to perpetuate" (45), concentrating on images found in some of his most popular love poems. Discusses, in particular, the flea in *Flea*, graves and tombs in *Relic*, room and bed in *SunRis*, the tear and coin in *ValWeep*, the book in *Val-Book*, and the sonnet in *Canon*. Concludes that "[d]efined, self-contained spaces are vital for Donne," and that they are "primary elements of his poetic imagination" and "meeting points of the material and immaterial of the imagined world and the real one," resolving "the tension between microcosmic/macrocosmic realities through the creation of these atmospheres, these spaces of transcendental materiality" (54–55).

- 469. Papazian, Mary Arshagouni.** "John Donne and the Thirty Years' War." *JDJ* 19: 235–66.

Explores Donne's "national and international interests," focusing on "a cluster of Donne's writings" from the early 1620s, in particular, *HSShow*, *Lam*, and "relevant sermons and letters of the period" (235). Argues that "when read collectively, these particular works present Donne's concern for and emotional responses to the destruction of Protestantism in the Palatinate and Bohemia as a consequence of the Thirty Years' War." Maintains that Donne "responded to these traumatic events in several different modes of expression," modes that "reflect not conflicting responses to the heart-wrenching events unfolding on the continent" but rather are "a unitary response reflecting different genres, audiences, and purposes" (236). Discusses how Donne's letters and sermons during the early 1620s "reveal a keen awareness of contemporary events, both foreign and domestic" and also contain "subtle criticism" of James I for his inaction (246). Discusses how in both *HSShow* and *Lam* Donne found "an outlet for his grief" over these events "without being accused of opposing the King's wishes" since "he was unable to speak openly in his sermons." Concludes that all of the works discussed show that Donne "shared the general sense of despair of the English at the defeat of Frederick, the Elector of Palatine, at White



Mountain in 1620 and his subsequent 1622 defeat by Tilly which resulted in the fall of Heidelberg in September 1622 and the demise of Protestant power in Europe” (259).

**470. Parry, Graham.** “Biography in the Seventeenth Century.” CQ 29: 314–22.

Points out that in the seventeenth century “the evolution of biography as the rounded representation of an individual was a slow process” (314) since “early biographies were driven by the need to preserve the memory of men, and occasionally women, who had added distinction to the nation and especially to the reformed religion that was so closely allied to national identity” (315). Discusses how Walton’s *Lives* reflects this attempt “to project a mood of what has been called ‘pleasant piety’” (316). Notes that the “culmination of all Walton’s lives is the deathbed scene” and points out how he “excelled in the presentation of these terminal scenes” (318), citing his description of Donne’s death as an example.

**471. Pebworth, Ted-Larry and Claude J. Summers.** “Contexts and Strategies: Donne’s Elegy on Prince Henry.” JDJ 19: 205–22.

Argues that an understanding of the context of *Henry* is “crucial to appreciating the work.” Proposes that the poem “at once fulfills a patronage obligation owed by Donne’s father-in-law Sir George More and also participates in the poet’s own quest for patronage,” but that “neither separately nor taken together can they account for many of the poem’s peculiarities.” Maintains that “[w]hat needs to be added to them is an examination of the Prince Henry elegy specifically within the context of Donne’s other funereal poems” (205). Discusses, therefore, how many of the problematic aspects of the poem—“including its extended theological meditations, its hyperbolic idealization and distortion of the Prince’s political positions, and its evocation of the ‘Shee-intelligence’—are illuminated by placing the poem in the context of Donne’s other funereal poems,” es-

pecially of Donne’s “evolution as an elegist” (218–19). Suggests that “as a result of the demands he faced within the patronage system to commemorate individuals whom he did not know intimately, Donne created a new elegiac mode” and that he “solved the practical problem of mourning the deaths of remote subjects by transforming the traditional English elegy into a vehicle for theological and philosophical speculation.” Concludes that by “[a]dopting a symbolic mode, he wrote public poems that display his learning and virtuosity, in the process transcending his ostensible subjects and occasions” (219).

**472. Pebworth, Ted-Larry.** “The Early Censorship of John Donne’s *Elegies* and ‘Sappho to Philaenis’ in Manuscript and Print.” Text 13: 193–201.

Presents “a preliminary study of the early censorship, both official and unofficial,” of the *Elegies* and of *Sappho*. Points out that during Donne’s lifetime a number of collectors of his verse “silently censored passages in the elegies, either by omitting lines or by rewriting them” and notes that 5 of the elegies “so offended the official licenser in 1632 that they were ‘excepted’ from the first edition” of 1633 and “achieved print only in later editions” (194). Describes the various tamperings with the text of the *Elegies* by collectors and by the publisher of the first edition, such as changing words, excising lines, omitting passages, truncating poems, repositioning lines, etc. Observes, however, that, “despite the lesbian and autoerotic character” of *Sappho*, the poem “was allowed by the licensers and was printed in full in the 1633 volume.” Points out, however, that one collector truncated the poem, thereby allowing it to be read as “an expression of idealized friendship between two women.” Notes that this version “entered the stream of manuscript transmission and survives in seven known copies” (200). Concludes that the early manuscript and print treatment of the *Elegies* and *Sappho* suggests that although “Jack” Donne wrote “daring and erotic poems,” the later “John” Donne, his friends, and his early readers felt obliged “to censor and legitimate” them (201).

**473. ----.** "Towards a Taxonomy of Watermarks," in *Puzzles in Paper: Concepts in Historical Watermarks*, ed. Daniel W. Mosser, Michael Saffle, and Ernest W. Sullivan, II, 229–42. New Castle, DE: Oak Knoll Press; London: The British Library.

In an effort to date and find connections between various manuscripts of Donne's poems, describes the development of "a method of describing watermarks that is specific and computer-oriented," which is based on "a flexible grid pattern that is easy to memorize and use" (229). Contains 8 figures.

**474. Plummer, John F., III.** "Did John Donne Read Chaucer, And Does It Matter?" *LSE* 31: 269–92.

Points out that Ovid's *Amores* (Elegy 13), Chaucer's *Troilus and Criseyde* (Bk. 3, ll. 1415–1527) and Donne's *SunRise* "all feature the separation of two lovers by dawn" and that it is generally accepted that "both Chaucer and Donne were familiar with Ovid's poem." Proposes, however, that perhaps there is "a chain of influence running from Ovid's elegy through *Troilus and Criseyde* to Donne's lyric" (269). Maintaining that Chaucer's influence can be detected in *SunRise*, "highlights a few of the many particular features of this Chaucerian influence, especially its tendency to formulate itself as a meditation upon history and language" (272). Divides the argument into three parts: (1) a consideration of "the external, literary-historical evidence"; (2) "an examination of the internal evidence," pointing out "specific similarities between Donne's poem and Chaucer's"; and (3) "a consideration of the possible critical implications that would follow our beginning to imagine Chaucer's text as 'intertext' between Ovid's and Donne's" (280). Maintains, in particular, that Donne's "rejection or radical reformulation of the Ovidian *adynaton*" can be seen as "a consequence" of his "reading Ovid through Chaucer's tragic vision" (286).

**475. Prescott, Anne Lake.** "The evolution of Tudor satire," in *The Cambridge Companion to English Literature, 1500–1600*, ed. Arthur F. Kinney, 220–40.

(Cambridge Companions to Literature.) Cambridge: Cambridge University Press.

Comments briefly on Donne's *Satyres*, noting that they have "a satyr's roughness recalling the Romans as they were then read" and reflect, therefore, a "revival of classical methods." Points out that "the poetry's bounce and obscurity also derive from the condensation and mental rapidity typical of Donne's wit, while the satirical personae, themselves not wholly in good moral health, are subtly imagined and not exempt from Donne's irony" (229). Summarizes the main satirical targets in the 5 poems.

**476. Price, Michael W.** "Seventeenth Century," in *Reading the Classics with C. S. Lewis*, ed. Thomas L. Martin, 140–60. Grand Rapids, MI: Baker Academic.

Surveys C. S. Lewis's commentary on Donne, noting that Lewis wrote more on Donne than on any other seventeenth-century writer. Points out, however, that although Lewis "combed Donne's works" for quotations and illustrations and "awarded to Donne privileged places in his writings, his commentary reveals profoundly mixed feelings" (141). Discusses two stages in Lewis's assessment of Donne: "an early infatuation" (from about 1922–27), "followed by a cooler (and less favorable) reassessment" (142). Points out that Lewis pointed out many important features of Donne's love poetry but that critical history has proven him wrong in his overall estimate of Donne's stature as a poet and in his belief that Donne's poetry would not endure.

**477. Raspa, Anthony.** "John Donne and the Neo-Latin Humanist Works," in *Acta Conventus Neo-Latini Abulensis: Proceedings of the Tenth International Congress of Neo-Latin Studies, 4–9 August 1997*, 543–51. (Medieval and Renaissance Texts and Studies, 207.) Tempe: Arizona Center for Medieval and Renaissance Studies.

Discusses the neo-Latin scholarship that informs *Pseudo-Martyr* and *Essays*. Says that a

bibliography of *Pseudo-Martyr* “might read like a Renaissance catalogue of neo-Latin works” and that “the prominence of neo-Latin is equally striking” in *Essays* (543). Maintains that this neo-Latin influence indicates that Donne was a humanist in the Renaissance sense, that neo-Latin works were “the literary terrain on which he came to solve his own deeply difficult philosophical and religious problems,” and that these works “made him a much more international figure in early seventeenth-century England than the emphasis of modern criticism on the Englishness of his wit and his verses has led us to believe” (544). Suggests that “a major characteristic of Donne’s humanism is his attempt to employ learning in the task of identifying the unchanging,” noting that Donne’s humanism is “much more private and speculative and much less idealistic and public than Milton’s” (545) but that “[t]he speculative character of Donne’s humanism... is tempered for him by the very existence of the neo-Latin works at his disposition” (546). Maintains that the relatively little impact that either work made when published may be attributed to the fact that in both “the reader is left with the impression that, though these are English compositions, Donne is not writing for him but rather, dialoguing with his neo-Latin sources” and disputing with “the intellectual milieu of his incipient ex-co-religionists” (550).

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

In the introduction (1–11), briefly discusses the nature of metaphysical poetry and its major characteristics and suggests that the title of this study should be perhaps “*The Metaphysical Poets, Six Studies in Seventeenth-Century Interiority*,” since it is “these poets’ interest in themselves that makes them matter to us” (2). In Chapter 1, “John Donne” (13–89), (1) presents a biographical sketch of the poet, commenting particularly on his religious background, development, and sensibility (13–29); (2) discusses some general characteristics of Don-

ne’s poetry (29–39), such as the complexity of thought, the power of invention, the “flair for bizarre compounds” (31), the uses of wit and hyperbole, the play of mind, and metrical experimentation; (3) critically evaluates the *Satyres*, *Metem*, and verse letters to Wotton and Goodyer (39–49), in which Donne deals with alienation, from sardonic and self-ironizing fun to resolving on heroic individuality” (49); (4) surveys the *Elegies* and the *Songs and Sonets* (50–74), commenting on the dating of the poems, presenting a detailed analysis of *Air*, and citing examples of the complexity of both style and themes in Donne’s love poems; and (5) comments on Donne’s religious verse, including certain verse epistles, the *Anniversaries*, the *Holy Sonnets*, and hymns (74–88), showing how Donne’s special character of inwardness “finally took a form at once conventional and magnificently bizarre in the religious verse” (87).

#### Reviews:

- Anon. in *ContempR* 280 (2002): 188–89.
- Hugh Gazzard in *N&Q* n.s. 49 (2002): 292–93.

**479. Robbins, Robin.** “Poets, Friends and Patrons: Donne and his Circle; Ben and his Tribe,” in *A Companion to English Renaissance Literature and Culture*, ed. Michael Hattaway, 419–41. (Blackwell Companions to Literature and Culture.) Oxford and Malden, MA: Blackwell.

Points out that, for all his originality and the inventiveness in his imagery and diction, Donne wrote primarily in “the classical genres of epigram, verse-epistle, elegy, lyric, satire, epicede (commemorative poem), hymn and epithalamion, as well as a Renaissance form, the sonnet” and that classical writers “provided him some of the stock figures of his earlier poems,” e.g., the libertine woman in *ConfL* and the adunata (list of impossibilities) in *SGo* (420). Briefly comments on how Donne’s *Satyres* could have gotten him into trouble had they fallen into the wrong hands. Rejects the notion that Donne and Jonson were “conscious leaders of opposing poetic factions, innovators versus classicists” (424). Comments on Donne

as a coterie poet, surveys his friends and patrons, and maintains that, “[i]n reading his poems, whether sacred or secular, we may understand them better or at least not construct a false image of Donne, if we remember their status as fictions for particular readers” (427). Emphasizes that Donne’s poems are “dramatic portraits, ventriloquizing, posing as various personae, cynic, wit, seducer, lover, penitent and more” (428). Recognizes, however, that some of the love poems may have “arisen from real occasions” but that even those that did “may well have been written with the coterie reader in mind” (429). Comments on the verse epistles and poems written to or for specific persons, especially those addressed to the Countess of Bedford.

**480. Romanowski, Lukasz.** “Nineteenth Century Appropriation of John Donne’s Sermons,” in *British Tradition: Its Appropriation/Subversion*, ed. Krystyna Kujawiński-Courtney, 150–66. Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

Maintains that although Donne as a preacher was greatly admired by his contemporaries, after his death his reputation faded and that in the eighteenth century, with only a few exceptions, “the sermons lost their former fame” and “were virtually forgotten” until the nineteenth century (151). Focuses on Coleridge’s appreciation of the sermons and his agreement with Donne’s views on the importance of the Anglican Church in the interpretation of the Bible and doctrine. Points out that, for Coleridge, Donne’s sermons “contained not only considerable amount of practical religious and moral knowledge, but, above all, the sufficient power to capture the audience’s curiosity and imagination.” Says that Coleridge was “especially charmed by Donne’s intellectual stringency and force of argument” (155). Notes the importance of Henry Alford’s *The Works of John Donne* (1839), which contained all but three of Donne’s then-known sermons, thereby making Donne accessible to the Victorians, and discusses how Alford’s approach to Donne was “deeply rooted in Coleridge’s criticism” (158). Comments more briefly on other nineteenth-

century admirers of Donne, such as Richard Cattermole, H. Stebbing, R. A. Willmott, John Henry Newman, E. B. Pusey, and other Tractarians. Concludes that in the nineteenth century Donne’s sermons “became evaluated as interesting not only from the literary, but also from the theological point of view” and that “the appropriation was successful and helped to re-establish the foundations of the Church” (164).

**481. Rosen, Jonathan.** “Chapter 1,” in *The Talmud and the Internet: A Journey between Worlds*, 3–17. New York: Farrar, Straus and Giroux.

Translated into German by Sigrid Ruschmeier as “Der Talmud und das Internet: Eine Reise zwischen Welten” in *NRs* 111 (2000): 11–20.

In a discussion about the death of his grandmother and about certain similarities between the Talmud and the internet, comments on the passage in Meditation 17 of the *Devotions* in which Donne says that “When one dies, one chapter is not torn out of the book, but translated into better language; and every chapter must be so translated.” Discusses his locating the passage, only half-remembered from his college days, by means of the internet.

**482. Rudrum, Alan, Joseph Black, and Holly Faith Nelson,** eds. “John Donne,” in *The Broadview Anthology of Seventeenth-Century Verse & Prose*, 102–45. (Broadview Anthologies of English Literature.) Peterborough, Ont. and Orchard Park, NY: Broadview Press.

Presents a brief introduction to Donne’s life and works. Calls Donne “the most celebrated poet of his time, copied into commonplace books and circulated more frequently in manuscript collections than any other poet of the age.” Notes that “[s]elf-dramatization is an essential part of his literary persona, as preacher and as poet” (102). Presents modernized texts of 18 poems from the *Songs and Sonnets*, 6 *Elegies*, 3 *Satires*, 12 *Holy Sonnets*, and 4 hymns, followed by excerpts from *Devotions* and the sermons—all with brief notes and glosses.

**483. Sabine, Maureen.** “*Illumina Tenebras Nostras Domina*—Donne at Evensong.” *JDJ*: 19: 19–44.

Explores the idea that the Lothian portrait was Donne’s “dark double, mirroring the changing moods of his soul, reflecting an attraction to the night that found its most perfect expression in religious devotion to Anglican Evensong” (20), which Cranmer crafted “to comfort and strengthen churchgoers as they prepared to face the tribulations waiting them in the world outside” (21). Surveys the controversy surrounding the source and meaning of the Latin inscription (“*Illumina tenebr[as] nostras Domina*”) and notes that it comes from “the medieval Catholic office of Compline in the *Sarum Breviarium*, later translated into English by Cranmer to become the closing prayer of Evensong in the *Book of Common Prayer*,” which suggests “the interplay, rather than breach, between the religions present and past” (23). Shows how the inscription “was designed to make an impact, not only because of the ways it could be read, but [also] how it was intended to be seen—circling Donne’s head like nimbus” (26). Maintains that the Lothian portrait “depicts a young man who was only too familiar with mourning and melancholy, who fell back on the old mid-evening office of Compline that dignified his anticipation of lovemaking at night and release from depression in sleep, and who went on in his poetry to turn this darkness into an Evensong” (29). Comments especially on *Canon*, *Noct*, *FirAn*, and *Father* as examples.

**484. Sandler, Florence.** “‘The Gallery to the New World’: Donne, Herbert, and Ferrar on the Virginia Project.” *JDJ* 19: 267–97

Discusses the part played by Nicholas Ferrar and others in arranging for Donne to deliver a sermon to the Virginia Company in November 1622 in which Donne urged the members to propagate the gospel in the New World. Comments on “the connections that run from Ferrar to Donne through their mutual friend, George Herbert, against the background of the Virginia enterprise” (267). Points out that

Donne’s presence on this occasion as Dean of St. Paul’s indicates the official involvement of the Church of England in the enterprise at the time. Comments on Donne’s interest in and connection with the Virginia Company. Notes that “[a]s early as 1609 he was said to be angling for the position of Secretary to the colony” and observes that over the years he “appears to have been well-informed about the affairs of the Company,” especially because “a number of his associates and friends were subscribers to the company” (272). Discusses the salient points in the 1622 sermon, noting that, in retrospect, it “marks the beginning of the end for the Virginia Company, which would in turn make the end of the period of the national consensus on the ideology of the New World mission” (275). Contrasts Donne’s views in his sermon with those of George Herbert in “The Church Militant” and of the Ferrars at Little Gidding, who were skeptical of the Company’s commitment to spreading the gospel and who satirized the greed of the colonists. Points out that in his sermon Donne, unlike them, presents “the profit motive ... as part of the Divine Plan to bring all humankind into one universal community.” Observes that, considering the conflicts within the Virginia Company at the time, Donne’s sermon “may seem naively confident,” but maintains that “there is no reason to think that Donne underestimates the gravity of the Company’s situation or fails to recognize the forces of division within the Company.” Believes that the sermon should be seen “as a brave performance” (287).

**485. Saunders, Benjamin.** “Circumcising Donne: The 1633 *Poems* and Readerly Desire.” *JMRS* 30: 375–99.

Discusses the “haphazard arrangement” of Donne’s poems in the 1633 edition in relation to Thomas Browne’s “To the deceased Author,” which was “published for the first and only time in that same volume.” Argues that the arrangement “thematizes the readerly tendency to interpret this textual body in the light of ‘subjective’ notions of ‘proper’ desire.” Maintains that a close reading of Browne’s poem, with its “key

image of the bad reader as a ‘circumciser’” when seen in the light of the theological and medical discourses of the period on circumcision, shows that Browne’s “response to Donne’s text is at once instructively prescient—providing a useful allegory of reading for the contemporary critic—and also helpful in situating Donne at the cusp of a historical transformation between ‘medieval’ and ‘early modern’ conceptions of the sexual and the spiritual” (375).

- 486.** ----. “‘Straight From Your Heart’: Convention, Sincerity, and Sexuality in Donne’s Early Verse Letters.” *Journal X* 4, no. 2: 113–32.

Argues that Donne’s early verse epistles addressed to his male contemporaries are “worthy of closer critical attention than they have hitherto received” and also that “these poems, and their interpretive history (such as it is), can shed some light upon several issues central to current debates about the nature of early modern sexuality, including the status of the so-called ‘literature of friendship’” (114). Presents close readings of several of the early verse epistles, specially those addressed to Thomas Woodward and Rowland Woodward, in order to challenge both those critics who regard these poems as merely conventional and not reflecting Donne’s personal sexual feelings and those who see them as sincere, homoerotic, and unconventional personal expressions. Argues that these poems, in fact, present Donne’s highly idealized and complex conception of friendship and that they “bespeak the special affect of friendship—a socio-affective bond that relates to the literary and educative discourses of Renaissance humanism” as well as “to modern regimes of sexuality, in ways that our history and our literary criticism are only now beginning to explicate.” Maintains that “the range of social and interpretive effects of that affect—and any further conclusions that we might wish to draw about the structure of Donne’s own thinking on these matters—remain highly contestable” (124). Concludes that the early verse epistles “teach a lesson concerning both the necessity *and* the difficulty of attending to the historical and cultural contingencies of eroticism” (125).

- 487. Shami, Jeanne.** “Anti-Catholicism in the Sermons of John Donne,” in *The English Sermon Revisited: Religion, Literature and History 1600–1750*, ed. Lori Anne Ferrell and Peter McCullough, 136–66. (Politics, culture and society in early modern Britain, gen. eds. Ann Hughes, Anthony Milton, and Peter Lake.) Manchester and New York: University of Manchester Press.

Examines the anti-Catholic commentary in Donne’s sermons in order to discover “the character of Donne’s conformity” and in order “to understand how far Donne was willing to use his ability to ‘read’ contemporary Catholicism to advance the political and doctrinal aims of the Church of England” (137). Argues that “determining Donne’s attitude to Catholicism in his sermons is fraught with methodological problems” (139) and stresses, in particular, that “[e]stablishing an appropriate context within which to interpret sermons which deal with this matter ... almost always requires avoiding fragmented ‘sound bytes’ culled indiscriminately from the sermons” and also requires “focusing in more detail, where possible, on sermons in their particular historical and cultural contexts” (140). Maintains that Donne’s conformity did not require him “to suppress or to wrench his identity, to proclaim hypocritically anyone’s propagandistic agenda” but rather required him “to examine the body of divinity currently controverted, and to decide to what extent he could use his unique placement as a baptised Catholic, an irenic and international intellect, and a royal chaplain to mitigate the consequences of destructive religious warfare while remaining committed to personal sanctity, political stability, and—above all—the process of making sound moral decisions.” Claims, in other words, that Donne “used his skill in language and his flexible intellect to find a place where he was a loyal subject to God and King, but no one’s slave” (141). Discusses how Donne “distinguishes clearly in his sermons between the true religion into which he was born and contemporary Catholicism characterised officially by the innovations of the Council of Trent, the Jesuit campaign to promote and establish Catholicism in England, and the political interventions of ... the Pope”

(143). Points out that although Donne attacks what he sees as specific abuses and errors in Catholicism, his disagreements with the Catholic Church are fundamentally “innovations in doctrine, its reliance on the traditions of men (the Fathers, the Pope), its subversions of the authority of Scripture, its excessive claims to apostolic succession, and its political intervention in matters purely civil” (147). Maintains that “[e]ssentially Donne’s sermons argue that the error of the Roman Church is in insisting that disputable points be taken as articles of faith” (148). Discusses how Donne redefines terms so that “they lose their polemical baggage” (150). Comments in some detail on Donne’s sermon of 1622 preached at Lincoln’s Inn and his sermon of 1625 preached before Charles in order “to contextualise several key aspects of Donne’s use of anti-Catholic rhetoric” (151) and to show “how far it was possible to warn against religious polemic while still remaining within the world view acceptable to English Protestants.” Concludes that Donne’s anti-Catholicism “can be seen as his undertaking to catechise the Christians in his care about the abuses, both disciplinary and political, which occasioned the Reformation and made reconciliation with the post-Tridentine Church difficult, though not impossible” (162).

**488. Sharon-Zisser, Shirley.** *The Risks of Simile in Renaissance Rhetoric*. (New Studies in Aesthetics, 32, gen ed. Robert Ginsberg.) New York: Peter Lang. vii, 378p.

Briefly comments on the sexual attitudes expressed in *ElBed* (“one of domineering mastery”) (121) and in *Sappho* (“a male sexual fantasy of female homoeroticism” seen as “the narcissistic deployment of the libido”) (218). Maintains that in Donne’s texts, as in those of many other early modern poets, “simile is often transcoded with the desire of the like, and primarily with the desire of the like in the form of homoeroticism” (341).

**489. Shawcross, John T.** “The Meditative Path and Personal Poetry.” *JDJ* 19: 87–99.

Presents critical readings of *HSDeath* and *HS-Batter* to show that “a meditative strategy underlies these two holy sonnets; that it points to a creative act rather than an experiential one; and that such a creative act presents a poem that is not ‘personal’ in substance and thus not ‘biographical’ in a literal way.” Maintains that “[w]hile an inner struggle concerning self and the self’s relation to God and vocation probably did give rise to their content, and we may thus infer that Donne was considering his career around 1609 as well as his theological position, we should pay attention to the sonnets’ artistic ploys, rhetorical stance and tropes, rhythms and reader-effects.” Holds that these sonnets “may reveal Donne’s emotions and personal thoughts, his fears and sublimation of such fears, his uncertainties of what life is and who humankind is” but that “there is also an audience intended to be edified in such matters.” Concludes, therefore, that these sonnets are “not just ‘private,’ though their style and genre are” and they are “not only ‘personal’ as that word might generally be defined” (96), but that they are also “vehicles for a reading public to ponder and for literary critics to evaluate as literature” (97).

**490. ----.** “Verse Satire: Its Form, Genre, and Mode.” *Connotations* 10, no. 1 (2000–2001): 18–30.

Discusses the form, the genre, and mode of Renaissance verse satire and draws a distinction between “the genre verse satire and a poem that is satiric but *not* of the genre verse satire” (18). Hopes that the view on satire presented in this study will lead to “rereadings and re-evaluations” of such poems as Donne’s *Sat2*, a poem that is “not bifurcated into two topics”; *Sat3*, “which should not have the couplet (96–97) concerning four people important to religious affairs in the sixteenth century pulled out of position to epitomize the whole”; and *Sat4*, which, “while long, is not disorganized.” Maintains, however, that “this differentiation of generic and modal” indicates that *Coryat* is “satiric but not a verse satire, even though it is written in heroic couplets” (28).

**491. Shuger, Debora.** "Absolutist theology: the sermons of John Donne," in *The English Sermon revised: Religion, literature and history 1600–1750*, ed. Lori Anne Ferrell and Peter McCullough, 115–35. (Politics, culture and society in early modern Britain, gen. eds. Ann Hughes, Anthony Milton, and Peter Lake.) Manchester and New York: Manchester University Press.

Discusses "the early modern theology of power on the assumption that it is a *theology*, an attempt to understand the nature of God and not a cloak for legitimating a certain regime" (115). Comments on how Donne "regularly deploys language associated with absolute monarchy in his treatment of the divine" and "stresses precisely that aspect of absolutism most alien to modern mentality: the configuration of ideal relations in terms of domination and submission." Maintains that, in this respect, Donne is "representative of mainstream English Reformation thought," that he "differs from those of his contemporaries primarily in the *degree* to which he stresses the analogy between God and kings," and that in his references to kings, he frequently invokes "the main themes of Jacobean royalism." Discusses how Donne "habitually describes divine-human relations in the language of seventeenth-century absolute monarchy" (117), how his "politicisation of the divine image leads to a spirituality based on awe and subjection" (118), and how his theology is absolutist "not by implication or interference but quite literally." Discusses also how "[d]ivine power fascinates Donne largely in its destructive and catastrophic aspect" (119); how he "lays particular weight on man's utter vulnerability, both physical and psychological, to divine aggression" (120); and how his view of the relationship between God and man and between married men and women thus "operates along the axis of power and submission" (122). Comments on how Donne "depicts sin politically—as rebellion against divine governance" and as "an escape from power into a secular, 'sovereignless' world" and maintains that he is "fascinated and horrified by the possibility of experiencing existence without reference to the absolute" (132). Notes that "although Donne lived in the last generation of full-blooded

Augustinians and sacred monarchs, he did not know it" (133).

**492. Snider, Alvin.** "Cartesian Bodies." *MP* 98: 299–319.

Comments on *Ecst* (ll.7–8), noting that in these lines Donne "turns to theories of vision that describe sight in terms of 'intramission' and 'extramission' and that stress the verticality of perceptual images." Points out that "[a]ccording to one such view, passed down from the Greek atomists to the sixteenth century, objects throw off images—*species*, *idola*, *picturae*, and so on—that traveled through the air into the eye." Notes that Donne's "eye-beames" seem "to emanate from objects and to serve as vehicles for the transmission of little copies or reflections" (314). Briefly contrasts Donne and Aphra Behn in their use of optics.

**493. Sproxton, Judy.** *The Idiom of Love: Love Poetry from the Early Sonnets to the Seventeenth-Century*. London: Duckworth. 175p.

In "The Idiom of Fragmentation: John Donne" (117–42), maintains that Donne's writings "would appear to reflect the tensions of his actual life, and therefore their biographical context is unavoidable" and that he "had difficulties in drawing on the concept of the self as a literary device." Suggests that in Donne the self "often appears ravaged" (117) and "[h]is circumstances riddled his self-awareness with emotional and spiritual problems, which find a tortured expression in his work" 117–18), especially his love poetry. Illustrates this view by discussing *Sat3*, *Pseudo-Martyr*, *Storm*, *Triple Ind*, *SunRis*, *Canon*, *Lect*, *Noct*, *Devotions*, the *Holy Sonnets*, *Father*, prose letters, and sermons. Claims that Donne "did not value" the *Songs and Sonets* and that he "found in them as little worth as the passionate involvement of love itself, which he portrays as essentially self-deceptive" (130). Argues that finally "[t]he idiom of love for God" in the *Holy Sonnets* "restored his fragmented self, and made a whole of his stricken writing" (142). In "Beyond Love"



(161–70), maintains that Donne's love poetry "shows indulgence in love as an example of the distortion of truth brought about by human egoism" and notes that Donne's poetry often is "satiric, making of love the basis of a joke at man's expense." Discusses *Para* as an example that "pinpoints the essential contradictions in the lover's outlook" (167). Observes that even poems written at the time of his wife's death are "steeped in the misery which this loss caused him." Cites as examples *Noct*, a poem in which the death of his beloved "has reduced him to a non-entity," and *HSShe*, a sonnet in which Donne laments his wife's death but shows "how the devastation of her loss is essentially salutary, since through it he is brought to recognize his need of God." Concludes that Donne "rejected his early love poetry for its basis in fallacy" and yet "the maturity of his Holy Sonnets, which express his need of God's love, is based on the self-knowledge which so ravaged him" (169).

- 494. Spurr, Barry.** *The Poetry of John Donne.* (Excel HSC English Series.) Gebe, N.S.W.: Pascal Press. 84p.

A study guide for high school students containing background information on Donne; close analyses of *ValMourn*, *SunRis*, *Relic*, *Goodf*, *Sickness*, *HSBatter*, and *HSScene*; practice examination questions with guidelines; focus questions and answers; and sample examination essays. Contains also a glossary of literary terms and suggestions for further reading.

- 495. Stringer, Gary A.** "Evidence for an Authorial Sequence in Donne's Elegies." *Text* 13: 175–91.

Based on an examination of the manuscript evidence, argues that the order of the *Elegies* in the Westmoreland manuscript (NY3) most likely reflects Donne's intended ordering of twelve of the poems. Shows "the recurrence of that order in other artifacts that can be traced back to Donne's holograph in independent lines of transmission" (176).

- 496. Sullivan, Ernest W., II.** "Poems, by J. D.: Donne's Corpus and His Bawdy, Too." *JDJ* 19: 299–309.

Points out that, although "the over 4,000 manuscript copies of Donne's poems in over 250 surviving manuscripts form the bulk of the extant Donne literary remains," up to the end of the twentieth century textual scholars considered the seven seventeenth-century editions and the scholarly editions derived from them as "the most important textual remainders of Donne's corpus" (299). Discusses how the first edition (1633) has become "the official relic of Donne's textual corpus, largely through its canonization by Sir H. J. C. Grierson in the first great twentieth-century edition" (1912) (300), but shows how the first edition is "not a very accurate representation of the canon of the text of Donne's work, a fact recognized by Donne's seventeenth-century editors as they attempted to complete Donne's canon and to repair the ravages of censorship and folly in Donne's texts." Discusses the early editions and points out that, as a result of the work of the seventeenth-century editors, "a larger and considerable bawdier Donne" emerges in the last third of the century than in the first (301). Concludes that for more than 300 years "the remains of Donne's racked corpus have provided editors with an ill anatomy upon which to work and scholars an equally grievous text to read" (307). Notes the attempts of the textual editors of *The Variorum Edition of the Poetry of John Donne* to reconstruct the textual history of Donne's poems from manuscript sources.

- 497. Travitsky, Betty S. and Anne Lake Prescott,** eds. "Isabella Whitney (fl. 1566–1573), Edmund Spenser (1552?–1599), Thomas Campion (1567–1620), and John Donne (1572–1631)," in *Female & Male Voices in Early Modern England: An Anthology of Renaissance Writing*, 357–75. New York: Columbia University Press.

Calls Isabella Whitney "the first Englishwoman known to have written original secular poetry in English for publication and reproduces two of her poems, "I. W. to Her Unconstant Lover" and "The Admonition by the Author to All

Young Gentlewomen and to All Other Maids Being in Love”—with glosses. Notes that Whitney experimented with various tones and voices and selects poems by Spenser, Campion, and Donne in which these male poets adopt female voices, noting, however, that Campion’s poem might be by a man to a boy. In a subsection, entitled “John Donne Imagines Being Sappho,” presents a brief introduction to *Sappho*, noting that it is “probably the first ‘lesbian’ poem in English” (73). Reproduces Donne’s poem with glosses.

**498. Trevor, Douglas.** “John Donne and Scholarly Melancholy.” *SEL* 40: 81–102.

Reprinted in *Literature Criticism from 1400 to 1800*, Vol. 91, ed. Michael L. LeBlanc (Detroit: Gale, 2003), pp. 74–85.

Reprinted as part of Chapter 4 in *The Poetics of Melancholy in Early Modern England* (Cambridge: Cambridge University Press, 2004), pp. 89–105.

Points out that Donne “often describes ecstatic religious experience with the same metaphors of earthly instability and material metamorphoses he uses to catalogue his melancholic self-destructive inclinations” and that he is “inclined to equate unhappiness with spiritual redemption” (81). Argues that Donne’s “scholarly melancholy—grief stimulated specifically by learned endeavor—forms an integral part of his religious melancholy” and that his “self-perceived, melancholic disposition thus manifests itself both in his approach to learning as well as in his articulations of his experiences as a Christian” (82). Maintains that “[t]he evidence provided by his poetry, devotional prose, letters, and sermons reveals how Donne—throughout his life—read his body, faith, and the world-at-large humorally.” Argues that Donne “resists a strictly religious understanding of his melancholy by continually testifying to the potentially strained—if always eventually reconcilable—relationship between the learned and the devout life” and that, in fact, “it is through his studies that Donne un-

derstands and conceptualizes his devotion” (84). Comments on how this “scholarly melancholy” manifests itself in *Devotions*, *Essays*, *Lit*, *Biathanatos*, the *Satyres*, the *Holy Sonnets*, his letters to friends, and his sermons and how he “attaches unhappiness to scholarly pursuits at the same time that he identifies such pursuits as the focal point of his own existence, thereby knowingly risking the onset of melancholy” (86–87). Concludes that Donne “sees his scholarly melancholy as an integral component of his religious faith, to be treasured and feared” (98).

**499. Valbuena, Olga.** “Casuistry, Martyrdom, and the Allegiance Controversy.” *Re&L* 32, No. 2: 49–80.

Explores in *Pseudo-Martyr* Donne’s “desire to mediate between the state’s rigor and the obstinacy of papists, between the state’s enforcement of its oaths and the outward compliance with the state that safeguards both Catholic subjects and their faith” (51). Argues that Donne’s treatise “does not offer a thoroughgoing and unambiguous defense of obedience to James I” but rather it “reflects a conscience divided between the private memory relics of a religious inheritance and alertness to the contradictions of outward religious and political allegiance.” Maintains that *Pseudo-Martyr* “betrays the conviction that, poised between the two indeterminate circumstances of God’s remoteness and the political vagaries of the outward visible church, it is preferable to reclothe or change one’s outward habit to fit the times than to perish for a conviction” (51). Reviews the historical context of the 1606 Oath of Allegiance, examines several early poems that show “traces of Donne’s nostalgia for, and guilt for abandoning,” his Catholic faith, and argues that “rather than producing in *Pseudo-Martyr* a wholehearted repudiation of Catholicism, Donne provided Romanist dissenters with a casuistical accommodation of the Stuart regime calculated to meet the king and parliament’s immediate demand for a profession of loyalty” (51). Discusses how “[a]ttempting to reconcile two seemingly intransigent positions in a high stakes casuistical exercise, *Pseudo-*

*Martyr* examines the Oath from opposing perspectives, that of the state that tenders it and of the Catholic who at his own peril contemplates its refusal" (64–65), underscoring "the need for outward profession of temporal allegiance to the king" (65), but at the same time proposing that the Oath "binds the individual conscience only in temporal, not spiritual matters" (74).

**500. Vanhoutte, Jacqueline.** "Antony's 'Secret House of Death': Suicide and Sovereignty in *Antony and Cleopatra*." *PQ* 79: 153–75.

Comments generally on Donne's views on suicide in *Biathanatos* and compares them with those of Shakespeare in *Antony and Cleopatra*. Points out that Donne argues that suicide is not always a sin, thereby challenging the arguments of those who hold such a view and cautioning "against totalizing judgments on the subject." Notes that similarly Shakespeare's treatment of Antony's suicide "stresses ambiguity and uncertainty and thus delivers a similar caution" (162). Notes that although at first Donne describes suicide as "an affliction," he quickly sees it as "a remedy" and points out that, as in Antony's case, "the idea of suicide sustains a number of contradictory and culturally specific meanings," meanings that "cancel each other out in order to leave only Donne's desire for sovereignty" (163).

**501. Voss, Paul J.** "Sir Thomas More in the Year of Donne's Birth." *JDJ* 19: 1–17.

Maintains that publication by John Fowler of Thomas More's *Dialogue of Comfort Against Tribulation* (1573) "provides a striking glimpse of the marginalized, illegal status of Elizabethan Catholicism—the very Catholicism inherited by the young Donne" and that the image of More in the book "provided a model for besieged recusants" and also "granted, *ipso facto*, saintly status to More while allowing Catholics to see, once again, the divine through the material" (1). Points out similarities between Donne and More, "similarities which help to illustrate, among other things, the production

of a literary culture in the English Renaissance" (2). Discusses how English Catholics of the time "would recognize in Fowler's 1573 edition the costly price paid for individual belief" and suggests that "[i]n the coming years, Donne himself would experience, in a profound and painful fashion, this same struggle with fidelity" (13).

**502. Wiggins, Peter DeSa.** *Donne, Castiglione, and Poetry of Courtliness*. Bloomington and Indianapolis: Indiana University Press. viii, 174p.

Chapters 2, 3, and 4 contain revised versions of "The Love Quadrangle: Tibullus 1.6. and Donne's 'Lay Ideot,'" *PLL* 16, no. 2 (1980): 142–50; "Aire and Angels': Incarnations of Love," *ELR* 12, no. 1 (1982): 87–101; "G. P. Lomazzo's *Tratto dell'arte della pittura, scultura, et architettura* and John Donne's Poetics: 'The Flea' and 'Aire and Angels' as Portrait Miniatures in the Style of Hilliard," *SLcon* 7–8 (1981–82): 269–88; and "Preparing Towards Lucy: 'A Nocturnal' as Palinode," *SP* 84, no. 4 (1987): 483–93.

In the Introduction (1–20), points out that the purpose of this study is "to show that Donne's quest for a political career in the late Elizabethan and Jacobean regimes could produce poetic performances of subtlety and originality" and "to demonstrate that *The Courtier* constituted a paradigm structure within which Donne could retain his critical detachment, maintain the highest standards of poetic excellence, and at the same time write a poetry of ambition designed to advance his political interests" (2). Announces that "[e]ach of the central four chapters of this study focuses on a pattern in the dance at court—on a code or 'move' emerging from that social discourse which came to Donne authorized in the text of *The Courtier* by the regime which he sought to enter" (18). Maintains that these four courtly codes "belong as much to the aesthetic and rhetorical realms as to the social" and that they are "a reflection of Elizabethan culture's calculated absorption of the social into the aesthetic and its consecration of *The Courtier* as a principal focus of such activity" (20). In Chapter 1, "The Satirical

Art of the Disabused" (21–59), points out that a distinguishing feature of Castiglione's dialogue is "its participants' tolerance of the dissonant in crucial areas of their experience, to the point where their tolerance becomes the mark of a disabused mentality." Notes that Castiglione's courtiers have "the discretion to recognize that their exchanges sometimes reach a point of impasse where to attempt even provisory resolutions would be to engage in self-deception." Argues that Donne's *Satyres*, which are autobiographical in the tradition of Horace and Ariosto, depict Donne himself confronting impasses, resisting self-deception, becoming disabused." Maintains that "[t]his movement accounts for their difference from all other English formal satire of the period, and more importantly, organizes all five into a unified account of the social life of an aspirant to political prominence in late Elizabethan London" (18). In Chapter 2, "Aesthetic Play" (60–86), points out that "[p]eculiar to Castiglione's courtiers is their preference (over serious debate) for provocative play that lures an interlocutor into drawing, not his own conclusions, but those which the courtiers have implanted in the course of a casual exchange." Argues that Donne's poems "engage their readers in the same way, provoking them to complete the aesthetic experience by supplying settings, scenarios, and silent characters according to hints which the poems themselves implant." Claims that "[t]his 'imaginative expansion' or 'open form' accounts for the dramatic immediacy of Donne's best-known secular poems and leads, in Donne's adaptation of Castiglione, to a version of the literary baroque" (18–19). In Chapter 3, "*Sprezzatura* or Transcendence: From Travesty to Palinode" (87–111), points out that "[b]y concealing the difficulty of their achievements and nonchalantly disparaging them, Castiglione's courtiers hope to produce the illusion of transcending their human limitations." Notes that "[t]his is the notorious *sprezzatura* by which the adept evokes wonderment (*meraviglia*) in his superiors in order to obtain grace (*grazia*). Argues that "[b]ecause of his low status and his society's prejudices against poetry, Donne

had to write excellent poetry and conceal, not only its difficulty, but [also] the seriousness of his commitment to it in the first place." Maintains that "[h]is effort to produce the impression of transcendent reality (of an ascriptive being akin to hereditary rank) beneath the veil of his poetic achievement led to self-parody" (e.g., *ElBed*) and "palinode" (e.g., *Noct* and *ValBook*) and to such "performances" as *Canon* (19). In Chapter 4, "Discerning Insincerity" (112–44), points out that Castiglione's courtiers make casuistry their business, dedicating much time (especially in Book III) to demonstrations that artifice in their case, whether in cultivating provocative repartee or a nonchalant demeanor, is the exception to the rule that dissimulation is evil." Notes that "[t]hey (along with Donne and his speakers) demonstrate their sincerity by openly conceding that others might be at risk in dealing with them and that their talent for prevarication is dangerous" and that "[t]hey acknowledge and describe in detail the worst that can be expected of their calculated detachment—their *disinvoltura*." Claims that "[t]his accounts for contrasting pairs among the speakers of Donne's lyrics" (e.g., *Air*, *Flea*, *Ecst*, and *ElServe*), in which "the cynical seducer appears in one poem, the principled lover in another." Maintains that this also "accounts for that apparent dissonance within individual poems" (19). In the conclusion (145–51), discusses *ValBook* in the light of all the four codes of courtliness mentioned in the preceding chapters. Concludes with notes (153–69) and an index (171–74).

#### Reviews:

- John Baxter in *CRCL* 28 (2001): 104–08.
- Christopher Baker in *SCJ* 33 (2002): 1151–52.
- David Cunningham in *N&Q* n.s. 49 (2002): 520–21.
- Robert Ellrodt in *EA* 55 (2002): 487–88.
- Dennis Flynn in *JDJ* 21 (2002): 231–36.
- Douglas A. Northrop in *RenQ* 55 (2002): 1114–15.
- Richard Pagano in *YES* 32 (2002): 290–92.
- Emma Roth-Schwartz in *SCN* 60, no. 3–4 (2002): 211–14.
- Matthew Woodcock in *TLS* (8 March 2002):

- 24.
- Paul W. Harland in *ANQ* 15, no. 3 (2003): 38–41.
- John Roe in *CQ* 32, no. 1 (2003): 86–90.
- Paul Stanwood in *YWES* 83 (2004): 460–65.

**503. Waddington, Raymond.** “Rewriting the world, rewriting the body,” in *The Cambridge Companion to English Literature, 1500–1600*, ed. Arthur F. Kinney, 287–309. (Cambridge Companions to Literature.) Cambridge: Cambridge University Press.

Briefly comments on Donne’s references to Aretino in *Ignatius*. Mentions the “sinister combination of sexuality and physical exploitation” in *ElBed* (ll. 25–30), noting, however, that at the end of the poem “the woman commands the power of her sexuality, whether she decides to use or withhold it” (306).

**504. Wilcox, Helen.** “Remember Me! Traces of the Self as Other in Seventeenth-Century Devotional Poetry,” in *Self/Same/Other: Re-visioning the Subject in Literature and Theology*, ed. Heather Walton and Andrew W. Haas, 19–33. Sheffield: Sheffield Academic Press.

Observes that Donne’s works and life “provide some fascinating instances of the two predominant aspects of early seventeenth-century devotional ‘recall’: the calling to mind (*OED*, ‘remember’ 1) and memorializing (*OED*, ‘remember’ 2), of the self.” Discusses how in *Devotions* Donne “analyses his own self, body as well as soul, as the text of his meditations.” Notes that Donne’s “devotional activity is characterized as self-anatomy, the careful dissection of his being,” and that “the writing of his *Devotions* is, then, a means of putting together or reconstituting that selfhood.” Points out that “[t]he process of remembering is, according to Donne’s metaphor, not only a calling to mind the subject, but also, in the literal sense of the word, a ‘re-membering’ after dissection or dismembering.” Maintains that just before his death Donne “reversed that sequence of events, attempting to remember himself *before* the disintegration brought about by mortality” by commissioning “a portrait of his wasted

body lying in his funeral shroud so that he could be his own *memento mori*” and thereby consciously recognizing “his dying body as both self and other, familiar and estranged.” Notes that after his death this portrait was used to create his memorial in St. Paul’s Cathedral, “thus combining in one intriguing example the process of actively remembering oneself with that of being remembered by others” (25). Points out that in *Goodf* and especially in a sermon on Psalm 38.3 Donne stresses “the importance of memory for salvation,” urging his congregation “not to defer the business of remembering” (26). Discusses how “the conscious calling to memory of self is a necessary preliminary stage in devotion and redemption” (30); how “the devotional self remembers even as it is remembered, and is thereby in the fullest sense re-membered”; and how “the very act of asking to be remembered gives access to eternity” (33).

**505. ----.** “Whom the Lord with love affecteth’: Gender and the Religious Poet, 1590–1633,” in *“This Double Voice”: Gendered Writing in Early Modern England*, ed. Danielle Clarke and Elizabeth Clarke, 185–207. (Early Modern Literature in History, ed. Cedric C. Brown.) Houndmills, Basingstoke, Hampshire and London: Macmillan Press.

Discusses how Donne, Herbert, Mary Sidney, and Aemilia Lanyer “worked within, and beyond, the inherited gendered framework of devotional thought and writing,” how they “depict themselves in their religious texts,” and with what materials they “envisage and construct their relationship with God.” Asks if “the new canon of religious poetry, now including the work of women writers, [can] bring about changes in the way we interpret the familiar texts of devotion” (186). Maintains that “it is clearly a mistake to assume that there is no place for gender in spiritual experience or in devotional wit” and notes that “its possibilities are extremely flexible in Donne’s religious imagination.” Points out that “[t]he self in the poems can certainly adopt the role of a woman, but is more frequently divided between a male body and a receptive female soul” and that,

“[t]hough the preaching voice—often to be heard in both the secular and sacred poems of Donne—is consciously male, the priestly function as conveyor of Christ can be seen as female, or is merged, as in the case of Mr. Tilman, into a ‘blessed hermaphrodite’” (193). Illustrates this point by commenting on *HSSBatter*, *HSSshow*, *HSDue*, *Annun*, *Sickness*, and *Tilman*. Argues that the four poets discussed perhaps “should be referred to as the school of Sidney, or perhaps, even, the tribe of Mary” (204) and challenges “the assumptions which guide and circumscribe our reading” (204), by presenting “new perceptions of the sequence of influence and authority” and by “opening up fundamental questions concerning the role of gender in religious poetry” (204–05).

**506. Wilson, Luke.** “Introduction,” in *Theaters of Intention: Drama and the Law in Early Modern England*, 3–24. Stanford: Stanford University Press.

Discusses how Donne’s position in *Satz* “on noncommitment, which may be characterized as a sort of stand, a state of suspension as if to enable a radically exterior position from which to choose positions, is articulated in terms of intention, or what Donne explicitly refers to as ‘will[ing]’” (13). Comments specifically on ll. 76–85 as reflecting “the philosophical tradition of practical reasoning descending from Aristotle” (14) and maintains that Donne’s “habits of reasoning” are informed “primarily by rhetorical—and therefore legal—thought.” Shows how *Satz* “both is and calls for an exercise in practical reasoning” and how Donne’s “emphasis in the poem is on the process, not the result, of considering critically the merit of particular doctrinal prescriptions” (13).

**507. Yan, Kui.** [Donne’s “A Valediction: forbidding mourning.”] *Journal of Yunnan Normal University* S1: 234–39.

In Chinese. Discusses Donne’s use of round images in *ValMourn* in terms of Copernican cosmology and Donne’s idea of a circular life. Argues that the poem is a philosophical inquiry into man’s general identity against the

background of cosmic reconstruction. Maintains that this study helps to explain the beauty of the images in the poem as well as Donne’s unique position in English literature.

**508. Yeandle, Laetitia.** “Watermarks as Evidence for Dating and Authenticity in John Donne and Ben Franklin,” in *Puzzles in Paper: Concepts in Historical Watermarks*, ed. Daniel W. Mosser, Michael Saffle, and Ernest W. Sullivan, II, 81–92. New Castle, DE: Oak Knoll Press; London: The British Library.

In a discussion of how watermarks are helpful in dating and authenticating manuscripts, comments on a manuscript letter by Donne at the Folger Library dated 7 February 1611 O.S. [1612 N.S.] written to his brother-in-law, Robert More, from Amiens and on the manuscript copy of *Carey* at the Bodleian Library to show that “[t]he Bodleian verse letter is written on a single sheet of the same size paper as the Folger letter from Amiens,” that “[i]ts creases correspond to those of the Folger letter,” that “its edges are gilt,” and that “above all its watermark is similar, the lower half of a pair of twisted columns over ‘IRICHAR’” (81). Says that it seems as though Donne “used a pad of pre-cut, (81) gilt-edged half-sheets of paper, wrote both the letter and the verse letter about the same time, folded them and sent them off together under the same cover, in the same packet” (88).

**509. Yoshida, Sachiko.** *Jon dan no itan to seito [Heresy and Orthodoxy of John Donne]*. Tokyo: Eihosha. 344p.

In Japanese. Argues that Donne’s attitude toward heresy and orthodoxy was colored by his skepticism. Explores the tensions between philosophy, religion, and law in his writings. Maintains that his early poems have an elegaic element in them as Donne reflects on the injustice of the law, civil as well as religious, that allowed his brother Henry to be arrested and put to death for harboring a Catholic priest. Sees in the *Anniversaries* Donne’s lament for the disruption of the traditional world view by recent developments in astronomy and physics and holds that Donne is skeptical of the existence of

eternal truth as he reflects on the deterioration of human beings both physically and mentally. Finds a similar skepticism and ambivalence in *Biathanatos*, in which Donne couples relativism and casuistry in defending suicide; in *Ignatius*, in which he mocks the Jesuits; and in *Pseudo-Martyr*, in which he advises English Catholics to take the Oath of Allegiance and to keep political allegiance and religious allegiance separate. Maintains, furthermore, that Donne's attitude toward death is also ambivalent, in that he fears death as a violent destroyer of life and yet, as seen in *Death's Duell*, he expresses his hope for eternal life. Concludes that Donne values skepticism and ambivalence as a means of giving himself a proper distance from the contradictory views of his time.

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

Portions of this study have appeared in 'Bright-Shootes of Everlastingnesse': *The Seventeenth-Century Religious Lyric*, ed. Claude J. Summers and Ted-Larry Pebworth (1987); *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts (1990); *New Perspectives on the Seventeenth-Century Religious Lyric*, ed. John R. Roberts (1994); *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald ((1996); and a special issue of *Renascence* (1993).

Presents "a comprehensive account of the literary and theological background to English devotional poetry of the seventeenth century," challenging both the notion of Protestant poetics and the theories of postmodernist criticism. Argues that when read in the light of continental devotional literature, it becomes evident that English religious poetry of the seventeenth century was "not rigidly or exclusively Protestant in its doctrinal and liturgical orientation," that "poetic genres and devices that have been ascribed to strict Reformation

influence are equally prominent in the Catholic poetry of Spain and France," and that "dogmatic stances often associated with Luther and Calvin are part of the broader Christian tradition reaffirmed by the Counter-Reformation." Points out also that "postmodern anxiety about subjective identity and the capacity of language for signification is in fact a concern of such landmark Christian thinkers as Augustine and Aquinas, and appears in devotional poetry in the Christian tradition" (jacket). In Part I, "The Presence of Grace in Seventeenth-Century Poetry" (1–80), argues that although the *Holy Sonnets* contain "explicitly Calvinistic terms, as well as passages that suggest a Calvinist theology of grace," they should not be read as "a specifically Calvinist, or even Protestant, exposition of election and grace." Maintains that in these sonnets the persona "seems to be trying out different versions of grace in order to arrive at a theologically moderate position" (8) and that further evidence of Donne's "ecumenical" position can also be found in *Essays* (9). Points out "many parallels to theological features" (13) between the *Holy Sonnets* and the devotional poetry and art of Catholic poets and artists of the time, especially in the work of Francisco de Quevedo, Jean de la Ceppède, and Diego Velázquez. Rejects the "vogueish effort" to view the *Holy Sonnets* as "sublimated manifestations" of Donne's "socio-economic frustration" (17). Discusses Donne's belief in the *via media* found in other religious poets of the time to show that his view is not just a manifestation of his "eccentric personal predilections" (32). In Part 2, "Meditation and Sacrament in Seventeenth-Century Poetry" (81–166), argues that "the effects of the structural principles of meditation can be seen not only in Donne's *Holy Sonnets* and *Anniversaries*, but also in his *Songs and Sonets* and even his *Satyres*" (82). In response to Barbara Lewalski and others, shows how *Corona* and *Goodf* are "deeply rooted in Catholic traditions of worship" (89) and how Donne "draws unhesitatingly from the Jesuit influence of his earliest education" (102), as seen in *Sickness*. Shows how Donne, as a devotional poet, "affirms the reality of God's being in the world" (106). In Part 3, "Biblical Poetics

in the Seventeenth Century” (167–219), rejects the notion that biblical poetics is exclusively Protestant, noting the pervasive influence of the Bible on continental Counter-Reformation poetry. Points out that Donne, like his Catholic contemporaries, insists that the Bible should be read “in the context of Church teaching and interpretation” (175). Argues that the self-dramatization Donne presents in *Holy Sonnets* draws on “a tradition of spiritual interpretation that goes back to Patristic times” (176) and maintains that “his invocation of biblical types in his poems, along with pervasive allusion to biblical passages and scenes, ground the individual experience of the persona in the corporate experience of the church embodied in Scripture.” Maintains that Donne practices biblical poetics “insofar as the spiritual drama of the individual is conceived in biblical terms” and that “in this regard his poems include features that are common among contemporaneous Catholic poets of the continent” (185). Concludes with a bibliography (221–33) and an index (235–41).

Reviews:

- Anne Barbeau Gardiner in *New Oxford Review* 67, no. 11 (2000): 40–43.
- Graham Roebuck in *GHJ* 24, nos. 1–2 (2000–2001): 78–87.
- Rose Arnold in *L&T* 15, no. 1 (2001): 105–06.
- Christopher Baker in *SCN* 59, nos. 3–4 (2001): 223–27.
- John Bienz in *RenQ* 54 (2001): 638–41.
- Theresa Kenny in *BJJ* 8 (2001): 413–19.
- Richard Todd in *MLR* 96 (2001): 1049–50.
- Susannah Brietz Monta in *SCJ* 33, no. 1 (2002): 220–22.
- P. G. Stanwood in *JEGP* 101 (2002): 132–35.
- Edward Taylor in *C&L* 51 (2002): 487–89.
- David Urban in *Cithara* 42 (2002): 55–58.
- E. M. Knottenbelt in *Heythrop Journal* 44 (2003): 222–25.
- Anthony Low in *R&L* 36 (2004): 104–07.

511. ----. “Donne and Bellarmine.” *JDJ* 19: 223–34.

Points out that “occasional efforts in his sermons to refute or discredit Bellarmine’s arguments provide evidence that Donne knew the *Controversies* and studied them throughout his clerical career.” Maintains, however, that Donne

“did not confine his reading of Bellarmine to his polemical works” (223) but was also familiar with Bellarmine’s commentary on the Psalms. Observes that both Donne and Bellarmine “approach the psalms with a similar reliance on the ancient Church Fathers, with a similarly Scholastic philosophical and theological orientation, and—above all—with a similar preoccupation with the moral and spiritual meaning of the scriptural text” (223–24). Argues that “[a] comparison between Donne and Bellarmine thus shows that they share important elements of a common Christian tradition despite the political and ecclesiastical disputes of the Reformation era” and that “the most significant elements of the religious revolution of the sixteenth and seventeenth centuries cannot always be confidently identified by the simple labels, ‘Catholic’ and ‘Protestant’” (224). Points out that although Donne was “never reluctant to attack Bellarmine and other Jesuits on contested points,” his conception of grace and justification was “similar to that of Bellarmine” and suggests that perhaps thereby Donne “was deliberately, if discreetly, distancing himself from Calvin’s rigorous double predestinarian theology.” Concludes that Donne’s “demurral in the face of some of the prominent features of Calvinist doctrine, and his acceptance—albeit equivocal—of a great deal of Catholic tradition—especially in its pre-Tridentine form—suggest that the Reformation was hardly monolithic or consistent, and that the *via media* was a reality two centuries before the Oxford Movement” (232).

512. ----. “Love, Poetry, and John Donne in the Love Poetry of John Donne.” *Renascence* 52: 251–73.

Interprets Donne’s love poetry as “the ironic embodiment of a vision of love as a version of *concordia discors*” (253), the embodiment of “what is both admirable and delightful, reprehensible and mortifying, in human nature and conduct” (252). Maintains that “the stability of the love poem forged out of the clash of ironic tensions is the ultimate ironic comment on the realm of human experience that the poem evokes” (253). Discusses *ElBrac*,



*SunRis*, and *Dream* to show how “an historical individual named John Donne with all his individual quirks and personal experiences; literary conventions derived from ancient elegy, from Medieval Scholasticism, from courtly love lyric, from Renaissance Petrarchanism, and from many other sources; ideas about love of religious, philosophical, and social origin—all these elements converge in the love poetry of John Donne along with many more too numerous to list” and claims that “[w]hat holds them together and forges them into a unity

is wit.” Maintains that the “literary result is irony: the perception of the incongruous and contradictory suspended together in a verbal matrix” and that “[l]iterature is thus fundamentally ironic insofar as it acknowledges the incongruousness of human existence.” Concludes that Donne’s love poetry is “‘a well-wrought urne’ precisely in recognizing its own heroic insufficiency against the temporal and material forces always threatening to overwhelm it” (270).

## 2001

- 513. Addison, Catherine.** "So Stretched Out Huge in Length': Reading the Extended Simile." *Style* 35, no. 3: 498–516.

Observes that, except for the compass conceit in *ValMourn*, there are very few simile-conceits in metaphysical poetry that extend beyond four lines. Points out that the metaphysical poets characteristically employ "a particular vehicle only so long as it is useful to their argument" and that "[w]hen their argument shifts or develops, they quickly change vehicles." Notes how in *ElBed* (ll. 34–45) Donne uses five different similes, "the fourth being, in the course of its development transformed into a metaphor." Maintains that, "paradoxically, the sheer number of vehicles helps to foreground the tenor, for this multiplicity emphasizes their merely utilitarian and disposable nature." Suggests that "the use of alternatives, 'Like pictures, or like bookes,' also works to undermine the vehicles' solidity." Maintains that "[h]olding the syntax of the passage in its tight coil and also operating as the similes' tenor, the lover's strenuous argument in favor of his mistress's nakedness is kept well in the forefront of the reader's consciousness here" (502). Concludes that "[t]he vehicles are so threaded into it that, despite their novelty and variety, they do not have much independent existence" (502–03) and that "each gives the reader that dualistic sensation, usually found in shorter similes, of making a virtual crossing over a boundary, of looking into a different world, while remaining in this one" (503).

- 514. Anderson, Sara.** "Phonological Analysis and Donne's 'Nocturnall.'" *JDJ* 20: 151–60.

Maintains that for poems "whose sense is in question, phonological analysis seeks to discover *which* sense the sounds are better able to echo." Attempts, by means of phonological analysis, to determine whether the phonological components of *Noct* are "more supportive of a performance of the speaker's utter despair

or one in which the destruction he has experienced is accompanied by a hope of renewal." Points out, therefore, "the ways the sounds support the depiction of devastation" (152) and looks closely at passages in the poem "wherein the sound patterns touch on the crucial question of the speaker's personal hope or despair, especially as it arises out of the basic distinction he draws between himself and the rest of the universe" (152–53). Notes that *Noct* has "no shortage of phonological features that equip a performer to express the speaker's desolation" (153). Argues that, "[j]udging by the sounds built into the lines," *Noct* "works as a poem of utter despair to a degree that it cannot work as a poem of hope." Recognizes, however, that the poem's "content and structure seem in many ways designed to include the possibility" of the speaker's regeneration. Maintains that "[a]ll those elements, however, are primarily cognitive rather than emotional in nature" and "are embedded in the structure of the lines or alluded to by the language chosen and, as such, are thoughts the speaker has deliberately placed in the poem, instead of being directly and immediately a function of his emotional state, as the sounds of his voice inevitably are." Concludes, therefore, that the persona in *Noct* "has command of the intellectual trappings of faith and hope, but in his heart he suffers from the bleakest of disbelief and despair" (160).

- 515. Andreadis, Harriette.** *Sappho in Early Modern England: Female Same-Sex Literary Erotics, 1550–1714*. (Chicago Series on Sexuality, History, and Society, ed. John C. Fout.) Chicago and London: University of Chicago Press. xiii, 254p.

Briefly comments on *Sappho* and suggests that in the poem Donne explores in detail "the utopian dynamics of female desire," associates female same-sex love "with creativity," and "articulates an eroticism of mutual passion by noting its absence in male-female connections" (47). Maintains that *Sappho* is "an entirely positive portrait of female same-sex erotic desire" and holds that in the poem Donne is "as interested in exploring the varieties of sexual experience, at least poetically, as he is in reshaping the poet-

ic conventions of the Ovidian heroical epistle” (48). Comments on the influence of Donne’s erotic poetry on the works of Katherine Philips, noting that her poetry is “the earliest printed example of a woman’s expression in English of intense same-sex love between women” (57). Suggests also that Donne perhaps had a homoerotic attraction toward Thomas Woodward, as evidenced in the verse letters the two young men exchanged.

**516. Attal, Jean-Pierre.** *John Donne & cie: essais sur la poésie dite ‘métaphysique’ suivis d’un choix commenté de textes traduit.* Illustrations by Sam Jones. Perros-Guirec, France: Anagrammes. 175p.

Contains two previously published introductory essays: (1) “Qu’est-ce que la poésie <<métaphysique>>?” (9–49), first published in 1959, that explores major characteristics of metaphysical poetry, not limiting it to Donne, Herbert, Traherne, and other English poets of the seventeenth century but also finding it in French poets of the time and even in certain modern poets; and (2) “L’image <<métaphysique>>” (53–89), first published in 1964, that comments on the characteristics of the metaphysical image, citing in particular examples from Donne, noting the emblematic nature of his images. Stresses that the metaphysical image is not simply an ornament but is rather a vehicle of thought. In “Choix commenté de textes traduits” presents an introduction to the following translations (93–94) and also a biographical sketch of Donne, followed by French translations (with English texts on opposite pages) of *Christ, Sickness*, selections from *Paradoxes and Problems*, *GoodM*, *SGo*, *SunRis*, *Triple*, *Anniv*, *ElPict*, 4 selections from the *Holy Sonnets*, and Donne’s letter to Henry Goodyer dated September 1608 (95–141). Contains also an introduction to George Herbert (142–43) and a translation of “Easter Wings” (144–45); an introduction to Henry Vaughan (146–47) and a translation of “Day of Judgement” (148–51); and an introduction to Thomas Traherne (152–54) and translations from the *Centuries*, “The Salutation,” and “Wonder” (155–73). Concludes with a table of contents (175).

**517. Benet, Diana Treviño.** “‘This Booke, (thy Embleme)’: Donne’s *Holy Sonnets* and Biography,” in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 155–73. Vancouver: Henley.

Reprinted in *EMLS* (2001) Special issue 7: 11.1.1–36.

Presents a reading of the *Holy Sonnets* as an “emblem of the author” that focuses on Donne’s “poetics of credibility, which depends on the persona of the Pauline striver, a mask Donne adopts as he turns from secular to religious poetry” (156), a reading that “is nuanced by cultural as well as subjective factors” and that contributes to “the reconsideration of biography that other scholars have initiated in Donne studies” (157). Argues that because Donne “wrote for a circle familiar with his life and his achieved literary identity—with his masks—he was compelled [when he turned to religious poetry] to reconceive his poetic persona and to situate it in some relation to its predecessors.” Maintains that, “[s]prinkled with provocative references to the sensual amorist, the *Holy Sonnets* have as a major part of their project the creation of a plausible stance for the erstwhile lover, satirist, and elegist” and that “[t]he pressure of what Donne had previously circulated inspired a poetics of credibility consistent with his earlier self-representations” (172). Discusses how “[t]he continuities between Donne’s secular and sacred poems are such that no one could doubt that he was the author of the *Holy Sonnets*” (172–73). Shows how his “typical strategies and his unmistakable voice served to flesh out the new persona of the Pauline striver, a man whose questionable past is not entirely past, a hard case who requires energetic self-talk and the deliberate arousal of fear to inspire him to devotion.” Discusses how the mask of the Pauline striver “allows for moral inexactitude and a maximum of drama in the working out of salvation in fear and trembling” and points out that “a religion-oriented society preoccupied with spiritual development would have recognized this biblical persona and ap-

preciated Donne's affirmation of powerful and transformative faith" (173).

- 518. Bernstein, Jeremy.** "Heaven's Net: The Meeting of John Donne and Johannes Kepler," in *The Merely Personal: Observations on Science and Scientists*, 119–47. Chicago: Ivan R. Dee.

Reprint of an essay with the same title in *ASch* 66 (1997): 175–95.

- 519. Blissett, William.** "'The strangest pageant, fashion'd like a court': John Donne and Ben Jonson to 1600—Parallel Lives," in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 99–121. Vancouver: Henley.

Reprinted in *EMLS* (2001) Special issue 7: 8.1.1–51.

Discusses the parallel lives of Donne and Jonson to 1600, pointing out similarities and differences and commenting on their literary friendship. Notes how their elegies, verse letters, and epigrams "resemble one another's more than they do anyone else's" (102). Observes that in his conversations with Drummond, Jonson mentions Donne "more often and more admiringly than any other contemporary" (103). In particular, shows how the distinctive satirical voices of both poets are "in basic accord" (106) and comments particularly on *Sat4* and Jonson's *Cynthia's Revels*. Surveys Donne's *Satyres* and speculates on Jonson's reaction to each of them and speculates on what Donne's reaction would have been to *Cynthia's Revels*, if he had seen it.

- 520. Bridge, G. Richmond.** "Trumpet Vibrations: Theological Reflections on Donne's Doomsday Sonnet," in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 175–92. Vancouver: Henley.

Reprinted in *EMLS* (2001) Special issue 7: 12.1.1–43.

Presents a critical analysis of *HSRound*. Comments on Donne's theological views, as expressed in the poem, on doomsday, angels, resurrection of the body, repentance, salvation, etc., and discusses the effectiveness of the "bombastic, *fortissimo* summons" (180) of the angelic trumpets. Maintains that the octave of the sonnet has "a more public and much louder voice" by which Donne creates "the sights and sounds of Doomsday for his hearers," while the sestet is "remarkably personal" (182), in which "his imaginative composition of Judgment Day awakens in him awareness of his own unpreparedness and moves him to seek his own salvation." Sees Donne's "sense of unworthiness," as expressed in the sestet, "not as an obsessive, rigorous trait or as a character flaw but as a Christian virtue, a growth in humility" (188), and as a sign of his assurance of forgiveness through the blood of Christ. Concludes that "[if] one drop of Christ's blood can redeem the 'numberless infinities of soules' who will be aroused by Doomsday trumpeters, one drop could surely seal John Donne's pardon" (192).

- 521. Brown, Harry J.** "'Soul's Language Understood': John Donne and the Spanish Mystics." *QWERTY* 11: 27–35.

Examines certain major characteristics of the works of St. Ignatius Loyola, St. Teresa of Avila, and St. John of the Cross, in particular, "the interiorization of religious experience, the eroticization of that experience culminating in a heightened physical and spiritual state of 'ecstasy,' and the idea of the mystical 'marriage' of the individual soul with God," and then discusses their impact on Donne's poetry, "particularly in his fascination with his own subjectivity and his use of conceit." (27). Comments specifically on *Witch*, *Ecst*, *HSBatter*, *HSShow*, *Flea*, and *Res*, citing similarities and parallels between the Spanish mystics and Donne. Maintains that Donne is not a mystical poet but suggests that "the influence of the Spanish mystics on Donne's work runs deep,

merits more than Eliot's quick dismissal, and might explain why Donne does not fit so readily into Lewalski's 'Protestant paradigm' (28). Maintains that Donne's poetry "offers evidence that during this intellectually conflicted age the rift between 'Protestant' and 'Catholic' culture was not as wide as modern scholars might assume" (35).

**522. Brown, Meg Lota.** "Absorbing Difference in Donne's Malediction Forbidding Morning." *JDJ* 20: 289–92.

Although "acknowledging the playful wit of its logical, tonal, and imagistic reversals" as well as "the exuberance of its bravado and the humor of its hyperbole," finds in *SunRis* a "desperation" in the speaker of the poem "who cannot utter his way out of fragmentation, differentiation, and alteration—and who therefore attempts to inoculate himself against their toxic effects by utterly absorbing them into his system." Points out how the poem "proceeds by way of a series of contradictions and reversals" (289). Maintains that even if the poem is "in part about the failure to articulate or even to experience the claims for transcendence that it makes," it is not "a failed poem" (291) but rather "the more sophistry, solipsis, and demiurgic swaggering we encounter, the more we revel in the parodic heroism of asserting a uniquely constructed ontology of unanimity out of the multaneity of language and experience" (291–92). Argues that *SunRis* is a poem that "celebrates both love and 'the alchemy of language'" and which "ends by welcoming the difference it earlier repudiated, professing to absorb it." Maintains that "[i]n asserting its triumph over fragmentation, it makes a perilous claim for the strength of [its] incarnationist rhetoric" and also "invites us to participate in its verbal transvaluation of reality at the same time it invites our skepticism, our questioning whether such word-building magic is ever more than verbal shamanism." Concludes that *SunRis* "demonstrates that if difference is constitutive, so is the word-magic of poetic language" (292).

**523. Bussey, Jennifer.** [Untitled essay on *ValMourn*] in "A Valediction: Forbidding Mourning," in *Poetry for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Poetry*, ed. Elizabeth Thomason. Vol. 11: 209–11. Detroit: Gale Group.

Discusses the imagery in *ValMourn* to show "how each image contributes to the poem's overall meaning." Says that in addition to being "a beautiful love poem," *ValMourn* "endures because it contains classic illustrations of the *metaphysical conceit*" (209) and claims that "of all the imagery in the poem, only one example does not represent the metaphysical conceit" (210). Explains how throughout the poem Donne builds "a complex, yet flowing and beautiful, argument for why the lovers should not be saddened or worried about their upcoming separation." Concludes that *ValMourn* is "accessible precisely because of the array of interconnected images presented throughout" (211).

**524. Cain, Tom.** "John Donne and the Ideology of Colonization." *ELR* 31, no. 3: 440–76.

Examines Donne's complex attitude toward colonization and his views on native Americans and contrasts and compares his outlook with those of his contemporaries. Maintains that Donne was "one of a number of early modern writers who raised questions about the moral and legal status of the colonial enterprise, questions to which he provided, especially in his 1622 sermon to the Virginia Company, predictably sophisticated answers" (440). Discusses Donne's connection with the Virginia Company and those associated with it and surveys the varying attitudes of its members. Notes that Donne, unlike some others, "retained his sympathy for the native Americans in the face of a series of setbacks which culminated in the 'massacre' of 1622" (449), in which 350 settlers were killed. Examines in detail Donne's sermon to the Virginia Company and the influences on his thinking, observing how he "scarcely mentioned the events of 1622, dwelling instead on the limits and conditions of the Company's role in America, on

the paramount duty to convert the Indians, and on the latter's common humanity with the English, with 'all men'" (457). Says that Donne's argument in the sermon about "the duty of all mankind to utilize the earth's resources" was "a novel aspect of Donne's sermon that must have been welcome to his audience" but that "[l]ess so would have been the equally lawyer-like discussion of the use of force against the native Americans" (469) and his warning about setting up a temporal kingdom in Virginia. Concludes that Donne insists that "[t]he overriding objective of the Company must be to take God to the native Virginians" (475).

- 525. Claeskens, Magali.** "Tokens of Love: The Treatment of Love Symbols in John Donne's *Songs and Sonnets*." *BELL*: 43–51.

Analyzes several of Donne's love poems "based on the hypothesis that his peculiar treatment of love symbols derives from a global conception of the universe as a tight whole, the cohesion of which seems to rely on intense organic bonds, further defined as 'bonds of love'" (44). Points out that in the *Songs and Sonnets* "love symbols become tokens of love which the lovers send to each other and which undergo the same alterations and deterioration as the relationship itself," as if "these symbols partook of the lovers' own flesh and became infused with their intense emotions and love attitudes." Maintains that in most of Donne's poems, "symbols—which should not be mistaken for conceits—take shape within the human body" and "provide the means whereby the lady can extend her occult power over men." Calls these "organic symbols" and notes that "most of the time they are connected with the lover's sense of death and annihilation" (45). Illustrates this concept by discussing, in some detail, the symbol of the heart in *Leg* and *Broken*, poems that reflect "the lover's sense of annihilation as a result of the lady's scornful attitude" (48), and in *Witch*, in which "the lover succeeds in freeing himself from the lady's bewitching powers without too much damage to his personal integrity" (51). Suggests that in these poems the "interaction between mental and emotional

phenomena" and "the symbols involved in the poetical expression of these emotions" are "very close to Paracelsus's conception of images as the imagination's vivid and immediate product" (49).

- 526. Coren, Pamela.** "In the Person of Womankind: Female Persona Poems by Campion, Donne, Jonson." *SP* 98: 225–50.

Discusses how "[t]he use by a male poet of constructs of female voice positions his texts in a long literary tradition, bringing his reader into confrontation with popular and medieval constructions of women's voices, while at the same time maneuvering within the shifting discourse of contemporary gender politics." Comments specifically on Thomas Campion's "A secret love or two, I must confess," Ben Jonson's "In Defence of Their Inconstancy. A Song," and Donne's *Confl*—"each emerging from a different mode of literary transmission" (225). Discusses how *Confl* "unsettles by its strategy of delayed gender recognition" and comments on its "subtly and socially engineered" argument. Maintains that the poem is "doubly evasive as a female persona poem in that it is almost slyly so," noting that "indeed not all readers hear it as so voiced." Suggests Ovid's *Myrrha* (*Metamorphoses*, 10.320–55) as a source or at least as the literary origin of Donne's line of reasoning in the poem.

- 527. Cunningham, John and Jason Peters.** "Donne's 'A Nocturnall Upon S. Lucies Day,' Stanza 5." *ELN* 39: no. 1: 27–31.

Argues that a comma after l. 5 of stanza 5 of *Noct* (as found in the 1633 edition) makes the poem "richer" and makes the punctuation "consistent with [other] poems, both amorous and divine, closely related to it in subject." Maintains also that "[t]he more complex meaning renders the poem a bridge between the two kinds of love poetry" and that "[t]he comma is also more congruous with the practices of textual criticism" (27). Offers a reading of the poem, focusing on stanza 5, in which "Donne's poetry of

amorous love passes into poetry of divine love.” Shows how the comma “illustrates this transition” (30).

**528. Curbet, Joan.** “Geometry and Theology in John Donne’s Final *Hymns*.” *QWERTY* 11: 5–11.

Points out that, both in his poetry and prose, Donne made “a fruitful and innovative use of circle and circumference as interrelated images and emblems of perfection.” Maintains that these metaphors are “an essential part” of two later hymns, *Father* and *Sickness*, and analyzes “the deep relationship between the geometry and the theology” in them (5). Discusses how *Goodf* anticipates “aspects which will reappear in the final religious poems” and shows how “the geometry and theology of this text, which are relatively independent from each other, actually become fully integrated into each other in the final hymns” (6). Cites two major concerns in *Goodf* that anticipate the later hymns: “the figural concentration on the image of the sphere and on circular movement, and the notion of justification and its projection towards the future.” Discusses *Father* to show how “the figural rhetoric” is “based on the image of the circle” and how this circularity works “to reinforce the theological basis of the text” (8). Discusses how the “figural rhetoric” of *Sickness* is “based on the image of the earthly sphere” and how the poem enacts some “key themes” in *Goodf* (9). Concludes that both poems should be seen “not only (or not even especially) as a personal document of Donne’s spiritual uncertainties during his later years” (10) but rather should be seen as “displaying a daring form of expression of a specific form of adaptation of the Lutheran doctrine of justification, through the geometric figures of the circle and the sphere” (11).

**529. Dean, Paul.** “Putting on the make-up.” *NewC* 19, no. 7: 63–66.

Essentially a review of *The Variorum Edition of the Poetry of John Donne, Volume 2: The Elegies* (2000). Claims that “[a]fter the detail of these

thousand pages, with their exhaustive bibliographical analyses, lists of textual variants, and summaries of critical opinion, we are left pretty much where we were in the first place in regard to Donne’s *Elegies*” (63). Complains that since the editors of the edition are “compilers rather than initiators of critical discussion, they have no independent answers to the most perplexing questions,” such as, “how confident can we be about the *tone* of any of these poems, and the degree of seriousness to be accorded them?” Comments on critical issues in individual elegies, especially the anti-Petrarchism of *ElComp*, the possible Shakespearan allusions in *ElFatal*, the justification of infidelity in *ElChange* and *ElVar*, the mockery in *ElBrac* and *ElWar*, the elusive tone in *ElBed*, and the praise of beauty in an older woman in *ElAut*. Calls *ElAut* “the only really great poem among the group.” Concludes that basically the *Elegies* are “experiments in rhetoric” and that “whilst for Donne as for Shakespeare, that does not automatically entail insincerity, it refuses to make sincerity the touchstone of excellence” (66).

**530. DiPasquale, Theresa M.** “‘to good ends’: The Final Cause of Sacramental Womanhood in *The First Anniversarie*.” *JDJ* 20: 141–50.

Maintains that in the *Anniversaries* Donne portrays Elizabeth Drury as “a sacrament lost to mankind” and that the poems “evoke his concern with humanity’s alienation from and abuse of sacraments, including not only the ecclesiastical sacraments such as Baptism and Holy Communion, but also the Sacrament of Woman as Donne defines her.” Argues that Donne “seeks to cope with and compensate for that alienation and abuse through the practice of a sacramental poetics that depends upon the active participation of readers.” Sees *FirAn* as Donne’s “representation of women as conduits of grace, beings whose final cause is the good of man” (141). Maintains that woman “can realize her final cause as helpmeet by becoming the assisting efficient cause of a man’s movement toward a good end” but insists that she cannot be “the principal efficient cause of good in man” since “[h]e must be that for himself”

(143). Shows how in *FirAn* Donne associates Elizabeth Drury with a “legitimate version of sacramental transformation and purification” (146) and how by losing her “the world has lost the true sacramental alchemy that transmutes base material elements into spiritual gold”; thus “man can no longer grasp the Idea of a Woman, her unalloyed essence” (147). Concludes, however, that just as Christ becomes a living presence in the Eucharist, so Elizabeth Drury, though dead, is present through Donne’s poem and continues to purify “both the language of poetry and the metal of the human soul” of those who “devoutly receive” Donne’s tribute to her (150).

**531. Donaldson, Ian.** “Perishing and Surviving: The Poetry of Donne and Jonson.” *EIC* 51: 68–85.

Rejects the notion that Donne and Jonson created “two quite distinct and easily recognizable schools of poetry in early seventeenth century England” and maintains that, in fact, their poetry is “often closer in style and subject matter than such generalizations might suggest” (68), noting that at times their contemporaries confused their work. Comments on the friendship between the two poets and maintains that Jonson’s comments to Drummond about Donne are not as unfriendly as some critics have believed nor do they “mark a serious division in poetic outlook” between the two poets (71). Surveys Drummond’s interest in the poetry of both Donne and Jonson and suggests that perhaps Jonson’s comments “may have been prompted by Drummond’s sceptical probings” during his visit to Hawthornden and by his “concern over Donne’s apparent indifference to a wide or future readership” (73). Surveys and explains Jonson’s admiration for Donne’s poems, especially *Calm* and *ElBrac*. Notes how both men retained throughout their lifetimes “a curious sense of doubleness and divided allegiance in matters of religion”; how both, “in different ways, had adopted strategies of survival”; and how “the similar pressures on their lives are evident in the work they preserved—as they are, more eloquently, in the work they thought fit at times to suppress” (81).

**532. Donne, John.** *Biathanatos*, ed. Pierre-Emmanuel Dauzat. (Perspectives critiques, gen. ed. Roland Jaccard and Paul Audi.) Paris: Presses Universitaires de France. 240p.

First French edition of *Biathanatos*. Contains an introduction ([7]–[34]), a note on the French edition (35–[37]), the letter of John Donne, Jr., to Lord Philip Harbert (41–[42]), preface (43–[49]), the French translation of the text (53–[241], and a table of contents ([243]). In the introduction presents a biographical sketch of Donne, discusses the paradoxical and even playful nature of *Biathanatos*, and surveys the classical view of suicide and the Christian concept of martyrdom as background for Donne’s understanding of suicide. Sees the work as radical thought in a traditional form and regards *Biathanatos* primarily as a theological treatise rather than a serious defense of suicide.

**533. ----.** *The Complete Poetry and Selected Prose of John Donne*, ed. Charles M. Coffin, with introduction by Denis Donoghue and notes by W. T. Chmielewski. (Modern Library Paperback Edition.) New York: Modern Library. xxxii, 697p.

Revised edition of *The Complete Poetry and Selected Prose of John Donne*, ed. Charles M. Coffin (Modern Library). New York: Random House (1952), xliii, 594p.

Contains a biographical note on Donne (v–viii); a table of contents (ix–xx); an introduction by Denis Donoghue that presents a general evaluation of Donne’s poetry and prose (xxi–xxxii), followed by the texts of Donne’s poems and prose selections from Coffin’s 1952 edition (1–589); notes by W. T. Chmielewski (591–681); an index of poetry titles (683–88); an index of poetry first lines (689–94); and a note on the text (695–97).

**534. ----.** *John Donne: Elegie a písňě*, trans. Zdeněk Hron. Praha: BB art. 76p.

Translates into Hungarian 8 selections from the *Elegies* and 28 poems from the *Songs and Sonets*—without notes or commentary.



**535. ----.** *Essayes in Divinity; being several disquisitions interwoven with meditations and prayers*, ed. Anthony Raspa. Montreal & Kingston, London, Ithaca: McGill-Queen's University Press. lxxix, 209p.

Divides the introduction into 5 parts: (1) "The Cultural Context" (xvi–xxxiv), (2) "The Argument of *Essayes* (xxxv–li), (3) "Copies of 1651 and 1653" (lii–lvi), (4) "The Edition of 1651" (lvii–lxxiii), and (5) "The Text" (lxxiv–lxxix). Thereafter follows the text of the *Essayes* (1–108), commentary (109–91), and an index (193–209).

Reviews:

- R. V. Young in *Ren&R* 38, no. 3 (2002): 17–19.
- W. S. Hill in *UTQ* 73, no. 1 (2003): 199–200.
- Patricia Robertson in *DR* 83, no. 2 (2003): 306–09.
- Robert Ellrodt in *EA* 57 (2004): 229–30.
- Byron Nelson in *SCJ* 35, no. 4 (2004): 1190.
- Hannibal Hamlin in *RenQ* 58, no. 4 (2005): 1449–51.

**536. ----.** *No man is an island: an excerpt from a meditation*. Typeset, printed, and bound by Jeanne Goessling. Esko, MN: Gray Goose Press. [34]p.

60 copies only. Reproduces the famous passage from *Devotions*.

**537. ----.** *The Prohibition*. Longmont, CO: PS Press at the Sign of the Vicious Dog. iv. (unpaged).

Printed letterpress from handset type by Julie Seko of the poem.

**538. Edgecombe, Rodney Stenning.** "Donne, *The Rainbow*, and *The Lady of the Camellias*." *ANQ* 14, no. 1: 11–15.

Suggests the influence of *SunRis* and Alexandre Dumas's *The Lady of the Camellias* on the prose epithalamion in the chapter entitled "Anna Victrix" of D. H. Lawrence's *The Rainbow*. Points out how both Donne and Lawrence "explore the overlapping of timeless and quotidian worlds, the spiritual dissolution of soul into soul offset by the unchanging business of

human affairs," noting, however, that Lawrence "goes further" than Donne "by tracking the descent from rapture into the world," whereas *SunRis* "stalls in its beatific present" (12–13).

**539. ----.** "The Meaning of 'Rage' in 'The Canonization.'" *ANQ* 14, no. 2: 3–5.

Argues that "rage" in *Canon* (l. 39) refers to "a future anger and heatedness, not a sublime version of the terrestrial love" that Donne "has already experienced" with Anne More (4). Points out that Donne believed that "the universe was running down" and that relationships "will have disintegrated even more for the future generations." Maintains, therefore, that rather than harmony for future lovers, "there will be rage" and that "lovers to come will look back to St. John [Donne] and St. Ann [More] ... as a pattern of that peace" (3), which they no longer have.

**540. Edwards, David L.** "Donne's Sermons." *TLS* 28 September: 17.

Reply to David Nokes's review of David L. Edwards's *John Donne: Man of Flesh and Spirit* (2001) in which Edwards accuses Nokes of misrepresenting him.

**541. ----.** *John Donne: Man of Flesh and Spirit*. London and New York: Continuum. xiii, 368p.

Reprinted as paperback, 2005.

In the preface (vii–x), explains that this study was not written for specialists but rather for the general reader. Presents a chronology of Donne's life and works (xii–xiii) and a dedication ([ix]. In Chapter 1, "The questions" (3–33), discusses the widely varied interpretations of Donne's life and works, challenging, in particular, post-structural or post-modern interpretations. Acknowledges that many of the questions and seeming contradictions asked about Donne's life and motives simply cannot be known with certainty. Points out, for instance, that "[m]any readers have found it hard

to imagine why or how the Donne of the erotic poetry became first a self-torturing penitent and then an ardent churchman" (5) and, therefore, question his sincerity or see him simply as a witty exhibitionist. While recognizing Donne's flaws and imperfections, maintains that fundamentally he was intellectually and spiritually honest. Argues that if we want to find the truth about Donne, "we must not try to cover his personality by one small and neat label," for "[b]ehind all the clever words, and behind all the varying moods which the words express, there is a man whom we can meet and he is a living man with what belongs to humanity (including us): the complications, the limitations, the strengths." Claims that Donne is "not simple," but that he is "understandable" (21). Compares and contrasts Donne to George Herbert, Lord Herbert of Cherbury, Ben Jonson, and Shakespeare. In Chapter 2, "At the dore" (34–62); Chapter 3, "Winter seeming" (63–97); and Chapter 4, "Thou hast done" (98–133), presents an evaluative survey of Donne's life and works. In Chapter 5, "Thou hast not done" (137–57), challenges modern critics who exaggerate Donne's saintliness or his sinfulness and evaluates selected biographies of Donne from Walton to R. C. Bald and Dennis Flynn and selected editions of his works from Jessopp to the modern variorum edition. In Chapter 6, "Deare honestie" (158–89), disagrees with the treatment of Donne's religion in John Carey's *John Donne: Life, Mind and Art* (1981) and in Paul Oliver's *Donne's Religious Writings* (1997). In Chapter 7, "Let my body raigne" (193–223), examines Donne's views on sex, women, and love in his poetry; and in Chapter 9, "Admyring her" (244–98), focuses on Donne's views on marriage in his sermons and poetry and examines his marriage to Anne More, suggesting that many poems may have been written to her. In Chapter 10, "The Trumpet" (299–350), examines Donne's sermons and his skills as a preacher. Concludes with a list of suggested further readings (351–58), an index of Donne's writings (359–61), and a general index (363–68). Reproduces 9 illustrations.

#### Reviews:

- Digby Anderson in *The Spectator* (2 June 2001): 43.
- Robert G. Collmer in *New Blackfriars* 82, no. 967 (2001): 399–400.
- Henry Hitchens in *New Statesman* (2 July 2001): 58.
- David Nokes in *TLS* (17 August 2001): 27; see Edwards's response in *TLS* (28 September 2001): 17.
- Kenneth Alan Hovey in *Church History* 71, no. 4 (2002): 898–99.
- James Palmer in *Themelios* 27, no.3 (2002): 85.
- Ed Tober in *Homiletic* 28, no. 2 (2003): 40–42.
- Steve J. Van der Weele in *Calvin Theological Journal*, 38, no. 2 (2003): 369–71.
- Christopher Baker in *SCJ* 35 (2004): 234–35.
- James S. Baumlin in *RenQ* 57 (2004): 391–93.
- Kevin Hart in *Spiritus* 4, no. 1 (2004): 111–15.
- Patrick E. O'Connell in *C&L* 53, no. 4 (2004): 546–49.
- E. Soubrenie in *BSEAA* 60 (2005): 261–62.

**542. Erne, Lukas.** "Donne and Christ's Spouse." *EIC* 51: 208–29.

Reprinted in *Literature Criticism from 1400 to 1800*, Vol. 91, ed. Michael L. LeBlanc (Detroit: Gale, 2003), pp. 92–101.

Points out that, although Donne's life is "more fully documented than that of any other English poet before the eighteenth century," none of the existing documents "can fully reveal the history of Donne's religious allegiances, connections, and beliefs from the time of his Catholic childhood and youth to his ordination to the Anglican priesthood and beyond" (208). Surveys the often conflicting views on the complex question of Donne's religious allegiance, noting that "the poem on which debate over Donne's religious position has particularly centred" is *HSShow* (211). Discusses the textual history of this poem, the late date of its composition, and its absence from early printed editions and presents a critical analysis of it, challenging, in particular Helen Gardner's reading as reflecting Donne as a contented Anglican. Points out that in his letters and other

poems Donne's conflicted attitude toward the true Spouse of Christ is manifested. Concludes that *HSShow* is "a richer and more disturbed poem than it has been made out to be" and that it shows that "several years after his ordination, how complex and divided a person Donne remained" (225).

- 543. Everett, Barbara.** "Donne and Secrecy." *EIC* 51: 51–67.

Reprinted in *Literature Criticism from 1400–1800*, Vol. 91, ed. Michael L. LeBlanc (Detroit: Gale, 2003), 85–92.

Surveys Donne's fluctuating critical reputation and reception over the centuries and suggests possible reasons for this fluctuation. Comments on the appeal of Donne's poetry. Maintains that Donne's "most intense as well as most characteristic effects tend to come from a pure opposition or contradiction" (61) and that "[n]o-one less gifted than Donne could have left such intensity while ending every poem somewhere different, sometimes undeterminingly different, from where it began" (63). Calls Donne "a secret poet for social readers" (55), a poet who is "able to question in public terms the private truth of love-experience" (64). Comments also on Donne as a buyer, owner, and reader of books.

- 544. ----.** "Set upon a golden bough to sing': Shakespeare's Debt to Sidney in *The Phoenix and [the] Turtle*." *TLS* (16 February): 13–15.

In a detailed discussion of Shakespeare's *The Phoenix and the Turtle*, points out how the poem belongs to the so-called ecstasy tradition and suggests that *Ecst* may be indebted to Shakespeare's poem. Maintains that, if this is true, it would date Donne's poem after 1601. Suggests also that Lord Herbert of Cherbury's "An Ode upon a question moved, Whether Love should continue for ever" "may take as much from Shakespeare as from Donne" and "may even take more." Sees Shakespeare's poem as "a vital

Missing Link" between Sidney's eighth song in *Astrophil and Stella* and the ecstasy poems of Donne and Lord Herbert (14).

- 545. Ferry, Anne.** *Tradition and the Individual Poem: An Inquiry into Anthologies*. Stanford: Stanford University Press. 289p.

Discusses the appearance of Donne's poems in early anthologies of poetry. Notes that before the twentieth-century he "had consistently been given far less attention than Herrick" (121) and that in the first edition of Palgrave's influential *The Golden Treasury* (1861) he was excluded entirely. Discusses how anthologists in the first third of the twentieth century "played a direct part in reordering the centuries-old hierarchy" of poets by including Donne in their collections, citing, in particular, Massingham's *A Treasury of Seventeenth Century Verse* (1919) and Grierson's *Metaphysical Lyrics & Poems of The Seventeenth Century* (1921). Discusses and challenges T. S. Eliot's role in the Donne revival begun in the early twentieth century. Argues that in his 1921 review in *TLS* of Grierson's anthology, Eliot appropriated the collection, making "it do the work" for him that "other poets, Yeats and Larkin above all, have done by designing an anthology that writes literary history so that it accommodates their sense of their own poems in it" (147). Argues also that "well before Grierson's anthology gave him an occasion to announce it," Eliot "had formulated his revision of literary history." Maintains that the similarities between Grierson's and Massingham's "realignment of poetic tradition" make clear that "an interested audience was preparing for a revival of Donne" long before Eliot's review appeared and also shows that anthologies "could both reflect and contribute importantly to such a development." Maintains that this preparation "helps to explain the reception" of Eliot's influential review (253).

- 546. Fiore, Peter Amadeus.** "John Donne," in *Personal Journeys: Classic Writers for a New Century*, 37–56. San Jose, TX: Writer's Showcase.

Introduces Donne to readers unfamiliar with Donne and his works by presenting a biographical sketch of him, focusing primarily on Donne's religious background and views, his conflicted personality, and his life as an Anglican priest. Discusses the essential elements of a metaphysical poem and of Donne's unique style in particular and comments on such poems as *ValMourn*, *Canon*, *Flea*, and *HSBatter*, as well as the theme and style of *Biathanatos*, *Pseudo-Martyr*, and *Death's Duell* and other sermons. Suggests that Donne perhaps is "the first poet in the history of the English language who realized that an intense sexual experience is intricately related to a religious one" and claims that "[n]o other poet, save Shakespeare, is so akin to the currents of the new millennium" (54).

- 547. Flynn, Dennis.** "Donne's Most Daring *Satyre*: 'richly For service paid, authoriz'd.'" *JDJ* 20: 107–20.

Calls *Sat5*, in which he analyzes "the injustice and corruption of Queen Elizabeth's Court and the legal courts it supervised," Donne's "most daring *Satyre*" and shows how Donne "incorporates" Thomas Egerton, to whom the poem is dedicated; Queen Elizabeth; and himself "in one shared, satiric enterprise" (107). Highlights "the daring quality" of the poem, "its challenge to authority, by reviewing circumstances surrounding Egerton's own appointment and his appointment of Donne to his secretariat" (108). Discusses Donne's earlier writings on injustice and offers a close reading of *Sat5* in which Donne presents himself as a servant to Egerton and, "with disarming frankness," addresses court corruption "directly to Egerton and to Queen Elizabeth," exposing audaciously to both "the iniquitous organization and rationale of their own government" (115). Discusses how Donne argues that the present "grotesque system is ever fuelled by its origin: the depredations set in motion by Tudor religious reform," and "is replicated in the relations between the dominant political factions of the 1590s" (117). Notes that "Egerton, if he was ever shown this daring poem, cannot have escaped awareness

of his targeting in it" and observes that "[o]ne doubts that Egerton ever showed it to the Queen" (119–20).

- 548. Ford, Sara.** "Nothing's Paradox in Donne's 'Negative Love' and 'A Nocturnal Upon S. Lucy's Day.'" *Quidditas* 22: 99–113.

Discusses how both *NegLov* and *Noct* "give affirming status to a nothing in order to make distinct arguments regarding the status of an existing thing" and how both poems employ "this paradox to give a precise definition of the word nothing," which "arises from two overlapping and intersecting discourses called paradox and negative theology" (99). Comments on Plato's *Parmenides*, Pseudo-Dionysius's *The Mystical Theology*, Nicolas of Cusa's *De docta ignorantia*, and St. Augustine's *De Doctrina Christiana* as works that provide insight into Donne's paradoxical use of "nothing." Observes that Donne's "brilliant logical gymnastics in the *Songs and Sonets*, especially with regard to the paradox of nothing, his clever and rigorous use of a negative theology, are not necessarily consistent with the studious and serious theological metaphysics found in the sermons." Notes that "[w]hile Donne the profane poet may cheerfully embrace the nothingness of language and existence, Donne the sermonizer must strive to overcome it" (103). Shows how *NegLove* and *Noct* rely upon an "affirmative use of the noun for their meaning" and that "'nothing' is a noun that is a thing that is no thing." Discusses how stanza 2 of *NegLov* "relies on both grammatical affirmation of the word nothing and on a philosophical proposition which asserts that perfection can be best articulated in negatives" (104) and how in *Noct* the word nothing "refers to and defines the speaker" and how it "remains infinitely determinate and infinitely indeterminate" (111).

- 549. Fulton, Thomas.** "Hamlet's Inky Cloak and Donne's *Satyres*." *JDJ* 20: 71–106.

Maintains that "[i]n its efforts to stand clear

of political pressures, Elizabethan satire became preoccupied with the problem of how the distorting pressures of political power shaped inquiry and representation itself” and that “[t]his introspection led, in Donne and Guilpin especially, to an examination of how knowledge—knowledge of the truth, or of ‘true religion’—was distorted by the conditions of power.” Argues that “Donne’s formulations develop in part through reflection and criticism of his friend’s work.” Explores in *Sat3* and *Sat4* “this generic preoccupation and the coterie exchange that gave it shape.” Examines also “the question of how this element of satiric expression migrates at the turn of the century—when formal satire is banned—into drama, and, in particular, *Hamlet*, which dramatizes the same epistemological problem of the satirist at court as Donne and his contemporaries” (74). Maintains that “[a]lthough the religious tension” in *Sat3* “seems particularly suited” to his own personal, religious struggle, “it also reflects a struggle within English society to come to terms with the many philosophical untenabilities and social horrors of the last seventy years of religious history” (78). Argues that *Sat3*’s “aspiration toward intellectual freedom—the freedom to choose a religion regardless of the dictates of power—places it in the heart of the satiric mode of the 1590s” (80). Discusses also how *Sat4* shows how Donne and Guilpin “were engaged in an inquiry of satire’s generic powers and limitations” and compares and contrasts their approaches.

**550. Gery, John.** “The Mosquito or Her Reply to Donne.” *Outerbridge* 28: 99.

An original poem in imitation of Donne.

**551. Gillies, John.** “The Body and Geography.” *ShakS* 29: 57–62.

Discusses the changing relationship between the body and geography during the Renaissance, noting, in particular, how body and map “stand in a new relation to each other.” Suggests that the *Anniversaries* “testify to the panic of a

body unable to recognise an *oikos* (an answerable architecture) in the heavens” and points out that, on the other hand, in *Sickness*, Donne “attempts to anthropomorphize an Ortelian world map in the image of his own dying body—searching it for a navel, a sacred cord between this world and the next, but finding only disintegration or at best sonorous nostalgia for the placial hospitality of the old geography.” Briefly comments on Donne as an “erotic cartographer” in his poems (59).

**552. Glaser, Brigitte.** *The Creation of the Self in Autobiographical Forms of Writing in Seventeenth-Century England: Subjectivity and Self-Fashioning in Memoirs, Diaries, and Letters.* (Anglistische Forschungen, 296.) Heidelberg: C. Winter. 300p.

Suggests that in *FirAn* Donne captured well “the growing sense of disorientation and the apprehension about the disintegration of stability” caused by the New Philosophy and points out that the trend toward subjectivity in English literature can best be seen in Donne’s poetry. Points out that “[i]n contrast to the love poems in which the lyrical ‘I’ insists on self-realization, the speaker of Donne’s devotional work takes himself back and deliberately places himself in a subordinate position.” Suggests, however, that “the considerable degree of determination and assertiveness that still surfaces in the speaker’s voice suggests otherwise and points to tensions existing within him: he is torn between the wish to express his individuality and the need to subject himself to the values of the traditional Christian framework.” Concludes, therefore, that Donne’s poetry “supplies evidence of the collision of two different concepts of the self as well as the presence of a conflict that points to the progressive constitution of the modern individual” (45). Notes that Donne’s “epistolary works best express the movement towards an internalization and spiritualization in letter-writing around the turn of the century” and observes that “[t]he development away from rigid rules and the overtly rhetorical character of the letter was continued in the seventeenth century” (216).

**553. Godsey, Michael.** “‘Fludded’ with Light: Alchemical Imagery and Homoerotic Desire in Donne’s Sonnets.” *QWERTY* 11: 13–19.

Discusses the influence of Robert Fludd on Donne, noting that many of Donne’s alchemical and astrological allusions are “distinctly Fluddean.” Examines in particular the homoerotic imagery in Donne’s poems “in order to justify a relationship, intentionally hidden perhaps, between Donne and Fludd” (13). Cites, in particular, examples of possible Fluddean ideas in *GoodM* and suggests that in the poem Donne perhaps is referring to a shared love between two men. Argues that it is time “to free” some of Donne’s poems from “heterosexual expectations—certain poems that allude to Fluddean thought” and discusses as an example *ValMourn* (17). Maintains that “[t]he underestimation of—if not outright bias against—the possibilities of Fluddean allusions or homoerotic intention has hampered the study of Donne’s poetry” (18).

**554. Gooch, Bryan N. S.** “Donne and Britten: *Holy Sonnets Set to Music*,” in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 193–212. Vancouver: Henley.

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Comments on the cycle of nine of Donne’s *Holy Sonnets* set to music by Benjamin Britten in 1945, written for the tenor Peter Pears. Maintains that “what emerges from Britten’s contemplations is faith in the love of God, in everlasting life” (194). Points out that “[t]he selection and placement of each poem is obviously unique” and notes how Britten turns away from those sonnets that “deal strongly with conscience, unworthiness, and death (1–5) to the personal melancholy of 6 ... and to the idea of resurrection, which is continued to the end of the cycle.” Suggests that the conviction and faith found in the cycle comes in part out of Britten’s “hideous memory” of his visit to the Nazi concentration camp at Belsen

in 1945 and to his recognition of “the collective guilt of mankind for such massive cruelty.” Discusses how voice and piano in the cycle “form an organic unity” (195) and comments on the settings of each of the individual poems. Observes that the settings are difficult—“both for performer and for listener—in technical, intellectual, and emotional ways” and that “if they are to be performed, they can *only* be done well, else all is lost.” Concludes that “[w]orking with highly individual, mannerist texts (with multiple perspectives and paradoxes), Britten rises to his challenge—literary, musical, and, ultimately, spiritual” and that “his wrestle, like Donne’s, is with the problem of faith in a tortured world with its death and misery, and in *The Holy Sonnets* both musician and poet find their resolution” (204). In an appendix, presents musical examples from the cycle.

**555. Greenblatt, Stephen.** “A Poet’s Fable,” in *Hamlet in Purgatory*, 10–46. Princeton and Oxford: Oxford University Press.

Discusses Donne’s rejection of the doctrine of purgatory but notes that he can evoke the concept as a metaphor as in *ElServ* (l. 13). Notes that in *Devotions* Donne sees himself neither as perfect nor as condemned but does recognize that “he stands in need of purgation” (43). Points out that the tolling of the bell in *Devotions* does not suggest the traditional practice of praying for the dead but rather “gives unforgettable expression to the shared community of the living and dead” and “redirects the focus: the dead are no longer a special group imprisoned in a distant penal colony; they are ourselves.” Says that in his sermons Donne sees the world as “an enormous charnel house, where we await resurrection” (43). Notes that Donne observes that in the Old Testament “there is no precedent for Purgatory” and claims that “its foundation stone was laid by Plato, who is the patriarch of the pagan Greek church.” Further points out that Donne says, “The Latin Church had Patriarchs too for this doctrine ... though not Philosophers, yet Poets” (46). Briefly also mentions Donne’s view of ghosts, who, according to him, did not return to beg for prayers

but rather “to issue warnings, disclose hidden wrongs, or urge the restitution of ill-gotten gains” (41).

**556. Greer, Rowan A.** “John Donne—the Sorrowing but Joyful Penitent,” in *Christian Life and Christian Hope: Raids on the Inarticulate*, 161–207. New York: Crossroad Publishing Company.

Comments on Donne’s religious development and sensibility and on his theology. Associates Donne with St. Augustine, “not so much in his life as in his theology,” and suggests that Donne, like Augustine, had “a radical distrust of himself and an equally radical reliance on God, who is his sole help.” Suggests that Donne distanced himself from his childhood Catholicism at first “by adopting a skeptical and humanist point of view and only gradually took seriously a loyalty to the Church of England” (163). Maintains that, “[h]owever we try to settle the hard questions that attach to his religious development, the outward circumstances of his life betray his secular hopes” (162–63). Insists that “to argue that Donne saw ordination as a way of gaining preferment is by no means to deny that he also saw it as a way to serve and as a genuinely religious vocation” (163). Claims that Donne “accepts Protestant doctrines without seeking to pry too deeply into them” and that he “places equal emphasis on the church and the sacraments as the ordinary context and means by which God justifies and sanctifies his own” (168). Suggests that “human sin and divine mercy are the very heart of Donne’s religion” and that “in this way he articulates Augustine’s basic religious sensibility” (169). Observes that Donne is not a systematic theologian and that “his writings do not expound doctrines so much as they represent reflections on what those doctrines mean for the religious life.” Says that his sermons are “designed more to move the heart than to instruct the mind” (171). Examines a number of Christian doctrines as they are reflected in Donne’s poetry and prose, such as original sin, justification, grace, repentance, death, etc. and concludes that “Donne’s theological position, at least in its main lines, is perfectly in accord with the

views we find in the Articles of Religion and in Hooker’s writings” (203).

**557. Guibbory, Achsah.** “Donne’s Religion: Montagu, Arminianism, and Donne’s Sermons, 1624–30.” *ELR* 31, no. 3: 412–39.

Argues that “Donne’s commitment to Arminianism powerfully shapes his sermons from 1624 on” and that although he “may have been a Calvinist—or at least voiced Calvinist positions—in the earlier years of his ministry, by June 1624 he was sharply moving away from the conclusions of Dort.” Maintains that “from this point on, Donne’s sermons link him with the Arminian position of Laud and especially Richard Montagu” (414). Argues, furthermore, that Donne’s position “allowed him to be a loyal member of the Reformed, established Church of England and yet retain a connection with the Catholicism of his childhood, and with his Catholic ancestors” and that thus, for Donne, embracing “an Arminian position made sense psychologically and personally” (415). Cites examples from Donne’s sermons to support his moving away from Calvinist thinking and toward Arminianism and discusses also his defense of ceremonial worship and festivals. Points out that “[b]eyond the evidence from Donne’s sermons, there is also evidence of his ties to Montagu and the Laudian Arminians” (437). Concludes that in the Arminian movement Donne perhaps “found a church that was in many ways, as the Arminian critics charged, closer to the Catholic Church, a spiritual and institutional home that could give him more comforting assurance of not only his own salvation but that of his Catholic ancestors and community” (439).

**558. Hadfield, Andrew.** *The English Renaissance, 1500–1620*. (Blackwell Guides to Literature, gen. ed. Jonathan Wordsworth.) Oxford and Malden, MA: Blackwell. 310 p.

In “John Donne (1572–1631)” (53–58), presents a general introduction to Donne’s life and works. Notes that Donne is “now regarded as

one of the most important English Renaissance poets” and is “among the most frequently read,” pointing out, however, that his reputation was not always so high (53). Observes that although Donne is best known for the *Songs and Sonets*, “[t]he fame of these poems should not be allowed to obscure Donne’s manifold and varied achievements” in other kinds of poems and in his prose works (56). Says Donne’s poetry is “remarkable for the egotistical voice of the speaker and the challenge to established conventions through use of far-fetched (‘metaphysical’) imagery and rhythms, which appear to represent ordinary speech” (56–57). Maintains that Donne’s writings are “often concerned with the problem of knowledge and the need to establish truth, even when he appears at his most flippant, irreverent or trivial” (57). In “John Donne, *Songs and Sonnets* and *Divine Poems*” (192–97), maintains that in both his love poems and his religious poems “the same voice is evident,” thus questioning attempts to separate “Jack” from “John” Donne. Discusses *SunRis* as an example of Donne’s “writing strategies,” noting his colloquial style, his focus “entirely on the male speaker,” his use of clever and elaborate conceits, and his reference to “the current state of political organization.” Cites *Ecst* as an example of Donne’s “irreverent use of philosophical ideas” and of “the distance he could maintain between the narrator and himself” (194). Calls the poem “an elaborate joke.” Cites *Canon*, *Relic*, and *Noct* as “less cynical poems that appear to celebrate heterosexual love far more openly and straightforwardly” (195). Maintains that “the same fears and concerns” that inform the love poems can be seen in the divine poems (196), citing examples primarily from the *Holy Sonnets*. Mentions Donne in passing throughout the volume.

**559. Haskin, Dayton.** “Impudently Donne.” *JDJ* 20: 281–87.

Points out that although *SunRis* is at present often associated with Donne’s poems on marital love, Charles Eliot Norton in his 1905 edition of the *Song and Sonets* omitted it, along with *Fare*, *Curse*, *Confl*, *Commun*, *Ind*, *LovUsury*,

and *Flea*, poems that “have a history of being thought rather nasty” (282). Suggests that Norton excluded *SunRis* because he thought its “impudent playfulness” might threaten “to compromise the kind of authority as a spokesman for married love” that he and others wished to ascribe to Donne. Points out that since *SunRis* “carries through its impudence to the very end,” it was “an uneasy fit for the dominant biographical narrative in relation to which Donne’s erotic poetry was to be read.” Observes that “[f]or well over a century now the principal strategy for domesticating the love poetry in particular has been to locate it within the poet’s own household.” Notes that present-day students, however, often comment on the note of “male domination” in *SunRis* and “[a]rmed with feminist and new historicist perspectives, they are susceptible to interpretations that hear underneath a brash tone the desperate exaggerations of someone eager to secure a place in a man’s world” (284–85). Proposes that “in this particular climate and in order to encourage readings that begin to match the poet’s imaginative boldness,” *SunRis*, as well as *Flea* and *Appar*, “might be deployed ... to facilitate entrance into Donne’s poetry” and that they might serve as “a useful antidote to the attempts of Norton and others to make Donne a spokesman for a secular variation on the religious transcendence in which they had ceased to believe.” Maintains that *SunRis* “can serve in introducing Donne’s poetry today because, at the same time that it makes Donne’s characteristic demands upon readers, it is a kind of comic routine, done in good fun” (285).

**560. Hawkes, David.** “Alchemical and Financial Value in the Poetry of John Donne,” in *Idols of the Marketplace: Idolatry and Commodity Fetishism in English Literature, 1580–1680*, 143–67. Houndmills, Basingtoke, Hampshire [Eng] and New York: Palgrave.

Maintains that Donne “conceives of monetary value as inauthentic and illusory” and that “it is precisely the loss of authenticity, exemplified by the imposition of exchange value on use value, and by the more general displacement of *phusis*



by *nomos*, which provokes the epistemological and emotional crises that play such predominant roles in the intellectual dramas of Donne's verse" (144). Points out that Donne "frequently chooses to describe these crises in the language of alchemy." Notes how during the seventeenth century "a tension developed between the Aristotelian precepts of alchemy and the Baconian method of the new science" and shows how "this tension operates" in Donne's poetry and "delineates its influence on his ideas about linguistic and financial representation" (145). Argues that Donne "found in the ancient art of alchemy a discourse through which he could simultaneously consider developments in the area we call 'economic' and conflicts in the fields we refer to as 'psychology' and 'religion'" (147). Discusses how his poetry manipulates alchemical images and concepts "to reflect the passing of the Aristotelian world view of which alchemy was a vital theoretical manifestation" (159). Maintains that, for Donne, alchemy "becomes a synecdoche for the entire scholastic world picture, which is presented as threatened by encroaching skepticism" (160–61). Comments particularly on Donne's uses of alchemy in the verse letters, *LovAlch*, *ElProg*, *ElBrac*, and the *Anniversaries*.

**561. Healy, Thomas.** "Reading Contexts for Renaissance Lyrics," in *Literature in Context*, ed. Rick Ryland and Judy Simons, 45–61. Houndmills, Basingstoke, Hampshire [Eng.] and New York: Palgrave.

In a discussion on contextualizing Donne's poems, focuses primarily on "questions of reception," i.e., on who read his poems, under what circumstances were they read, and "how were they read" (47). Examines *GoodM* to show how the poem, which is addressed to "an educated audience which appreciates its cleverness," is an "accomplished, witty, yet serious verse" and is not a "sentimental, even mawkish, adolescent lyric written in a passionate outburst to an actual lover." Points out that "in a poem which registers the way language is trying to evade humanity's condition (death's inevitability) precisely at the moment it is trying to celebrate human potentials in love, or which gestures

towards incorporeal ideals of perfect mutuality ('good morrow to our waking soules') while grounding the lovers' exchanges in the bodily, it is appropriate that Donne further exploits this lyric's controlled confusion by making even the sex of the lovers debatable." Maintains that Donne "relishes precisely this insecurity that language both generates and reveals about our desires" (52).

**562. Herendeen, Wyman H.** "I launch at Paradise and saile toward home": *The Progresse of the Soule* as Palinode," in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 123–38. Vancouver: Henley.

Reprinted in *EMLS* (2001) Special issue 7: 9.1–28.

While not denying the "deep satiric strain" in *Metem* or "its mock epic or parodic elements," argues that the poem is "a finished work, not a fragment." Maintains that there are "firm textual links that join with thematic parallels to give a striking coherence" to *Metem* "as an approach" to *Corona* and the *Holy Sonnets*, which follow it in the first edition. Holds that "through these different links" Donne "initiates the redefinition of his poetic vocation and effects a transfer from profane to sacred poetic." Argues that "in transforming the text" of *Metem*, Donne "makes his profane progress the beginning of a spiritual triumph that carries his reader through the 'Holy Sonnets' and the rest of the volume" (125). Examines *Metem* in the light of the literature of metempsychosis and shows how it becomes "a major literary palinode" in which Donne "writes himself as poet out of existence" (128) and "concedes the incomprehensibility of our experience in the material world and the inadequacies of profane art" (129). Examines "the specific threads" (134) that connect *Metem* to *Corona*. Maintains that *Metem* poses a metaphysical problem, of the immortal soul in a mortal body, but confined to the ontology of a satiric secular realism" (135) and that "it simply gives up, wills itself out of its impasse"

(135–36), whereas the sonnets in *Corona* “pick up the same question from the perspective of the poetic of salvation” and reply “very specifically to the questions” posed in *Metem* (136). Argues that each of the *Corona* sonnets “addresses aspects of the problem of the incarnate soul and answers them, not with the Pythagorean response of metempsychosis or transmigration, but with the answer of transcendence and salvation” (137). Maintains, therefore, that Donne juxtaposes “his classical and secular learning—his Pythagorean view of the human condition—with his triumphal and Christian one” and insists that “the two poems provide two perspectives on human experience: the one profane, seen in terms of the secular year, its fifty-two weeks and the ages of man, and the other seen in the salvational framework of the Christiad and the holy week.” Concludes that “the two sequences are two kinds of progress—the secular progress and the spiritual triumph” and are “pendent poems, or dependent ones in that we only understand the inconclusiveness of the one from the conclusiveness of the other” (138).

**563. Herz, Judith Scherer.** “Under the Sign of Donne.” *Criticism* 43: 29–58.

Comments on the pervasive interest of twentieth-century artists and poets in Donne and cites “the multiple uses to which he has been put, the way he turns up as name, allusion, cultural reference, or simply turn of simile, in undertakings that may or may not resemble his” (42). Cites examples from Stanley Spencer’s painting “John Donne Arriving in Heaven” in 1911 to the adaptations by Doug Beardsley and Al Purdy in 2000, including such writers as Rupert Brooke, Edgell Rickword, Lytton Strachey, Hart Crane, E. B. White, Herbert Read, William Empson, Joseph Brodsky, Yehuda Amichai, Virginia Woolf, John Updike, Wallace Shawn, Margaret Edson, Emily Dickinson, and many others. Concludes that Donne “remains a multiple, unresolvable provocation” and that “[a]s the allusions accumulate, there is always another sighting to record or encounter to assess” (54).

**564. Hess, Peter M. J.** “Eschatology and the Reintegration of World View.” *CTNS Bulletin* 21, no. 4: 3–11.

In an historical survey of contrasting perspectives on eschatology in the seventeenth century, points out that Donne’s “wide-ranging theological reflections illustrate the ambivalent perception of nature characteristic of the Jacobean period, and even more importantly, they offer a foretaste of the slow and gradual assimilation of the new science into the world perspective of the later seventeenth century.” Maintains that Donne’s treatment of eschatological themes in his funeral sermons offers “evidence of a keen awareness of wider philosophical issues, including natural philosophy” (4). Discusses briefly the influences of the “new science” on Donne’s poetic imagination and on his theological thought, showing how he can draw on both the “new science” and Aristotelianism with equal ease for his metaphors. Maintains, however, that “it is clear that in the last analysis what animates both his sermons and his poetry is not his scientific interpretation of the world, but rather the spiritual progress of the human soul” (5).

**565. Hinchliffe, Darrell.** “‘But do not so’: Herrick’s Ravishment and Lyric Address.” *MLR* 96, no. 2: 305–22.

Maintains that often in Donne’s love poems the power accorded the lady “emerges as a consolatory maleness rather than as a recognition of genuine feminine alterity.” Points out, for example, that in *Anniv* Donne calls both lovers “kings,” thus the woman is “impowered by being masculinized,” and similarly in *Val-Mourn* the compass conceit presents an “ithyphallic mistress” whose “firmness makes [the poet’s] circle just” when they are apart and who “grows erect” on his return. Argues, therefore, that in many of Donne’s love poems “desire is frequently manifested as a fearsome demand to possess and dominate, to extend sovereignty of the ego over the Other” and that “[s]uch power as there is in the relationship is figured in terms of a hierarchy and logic of domination.” Sug-

gests that “[r]hetorically this can be accounted for as the familiar monological deployment of the lyric voice as that which occludes the Other even as it valorizes her.” Cites *Flea* as an example, a poem in which “the female voice is marginalized to the extent that it is rendered inaudible” and acts “only as an unvoiced punctuation to the wholly intelligible words of the militantly single-minded seducer” (305). Contrasts Donne and Herrick as love poets.

**566. Holmes, Michael Morgan.** *Early Modern Metaphysical Literature: Nature, Custom and Strange Desires*. Houndmills, Basingstoke, Hampshire [Eng.] and New York: Palgrave. x, 204p.

Mentions Donne throughout this study of how certain texts by Donne, Edward Herbert, Marvell, Crashaw, and Aemilia Lanyer “ingeniously disturb and estrange fictions of ‘natural’ perception, desire, and identity that continue to inform Western culture” (1). Discusses Donne primarily in Chapter 5, “Conscience and Hagiology in Early Stuart England” (106–48), showing how his treatment of hagiology problematizes “definitions of ‘real’ and ‘pseudo’ spiritual issues.” Maintains that, for Donne, hagiology is “more than a vehicle with which to explore issues of personal and national commitment” (107) and claims that it provided him with “a potentially oppositional discourse that negotiated subjects’ liberty of conscience, desire, and identity in socially stratified and ideologically constrained situations” (107–08). Discusses *Pseudo-Martyr* as a defense of the liberty of conscience and shows how it “diverges from conservative ideology and inspects the inward modalities of the conscience in ways that still resonate with current Western commitments to the value of independent judgement and the sceptical inspection of received customs and beliefs” (116). Maintains that Donne’s treatment of hagiography in both his prose and poetry “add to our understanding of the roles liberty of conscience and personal integrity played in the formation of a modern sense of individual selfhood” (122). Points out how in *Relic* Donne scoffs at the notion of canonization of saints but how in *Canon* his use of the

concept is an “ironic deployment of hagiology” that “both denaturalizes Jacobean allotments of prestige and status and recasts such public inscription as the means of securing his own authority over the conscience’s inviolable private domain” (124). Points out that, “[u]nforeseen by Donne, his denaturalizing of hagiological discourse eventually contributed to the destruction of a social order that he had struggled to serve and defend” (143). Discusses Donne’s own “post-mortem canonization” which “demonstrates the mingling of authorial or personal intention and self-fashioning with subsequent cultural manipulation” and comments on how “the canonization” of Donne and his texts “clearly reveals the role ‘social status’ played in forging his posthumous reputation” (144). Mentions Donne and discusses him less extensively in the following chapters: In Chapter 1, “Strangeness and Desire” (19–43), contrasts the critical positions of William Empson and Rosemond Tuve and suggests that their divergence of opinion about the *Anniversaries* “illustrates the impact that their differing interpretative orientations have [had] on literary study” (32); in Chapter 2, “Edward Herbert: Handsome, Chivalrous, and Strange” (44–68), discusses the poetic exchanges between Donne and Lord Herbert; in Chapter 3, “Green Desires: Andrew Marvell and the Pursuit of Pleasure” (69–88), compares Donne and Marvell, noting in particular how in *Sappho* and in Marvell’s “Upon Appleton House” “techniques of cultural denaturalization draw attention to the coercive limitations of conventional gender and sexuality paradigms” (69); and in Chapter 4, “Rich Chains of Love: Desire and Community in Aemilia Lanyer’s *Salve Deus Judaeorum*” (89–105), briefly compares Donne and Lanyer in their depiction of female-female love. In “Afterword: Saints and Sinners for a New Millennium” (149–56), concludes that Donne and the other metaphysical poets included in this study “introduced marvellous strangeness into multiple fields of cultural reproduction” and that “their modes of seeing provide us with an interpretative legacy that continues to be meaningful in the context of our own encounters with customary nature and its attendant

politics" (149). Concludes with notes (157–80), bibliography (181–98), and an index (199–204).

- 567. Johnson, Galen.** "Suicide and the Keys of Escape in Bunyan and Donne." *BStu* 10 (2001–2002): 46–64.

Suggests that Bunyan's treatment of Christian's temptation to suicide in *The Pilgrim's Progress* may be "an overturning of Donne's metaphor" of "a master key" in *Biathanatos* and may have been intended as an "antidote" to Donne's justification of suicide. Argues that, "whether or not Bunyan was consciously responding to Donne," the comparison of Bunyan's spokesman Hopeful's "reasoning for the *absolute* sinfulness of suicide with Donne's case for its *relative* sinfulness" gives one "a clearer understanding of the distinctive arguments made by these two Calvinistic writers living at opposite ends of the Puritan revolution" (47). Believes it is "highly unlikely" that Bunyan would have been unaware of the debates over suicide that occurred at the time of his call to the ministry and thinks that it is "certainly possible" that the Doubting Castle episode in *The Pilgrim's Progress* "constituted his own contribution to them" (49). Discusses "a number of personal and theological qualities" that Donne and Bunyan shared and shows how these "only draw further attention to the two men's opinions on what the 'key' is to unlocking despair" (51). Notes also that Donne's sermons suggest that his ideas on suicide evolved and changed in his later years.

- 568. Keller, James R.** "Paracelsian Medicine in Donne's 'Hymn to God, my God, in My Sickness.'" *SCN* 59: no. 1–2: 154–58.

Maintains that the image of the ideal physician helping a mortally ill patient in *Sickness* is "one manifestation of Paracelsian medical doctrine" in Donne's poetry (155). Points out that "the cosmography of the physicians" in stanza 2 "represents not only the search for correspondences between the human body and the universe, but also the need for a practical knowledge of the

patient's environment in order to treat him/her effectively." Notes that the poem suggests "an association between illness and remedy that is rendered in terms of geography, thus revealing the functional role of location in the treatment of disease," citing stanzas 4 and 5 as examples in which Donne "creates a synthesis of sickness and remedy that is represented topographically" (155). In addition, observes that "the passion that Donne attributes to his physicians has a precedent in Paracelsus's medical theory" as does his emphasis on "the necessary spirituality of the effective physician" (156) and on the physician's truthfulness in revealing his patient's fate. Points out how "the fever that the speaker regards as his deliverance is consistent with Paracelsus's criterion for effective medicals," noting how in *Sickness* death is paradoxically "the final purgation that the ailing patient seeks, and his surrender to the ravages of fever is the event that will deliver him from all human suffering" (157).

- 569. Kezar, Dennis.** "Spenser and the Poetics of Indiscretion," in *Guilty Creatures: Renaissance Poetry and the Ethics of Authorship*, 50–85. Oxford and New York: Oxford University Press.

Maintains that *FirAn* "presents less a precise example of elegy than a fascinating exploration of generic motivations, consequences, and contamination" (50) and that it "registers the indiscrete relation between lyric praise and the public theatricalism implied by an audience of 'lookers on'" (51). Discusses how Donne's "anxious fascination with the limits of discretion arises from the potentially indiscrete relation between devotion and 'mis-devotion' that troubles Spenser as it troubled Skelton" and notes how *FirAn* "met with the censure of contemporary readers troubled by the poem's failures of categorization, by its startling mixture of religious and secular praise" (53). Points out how the poem's "disproportion between occasion and rhetoric continues to provoke anxious debate." Maintains that Donne's "essentially fanciful claims for Elizabeth Drury, so obviously ungrounded in reality, should be seen, in dramatic terms, as an *enactment* of the

concern which is central to the *Anatomy* as a whole, the gap between the object and wit.” Argues that “by this argument, the *Anatomy*’s essential indecorum—the ‘desperate fictions’ and ‘obtrusive ingenuity’ that give its language its distinctly violent energy—reflects on both the epistemological disease of the world, and the epistemological exploitation performed by the poem” (54). Maintains, therefore, that in *Fi-rAn* we see “the disharmonious union of satire and encomium: praising Elizabeth Drury before the world becomes a morally dubious enterprise for the very reason that the poem defines its audience—the world—as violently misinterpretative” (61). Discusses also briefly how in *Holy Sonnets* “the rhetoric of erotic violence competes with sanctified devotionism” (57).

**570. Kitzes, Adam H.** “Paradoxical Donne: *Biathanatos* and the Problems with Political Assimilation.” *PSt* 24, no. 3: 1–17.

Argues that *Biathanatos* clarifies “an essentially paradoxical element” in Donne’s “views on assimilation and rebellion in the political realm.” Maintains that although the work is “ostensibly a traditional mock encomium” on suicide, it contains “a number of historical anecdotes” that “disclose something contradictory about the structure of political institutions.” Argues that “[b]y positing a natural ‘desire of death’—a desire that allegedly affects everybody, as he attempts to show—the author in turn suggests a fundamental conflict between what he designates as natural and civil laws.” Maintains that Donne claims that “[i]n order for political institutions to survive ... it becomes essential to rewrite these ostensibly natural desires as a form of madness, and thus to effectively estrange its citizens from themselves.” Holds that “[a]lthough Donne officially adopted a conservative public persona during his years as preacher and Dean, his paradoxical treatise reminds us of this sense of lingering estrangement, even if it did lie somewhere beyond his official beliefs” (1).

**571. Kneidel, Gregory.** “John Donne’s *via Pauli*.” *JEGP* 100: 224–46.

Argues that four sermons that Donne preached on the Feast of the Conversion of St. Paul (25 January) in 1625, 1628, 1629, and 1630 constitute his “most coherent account of the subject of conversion” and that in these sermons he “developed what he calls a *via Pauli* that intersects both with humanism’s rhetorically-oriented *via diversa*, which posited manifold individual paths to truth, and with the English church’s *via media*, which sought to avoid the extremes of puritanism and papistry.” Maintains that in the last three sermons, in particular, Donne shows that St. Paul “exploited the various identities—whether metaphorical, mistaken, or legalistic—made available to him during the course of his apostolic ministry.” Shows that in the four sermons Donne “exhibits an attitude toward his ministry and his congregation that is more accommodating than a Jacobean absolutist’s, more worldly than a Platonic dialectician’s, and more tendentious than a diffident Ciceronian.” Maintains also that Donne “grounds his defense of the English church’s liturgical structure in the rhetorical practices of Paul’s ministry, thereby collapsing the (increasingly popular) distinctions between a preaching-based and a ceremony-based church and between his role as preaching pastor and custodian of order” (225). Believes that the four sermons ultimately “force us to reframe the scholarly debate over Donne’s own conversion and more broadly about the psychological traumas of rhetorical self-fashioning in post-Reformation England.” Points out that Donne “insists that ‘occasional’ conversions—conversions like his own that eloquently and prudently respond to changing historical circumstances—do not taint a genuine spiritual calling, but necessarily accompany it” (226).

**572. Kuchar, Gary.** “Embodiment and Representation in John Donne’s *Devotions Upon Emergent Occasions*.” *PSt* 24, no. 2: 15–40.

Revised and reprinted in *Divine Subjection: The Rhetoric of Sacramental Devotion in Mod-*

*ern England* (Pittsburgh: Duquesne University Press, 2005), pp. 151–79.

Argues that in *Devotions* Donne “takes the body’s fluids and organs as the occasion for devotional meditation” and “in seeking to locate Christ’s presence in and through the apparently incomprehensible structure of the body,” he shows “the extent to which the humoral body retains its capacity to inscribe—as the Neoplatonists would have it ‘unfold’—God’s ongoing presence in time.” Maintains, therefore, that “although Donne registers the body’s structural incomprehensibility, he nonetheless sustains language’s potentially sacramental or hieratic signifying power, a power that for Donne is based upon the contiguity between the spiritual and the corporeal” (15).

**573. Lee, Sang Yeup.** [John Donne: From Romantic Idealism to Psychological Realism.] *MilSt* 11, no. 1: 59–93.

In Korean. Comments on the breakdown of old certitudes during the seventeenth century. Observes, in particular, that the notion of natural law, which for centuries “assured mankind of a common ground and assured him that his natural powers of reason, aided by grace, were sufficient to direct his life toward eternal happiness,” was challenged by Montaigne, who claimed that “[n]o set of dogmas can certainly claim our loyalty” (92) and who urged that “one must be skeptical, detached, and aloof” (92–93). Points out similarities between Montaigne and Donne, maintaining that the characteristics of Donne’s poetry are “similar to those of Montaigne’s style,” such as “experimentation with the syntax,” “emphasis on satire and realism,” interest in the “personal psychology of men,” and “a sense of the tragedy and sorrow that are part of life.” Suggests that the kind of lyric poetry Donne wrote “met with the same type of criticism in its day that modern poetry often meets in our day: unintelligible, daring, and unpoetic” (93). (English abstract)

**574. Levchuck, Caroline M.** [Untitled essay on *ValMourn*] in “A Valediction: Forbidding Mourning,” in

*Poetry for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Poetry*, ed. Elizabeth Thomason. Vol. 11: 207–09. Detroit: Gale Group.

Analyzes *ValMourn* as a “portrait of the mature spiritual connection” between Donne and Anne More (207). Notes how the “mature tone” of the poem stands “in sharp contrast to some of Donne’s other works, written presumably in his younger days” (209).

**575. Li, Zhengshuan.** *Defamiliarisation: The Poetic Art of John Donne*. Beijing: Peking University Press. 246p.

In Chinese. Studies Donne’s poetry in terms of Victor Shklovsky’s theory of defamiliarization. In the introduction (1–11), discusses how Shklovsky’s term describes the unconventionality of Donne’s poetry and announces that the purpose of the study is to show how Donne “achieves defamiliarisation in modes of thinking, imagery, and form” (9). In Chapter 1, “Defamiliarisation in Modes of Thinking” (12–69), focuses on ways Donne defamiliarizes himself in his thinking by his “unification of the secular and the divine” and by “his unique way of combining thought and feeling.” In Chapter 2, “Defamiliarisation in Imagery” (72–136), studies Donne’s use of images, “focusing on how he defamiliarises poetic convention by employing images drawn from science for the illustration of love and his religious ideas” (10). Discusses also how Donne defamiliarizes conventional images used by Petrarch and other earlier poets. In Chapter 3, “Defamiliarisation in Form” (137–89), discusses how Donne defamiliarizes “poetic convention by using colloquialism and impeded movement rendered by irregular punctuation and indentation, by means of which the perception is prolonged to leave more than enough time for the reader to think about what the poems convey” (10–11). Comments also on how Donne departs from poetic convention by inventing new stanzaic forms, especially in the *Songs and Sonets*, and discusses the dramatic technique of Donne’s poetry, calling Donne “a dramatist in the realm of lyric poetry.” In the Epilogue (190–96), reevaluates Shklovsky’s theory, pointing out its merits and

weaknesses; presents a general assessment of Donne's poetry, concluding that Donne is "a down-to-earth realist" (11); and comments briefly on Donne's influence on later poets and suggests possible future studies of Donne. Concludes with notes (197–238), a selected bibliography (239–45), and acknowledgments (246). (English abstract)

**576. Liu, Hanyu, and Changyl He.** [Passion and Speculation: General Comments on John Donne the Metaphysical Poet.] *Journal of Shandong Foreign Language Teaching* no. 1: 43–45.

In Chinese. Comments on the general characteristics of Donne's poetry and presents a critical analysis of *GoodM*.

**577. Liu, Jonathan.** "Holy Sonnet! Jack Chick Meets John Donne." *Regeneration Quarterly* 7, no. 2: 26–27.

A religious comic strip with quotations from Donne. Artwork by Jonathan Liu; concept by Nate Barksdale "with apologies to Chris Ware."

**578. Lyne, Raphael.** "Lyrical Wax in Ovid, Marlowe, and Donne," in *Ovid and the Renaissance Body*, ed. Goran V. Stanivukovic, 191–206. Toronto, Buffalo, and London: University of Toronto Press.

Points out that in Latin love poetry, especially in Ovid's poetry, the wax tablet upon which the poet writes "can assume considerable importance as its properties reflect the emotional dynamics of the poem (and vice versa)." Discusses "[w]hat happens, in the Ovidian poems of Marlowe and Donne, when the wax arrives in a culture of ink and paper" (191). Maintains that in Donne's love poems it is "the corporeal associations of wax, rather than a cultural graphology, which come to the fore." Observes various Ovidian features in Donne's love poetry, such as the importance of "signs and non-verbal codes" (198), but notes also how Donne differs from Ovid, pointing out the influence of other classical elegists, especially Tibullus and Propertius. Comments on images of wax

in Donne's poetry, especially in *ElNat*, *Val-Name*, *ElServe*, *ElPart*, and *Sappho*, and how he "shares an interest in the experience of the surface of writing with classical elegists, with Ovid to the fore" (201).

**579. Machackek, Gregory.** "Donne's Elegy 8: The Comparison." *Expl* 59, no. 2: 71–73.

Argues that *ElComp* "builds to a surprise, humorous ending in which what had previously seemed to be two different mistresses is revealed to be in fact a single woman" (71–72) and that "the very point of the poem is to compel in readers a belated recognition that the speaker and the addressee love the same woman." Maintains that when the speaker of the poem believes that the lady "is involved with him exclusively, she seems ideal" but that when "he considers that she is also involved with his addressee, he finds her loathsome" (72). Maintains that when the poem is seen in this manner, it becomes "more than just an exercise in contrasting hyperbole: it becomes a psychological study of the effects of faithfulness on desirability" (73).

**580. MacKenzie, Clayton G.** *Emblem and Icon in John Donne's Poetry and Prose*. (Renaissance and Baroque Studies and Texts, gen. ed. Eckhard Bernstein, Vol. 30.) New York: Peter Lang. 209p.

In "Introduction" (1–17), outlines the purpose and approach of this study. Maintains that "[i]n addressing Donne's supposedly radical idiosyncrasies, commentators have sometimes underplayed or omitted discussion of the ambiguities inherent in the art and literature of early modern English culture itself" and suggests that "[t]he tensile, even contradictory qualities of Donne's writings may have reflected as much the paradoxical textures of the artistic and literary society around him as they did the tumult of his own psyche." Argues that these cultural features can be found reflected most evidently in the emblem books and the iconography of the time and maintains that Donne's prose and poetry profoundly reflect the influence of both.

Defines emblems as “moral pictures in books” and icons as “religious images in churches,” noting, however, that at times “the differentiation appears questionable” (4). Proposes to consider five *topoi* or visual themes that are central to Donne’s work: “*memento mori* iconographies; life-in-death emblems; representations of heaven, hell, and purgatory; depictions of love/death conjunctions; and images of Fortuna.” Indicates that this study “combines cultural studies [and] historicism with semiotic analysis of period iconography, focusing on the details and implications of the various *topoi*” and that by means of close readings of sixteenth- and seventeenth-century “signs and sign systems, coupled with a cogent attention to historical context,” the study “seeks to demonstrate the quality and intention of some of Donne’s literary designs” (5). Surveys previous scholarly work on the subject. In Chapter 1, “*Memento Mori*” (19–39), explores the *topoi* of contemplating death and the Dance of Death in emblem books and iconography and discusses Donne’s use of the *memento mori* theme in selected poems from the *Songs and Sonets*, *ElAut*, several of the *Holy Sonnets*, *Devotions*, and the sermons. Maintains that Donne’s use of the *topoi* “reflects an awareness of the diversities and the contradictions of artistic traditions of death” (34). In Chapter 2, “The Spirit and the Flesh” (41–63), comments on the influence of life-in-death emblems in a number of poems in the *Songs and Sonets*, *Metem*, *Christ*, *Goodf*, *Eclog*, several of the *Holy Sonnets*, and the sermons, especially “Death’s Duell.” Shows how Donne develops the ideas of life-in-death and death-in-life found in emblem books and funereal iconography, allowing the motif “to serve both his pious and religious preoccupations” (59). In Chapter 3, “In the Light of Heaven, and in the Darkness of Hell” (65–84), discusses how Donne assimilated into his work the iconographies of heaven, hell, and purgatory found in English churches and cathedrals. Cites examples primarily from *Devotions*, *LovExch*, *Ignatius*, the *Satyres*, and the *Elegies*, noting how Donne “preferred to avoid artistic delineation of the detail of heaven and hell, opting to leave unilluminated that which

the mortal mind simply could not imagine” (80). In Chapter 4, “*Vis Amoris*” (85–105), discusses how Donne’s imagery of love and death “reveals wide iconic variations” and draws on very diverse traditions, such as “classical cosmology, anatomy, and alchemy” (87), citing examples primarily from the *Songs and Sonets*. Concludes that “[i]n his struggle to make sense of the world, and to find value and permanence within it,” Donne “drew on the idea of union implicit in the processes of alchemy, conceiving of lovers’ souls purifying and harmonizing—or, indeed, frustrated in their attempts to purify and hamonize—within a mortal sphere” (100). In Chapter 5, “Fortune (If There Be Such as Thing as Shee)” (107–23), discusses the *topoi* of Fortuna as well as the association between “the female personas of some of the poetry and the Goddess Fortuna,” primarily in the *Songs and Sonets*, *ElPart*, and *HWVenice*. Maintains that Donne “duels with fortune in differing ways,” most often seeing fortune as “a calculating and spiteful enemy who is dedicated to the destruction of human happiness—and must be resisted at all cost” (118). In “Conclusion” (125–29), presents a brief commentary on the five preceding *topoi*. Reproduces 38 illustrations (131–69) and concludes with a bibliography (171–85) and an index (187–209).

#### Reviews:

- Paul Stanwood in *YWES* 83 (2004): 460–65.

**581. Martin, Jessica.** *Walton’s Lives: Conformist Commemorations and the Rise of Biography*. Oxford and New York: Oxford University Press. xxi, 353p.

Discusses Donne throughout this study of Walton’s contribution to early modern biography, showing how Walton took the genre of the exemplary biographical preface and developed it into “something new” (ix). Focuses specifically on Walton’s biography of Donne in “Walton’s *Lives* of Donne and Herbert” (168–226), observing that Walton’s main purpose in the biography is to present those aspects of Donne which he considered would most edify his readers. Stresses that Walton wrote as “his subject’s personal friend” and that “the reasons he



gives for his efforts owe a great deal to this fact.” Observes that the *Life* is “animated by the demands of ‘the truth of love’” and acknowledges that Walton “allowed these demands to affect his presentation of factual details, or ‘love of truth.’” Sees Walton’s “extensive but somewhat free use of Donne’s own writings” as “an attempt to reconcile these two imperatives,” pointing out that “the result may not always be accurate, but it does show Walton developing the conventions available to him with skill and subtlety, and according to consistent principles.” Maintains that this “very consistency shows Walton to have, on his own terms, a sense of historical responsibility” (203).

**582. Martz, Louis L.** “Donne, Herbert, and the Worm Controversy,” in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 11–25. Vancouver: Henley.

Reprinted in *EMLS* (2001) Special issue 7: 1.1–28.

Argues that in his sermons, both early and late, Donne sets forth “a deliberate, careful, reasoned attack on the dominant Calvinism of the older generation” (20), especially Calvinist doctrines of reprobation and irresistible grace and their condemnation of the use of images and pictures in worship. Maintains that Donne “declares every human being’s access to salvation, every human being’s possession of the indestructible Image of God, the interior trinity of Augustine, represented in the three powers of the soul, Memory, Understanding, and Will” (20–21). Points out that Donne strongly believed in free will, a view latent in *Sat*<sub>3</sub> and repeatedly expressed in the sermons. Maintains that Donne “did not become the most famous preacher in the London of his day because he spoke what a firmly Calvinist audience wished to hear” but rather “his sermons seem to recognize a widespread need to be free of Calvinist dominance among the clergy, to be free of the fears of reprobation.” Sees in Donne “the gradual passing away of the dominant power

of strict Calvinism” and support for “a broader protestantism than Calvin could offer—a church closer to Lutheranism in many ways” (24).

**583. Matheikal, Tomichan.** *English Poetry: From John Donne to Ted Hughes*. New Delhi: Atlantic Publishers. v, 143p.

Primarily an introduction to English literature for Indian students. In Chapter 1, “Metaphysical Poetry: An Introduction”(1–6), briefly discusses the origin of the term and major characteristics of metaphysical poetry, such as the combination of intellectual ratiocination and feeling and the use of conceits, wit, paradox, abrupt openings, colloquial style, humor, and often religious subject matter. Cites poems by Donne to illustrate paradox and abrupt openings. In Chapter 2, “‘Death Be Not Proud’: John Donne (1572–1631)” (7–9), presents a critical appreciation of *HSDeath*, commenting on the complex passion and ratiocination of the poem, its rhetorical argument and motifs, and its uses of paradox.

**584. Mayes, Frances.** *The Discovery of Poetry: A Field Guide to Reading and Writing Poems*. (A Harvest Original.) San Diego, New York, and London: Harcourt. xviii, 494p.

Reproduces *SunR* and offers a paraphrase and a brief commentary on the poem (10–11). Maintains that the poem illustrates the hallmarks of Donne’s style: “wit, paradox, allusion, boldness, sophistication, passion”—and points out that his language is “sharp, argumentative, intellectual” (11). Reproduces, without notes or comment, *Expir*, *ValMourn*, *Relic*, *HSRound*, and *SGo*.

**585. McCabe, Richard A.** “‘Right Puisante and Terrible Priests’: the Role of the Anglican Church in Elizabethan State Censorship,” in *Literature and Censorship in Renaissance England*, ed. Andrew Hadfield, 75–94. Houndmills, Basingstoke, Hampshire [Eng.] and New York: Palgrave.

Mentions that in an early manuscript of *Sat4* ll. 215–17 read “Topcliffe” for “pursevant,” “alluding to the licensed informer and torturer dreaded by the Recusant community into which Donne was born.” Points out that “[h]ad the satire been published, ‘pursevant’ would certainly have been used” but that the substitution indicates the ease with which generalized statements might encode particular allusions.” Observes that in *Sat4* Donne is “careful to attribute the worst accusations against prominent persons not to the first-person narrator” but rather “to an unidentified scandal-monger.” Says that although Donne borrows the general situation in the poem from Horace, “the acute sense of danger is original to Donne” (82). Maintains that “[w]hat Donne represents himself as feeling is precisely what anyone who came into possession of a covertly circulated manuscript” would feel, namely that “[t]his is dangerous matter not because it involves obscenity *per se*” but rather “because it uses obscenity as a satiric device.” Holds that the main theme of *Sat4* is “satire itself, and as such it constitutes perhaps the best contemporary commentary upon the atmosphere of suspicion and apprehension in which the genre developed.” Notes that “[t]he relationship between Elizabethan satire and Elizabethan censorship is disturbingly symbiotic” (83). Points out also that one reader glossed the vague reference in *Sat4* to “two reverend men/ Of our two Academies” (ll. 57–58) as John Reynolds and Lancelot Andrewes, which is another example of how readers of the period tended to identify general allusions with particular persons.

**586. Mintz, Susannah B.** “Forget the Hee and Shee’: Gender and Play in John Donne.” *MP* 98: 577–603.

Reprinted in *Literature Criticism from 1400 to 1800*, Vol. 91, ed. Michael L. LeBlanc (Detroit: Gale, 2003), pp. 101–14.

Reprinted in *John Donne: A Critical Study*, ed. T. Joseph and S. Francis (New Delhi: Anmol Publications, (2005), pp. 150–89.

Suggests that Donne “frequently depicts self-

other dynamics in ways that extend beyond the familiar accounts of his encounters with women (e.g., pleading or arguing with them, curiosity and fear about their difference from—or similarity to him, worry that he will never fully know them) toward a more radical gesture of testing the boundaries of gendered identity” (577–78). Maintains that “[o]verlapping realms of self and other, male and female, appear throughout the *Songs and Sonets*, in ways that suggest less a rhetorical (and ultimately aggressive) exchange of positions than an eager dissolution of outline” and holds that Donne “transforms the distance between them as polarized, gendered selves into a continuum of connectedness, uncovering the paradox of a separation that is also a form of union.” Notes that when he “preserves a sense of self in relation to women without feeling annihilated by proximity to another’s psyche, the connection is articulated through metaphors of sovereignty that describe both speaker and mistress” (578). “Contrary to the notion of gender play as a carnival of transgressions that always, ultimately, reaffirms power hierarchies,” argues that Donne’s “courting of liminal experience often registers a disruption in discursively enforced gender identity and thus offers the possibility of both identification with women and a recognition of their separateness.” Believes that “[b]y blueprinting Donne’s play within the space-between, such familiar tropes as teardrops, maps and globes, windowpanes, and the compass bring into view this ability to resist the static constraints of the pairs (self-other, attachment-loss, male-female) that they themselves contain, as well as the poet’s fascination with destabilizing gendered identity in a pleasurable, rather than a strictly policing, manner” (580). Argues that Donne’s playfulness serves “less as a public display of his clever intellect, or as a defense against social upheaval, than as a way of rethinking the possibilities of gender and erotic connection” (583). Discusses as examples *Flea*, *GoodM*, *ValName*, *ValWeep*, *ValMourn*, and *SunRis* to show that “the genderedness of Donne’s imagination is not as emphatically, certainly not consistently, ‘masculine,’ or masculinist, as has so often

been claimed.” Concludes that it is untenable “to maintain that Donne’s identifications with women serve unequivocally, or univocally, to suppress them and to reassert the primacy of his own masculine identity” because “[t]hrough the conceptual metaphors of play and liminal space, Donne liberates his speakers from anxieties about gender by exploiting the very notions that tend to produce anxiety in the first place, maximizing rather than reductively denying the ambiguity of gendered identity” (603).

- 587. Mosley, Adam.** “John Donne’s Verdict on Tycho Brahe: No Astronomer is an island?” *Studies in History & Philosophy of Science* 32A, no. 3: 583–600.

Review essay of John Christianson’s *On Tycho’s Island: Tycho Brahe and His Assistants, 1570–1601* (Cambridge: Cambridge University Press, 2000), which, despite the title, has no discussion of Donne.

- 588. Mursell, Gordon.** “The Anglican Spirit (16th to 19th Centuries),” in *The Story of Christian Spirituality: Two Thousand Years, from East to West*, gen. ed. Gordon Mursell, [245]–74. Minneapolis: Fortress Press.

Comments briefly on Donne’s spirituality, calling him “one of the most significant figures in the Anglican tradition of the seventeenth century” and praising his literary style as “one of the glories of English literature and the Anglican spirit.” Notes Donne’s ecumenical spirit; the influence of St. Augustine and Calvin on his thought; his “positive view of the created universe”; his “gregarious, almost donnish, view of society as rooted in the life of the trinity”; and his “realistic view of human nature” (254). Comments also briefly on “the importance of contrition in Donne’s spirituality”; his “sense of the reality of tragedy and evil in the world,” which “gives to much of his work a hint of melancholy”; and his belief that in suffering there is “a higher kind of joy which we experience precisely in suffering” (255). Points out also the importance of the Church in Donne’s

spirituality and his use of secular language to express his religious concepts.

- 589. Narveson, Kate.** “William Austin, Poet of Anglicanism,” in *Discovering and (Re)Covering the Seventeenth Century Religious Lyric*, ed. Eugene R. Cunnamore and Jeffrey Johnson, 140–63. (Medieval and Renaissance Literary Studies, gen. ed. Albert C. Labriola.) Pittsburgh: Duquesne University Press.

Discusses the life, poetry, and prose of William Austin (1587–1633/34) as representative of a deeply devout member of the Church of England who was neither a Puritan nor an anti-Calvinist and points out similarities between his and Donne’s religious sensibilities and attitudes. Notes how both men emphasized a “proper balance and valuation of preaching, private devotion, and public prayer” (146). Compares Austin and Donne to show that Donne, “while remarkable, was perhaps not so singular in his piety as he is often represented” (148). Finds similarities between the poetry and prose of Austin and of Donne, especially notable in the *Devotions*, the *Holy Sonnets*, *FirAn*, and several of the *Divine Poems*. Contends that this study demonstrates that “among early Stuart English Protestants there was a third alternative to puritan conformity and avant garde conformity, a conformity committed to the faith and worship of the Established church that can be called Anglican” (163).

- 590. Pan, Yuwen.** [The Metaphor of Love and Prototype of Love in the Poems of John Donne.] *Journal of Fuzhou Teachers’ College* no. 5: 43–46.

In Chinese. Analyzes metaphors of love in Donne’s poems based on Seale’s theory of metaphors and Young’s theory of prototype and then “employs the theory of prototype of love to make a comparison between Donne’s metaphors and the prototype of love depicted in the mythology of ancient Greece,” thereby “proving the elegance of Donne’s employment of metaphors in his poems” (46). Discusses *ValMourn*, *Flea*, *ValWeep*, and *Ecst*. (English abstract)

**591. Pebworth, Ted-Larry.** “John Donne’s ‘Lamentations’ and Christopher Fetherstone’s *Lamentations ... in prose and meeter* (1587),” in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 85–98. Vancouver: Henley.

Reprinted in *EMLS* (2001) Special issue 7: 7.1.1–21.

Compares *Lam* to the prose translation and anonymous verse translation of the Lamentations in Christopher Fetherstone’s *The Lamentations of Jeremi ...* (1587) to show that “where Donne’s version differs from Tremellius’ text [his acknowledged source] in word choice and phrasing, it almost always does so in the direction of the verse translation presented by Fetherstone in the second half of his book” and that, “throughout, but especially in the problematic brief verses that make up chapter 3, Donne’s poem is a virtual patchwork of phrasings taken alternately from both Tremellius and the verse translation included in Fetherstone’s book” (85). Maintains that the verse translation, possibly done by a woman, was not based on Tremellius but rather on the Geneva Bible. Concludes that Fetherstone’s book “clarifies several issues raised by Donne’s twentieth-century editors and critics”: (1) it “reaffirms the claim of the poem’s heading, that Donne’s versification is ‘for the most part according to Tremellis’” and “allows us to see how often Donne chose the same English terms that Fetherstone had used to translate Tremellius’ Latin”; (2) “the versification by Fetherstone’s friend both accounts for and qualifies the influence of the Geneva bible on Donne’s poem, showing that particular translation to be filtered through her poetical rendering of it” and allows us to see that, “when she deviated from the text she was versifying, Donne occasionally followed her lead”; and (3) knowledge of both parts of Fetherstone’s book “allows us to dispute the putative influence of the Authorized Version on Donne’s poem” and that, “with 1611 removed as the *terminus ad quo* for the composition of Donne’s poem, the way is left open for those who would argue that ‘Lamentations’ is

an early work, though the influence of Fetherstone’s 1587 book in no way precludes a later date of composition” (92). In an appendix, cites specific examples of Donne’s reliance on the Fetherstone volume by comparing individual lines from Donne’s *Lam* to lines from Tremellius, the Fetherstone translation, and the Geneva Bible.

**592. Penn, W. S.** “Donne Talkin,” in *Feathering Custer*, 105–33. Lincoln and London: University of Nebraska Press.

In an informal essay containing personal reflections on such matters as native American culture, Christianity, racism, myths, colonialism, academia, cultural studies, and the literary canon, comments briefly on Donne and on his poetry and prose. Says that although Donne “may be white, male, and (as Dean of St. Paul’s) Christian, a member of the exclusive Patriarch’s Club (on Lusty Mews, just off discrete Bond Street),” he is “also thoroughly modern” and that he “bridges the gap between a world of faith and a world in which faith is thought and felt, a world that is losing God, and possibly a world in which even John Donne himself has had his thinking doubts” (126). Maintains that “[n]ot only does Donne represent philosophical Christianity, but his dialectical ability to question his own valuations and thereby open his attentive reader to entertain and consider, not just the opposites, but also the modifications, which are not so much oppositions but finenesses of perception, makes him interesting” (127). Comments on the compass image in *ValMourn* and says that the image as “the condition of the lovers themselves becomes, in the end—and perhaps for me alone—a metaphor not of connection but of separation” (130).

**593. Peterson, Richard S.** “New Evidence on Donne’s Monuments: I.” *JDJ* 20: 1–51.

First of a two-part study that presents “new images” and “new information about the vicissitudes” of Donne’s effigy in St. Paul’s Cathedral, “erected in late 1632 or early 1633” (1). Surveys

known information on how the monument came into being, its survival of the great fire of 1666 and restoration, and its movement from one place to another in the cathedral at different times as well as various descriptions and portraits or engravings of the effigy throughout the centuries. Notes how “myth often nudges aside fact in histories of the monument” (8). Points out that for 207 years—from 1666–1873—the effigy was in the crypt of the cathedral. Includes 24 illustrations.

- 594. Pipkin, John.** [Untitled essay on *ValMourn*] in “A Valediction: Forbidding Mourning,” in *Poetry for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Poetry*, ed. Elizabeth Thomason. Vol. 11: 211–13. Detroit: Gale Group.

Discusses Donne’s uses of metaphysical wit and simile in *ValMourn*. Says that Donne uses wit “to develop not just one but a series of arguments to console his wife on the eve of his departure” and maintains that, in each case, the similes he uses “force the reader to see the logic behind comparisons that may at first seem unlikely or far-fetched” (213).

- 595. Pockell, Leslie,** ed. *The 100 Best Poems of All Time*. New York: Warner Books. xii, 189p.

Includes *SGo* (21), noting only that despite Donne’s religious calling, his poetry is “notable for its eroticism and sometimes cynical world-view, as well as its striking imagery” (21).

- 596. Raman, Shankar.** “Can’t Buy Me Love: Money, Gender, and Colonialism in Donne’s Erotic Verse.” *Criticism* 43: 135–68.

Presents a detailed reading of *ElProg*, focusing primarily on “the monetary tropes” in the poem that link “value to love or desire.” Points out that from the very beginning of *ElProg* “the sexual is defined in relation to commercial realities” (137). Argues that “a felt transformation in what constitutes the nature of (economic) value permeates Donne’s erotic poetry” and “provides the matrix” within which *ElProg* in

particular “locates gender and colonialism in relationship to one another” (144). Maintains that “[i]n its distinctive and ‘outrageous’ interrelating of money, colonial voyaging, and sexuality,” *ElProg* “investigates valuation as itself problematic” and suggests that, “like gold, all things (including love) have their price” (162). Observes also how in other poems, especially *ElBrac*, *ElBed*, *BedfRef*, and *Image*, Donne uses monetary and/or colonial tropes to explore love and sexual desire.

- 597. Rasmussen, Vanessa.** “Death’s Duality: The Dialectics of Donne’s Final Sermon.” *Schuylkill* 4, no. 1: 33–52.

Maintains that Donne’s sermons, “in which the enigma of Christ is used as a frequent metaphor, become performances of the paradoxes inherent in Christianity and demonstrate for his congregation the real difficulty involved in the Christian beliefs they take for granted” (2). Points out how, in preaching, Donne found “a home for his metaphysical wit and a use for his broad education” (4). Notes that his sermons “often describe Christ’s personality and his struggles with his dual nature” and suggests that by recognizing “personal oppositions at play within the course of his own life, Donne was able to realize for his congregation the complexities of Christianity and was unwilling in his sermons to let any neat and easy conclusions be drawn.” Presents a detailed analysis of “Death’s Duell” as an example of Donne’s use of dialectic argumentation, showing how he “consistently argues one thing, then its opposite, and eventually condenses both extremes in the example of Christ, while maintaining the oppositions” (5).

- 598. Raynie, Stephen A.** “The Woman’s Body and the Obstacle of Specious Honor in Donne’s *The Flea*.” *ELN* 38, no. 3: 40–52.

Argues that *Flea* is “less about seduction than the obstacle to seduction of male-centered constructions of honor” (40). Shows how in the poem Donne “creates a tautology by starting

with a conclusion and then working backward to justify its premises,” which results in “a paradox, a rhetorical game in which at least one of the propositions is false because the conclusion is one of the premises.” Discusses how the “playful argument” in the poem “opposes the female respondent’s opening conclusion that honor appropriately defines her body.” Points out that although “the goal is seduction, the poem seems to concern itself more with the problem of undermining honor as a counter in the seduction exchange.” Shows how *Flea* “refers the interpretive burden of the poem to its audience” and how, “by parodying seduction within a frame the female respondent has not questioned, it also forces a reconsideration of her opening conclusion that honor is linked to the female body” (41). Comments on how Donne’s “self-consciously specious line of reasoning allows him both to argue for a seduction and to reconcile the paradox that women’s bodies are simultaneously desired and sinful” (43). Maintains that Donne wants the lady “to see that *her* argument for keeping her honor is just as specious as his argument for her to surrender it” (46) and that he “sells the female respondent the falseness of her position through a demonstration of its having been imposed on her” (51).

**599. Ropert, François.** “‘The Art Is Lost, and Correspondence Too’: Sur les traces d’un objet fantôme: l’art maniériste de John Donne.” *QWERTY* 11: 21–26.

Discusses the complexity, ambiguity, and prevalence of contradiction in Donne’s poetry that allows for multiple possible interpretations of meaning. Stresses Donne’s break with literary tradition and/or his manipulation of it for his own purposes. Sees the heterogenetic dimension of Donne’s style as manneristic and briefly compares Donne to Pontormo, Salviati, and El Greco. Maintains that Donne challenges humanistic ideological models and Petrarchan idealism and deconstructs the structural space of Renaissance writers by abolishing their linear perspectives. Comments on how Donne’s

poetry does not attempt to resolve tensions but rather leads to manneristic fantasy and paradox.

**600. Rude, Donald W.** “Some Unreported Seventeenth- and Eighteenth-Century Allusions to John Donne.” *JDJ* 20: 219–28.

Points out a number of early allusions to Donne that have not been noted in previous complications. Identifies Samuel Wesley, author of the satirical poem “To the Laud and Praise of a Shock Bitch” published in *Maggots or Poems on Several Subjects Diversely Handled* (1685) as “the correct source of a derogatory reference to Donne and Cowley that was attributed to John Dunton by Geoffrey Keynes” (219). Notes that Dunton published the poem in *The Athenian Sport* (1707) without attributing it to Wesley. Points out that, when recognized in its proper context, Wesley becomes “the first in a line of Restoration critics who wrote derisively about Donne and the Metaphysical poets whereas, when the poem is dated 1707, it is simply one more bit of abuse reflecting the taste of the early eighteenth century” (222). Sees the references cited as important for the light they cast on Donne’s reputation in the century after his death and maintains that the discovery of these allusions indicates that there is a need for a more “systematic reconsideration of Donne’s reputation during the Restoration and the Age of Reason” that might show that “the long-presumed view” of his reception during this period is “erroneous” (228).

**601. Salenius, Maria.** “The Circle and the Line: Two Metaphors of God and His Works in John Donne’s *Devotions Upon Emergent Occasions*.” *NM* 102, no.2: 201–10.

Discusses the use of metaphors of the circle and the line in *Devotions* as “keys” to Donne’s thinking and as reflecting “deep spiritual deliberation and a serious religious quest” as he struggled with his near-death experience during his illness in 1623 (201). Maintains that the

“display of Augustinian expression and religious self-portrayal” in *Devotions* is “a declaration of a spiritual change,” a “turning-point in his relationship with God,” and that “this change can be seen on the linguistic level in his sermons” both before and after 1623. Shows, in particular, how this change can be seen “in the very text” of *Devotions* and maintains that the change is “nothing less than Donne’s final conversion from Catholicism to Protestantism” (202). Maintains that “there seems to be a clear change in the character of the divine presence in the text of the *Devotions*” and that “this change is especially apparent in the metaphorical language of the text.” Believes that “the fact that the imagery first reflects the medieval world-order, then disrupts through metaphors involving the new sciences, and is finally re-established in images including the apparently reformational direct contact from man to God (and back) is significant” and that “[t]his development in the metaphorical framework clearly suggests an actual shift in Donne’s emotional, or intellectual (although obviously not official), church allegiance” (208).

**602.** ----. “Kopernikaaninen vallankumous ja retoriikan reformaatio: Maailmankaikkeus Jumalan kuvana John Donnien uskonnollisessa proosassa 1600-luvun Englannissa,” in *Kielen ja kirjallisuuden hämähäkki*, ed. Päivi Mehtonen, 60–86. Tampere: Tampere University Press.

In Finnish. Discusses the conceptual changes imposed upon language, especially the religious language of the Reformers, by the Copernican revolution and shows how Donne makes use both of medieval and early modern views in order to create a metaphoric framework in which to illustrate the workings of God in a changing world. Surveys attitudes toward language during the Reformation, explaining how the reformers’ views about form and function of biblical language differed from those of their predecessors. Discusses the concept of the Word, the *opus operatum* principle, and the Christian applications of the art of rhetoric and comments on the dual nature of language (literal vs. metaphoric), with examples drawn

from the Bible and its interpreters and also from Donne’s sermons. Shows how the perception of the universe as an image, and of the new science within this image, is elaborated upon through examples drawn from Donne’s sermons and from *Devotions*. Shows how the new world order challenged language and how the images created by it helped writers, specifically Donne, make sense of the changing world view. Maintains, in other words, that the Reformation effected a transformation of rhetorical concepts and a re-formation of the language in which man speaks to or about God.

**603. Saotome, Tadashi.** *Shijin to atarashii tetssagaku: Jon dan o kangaeru* [Poet and New Philosophy: Essays on Donne]. Tokyo: Shohakusha. 240p.

In Japanese. Maintains a pervading tension in Donne’s poetry between belief and realistic observation. In Chapter 1, “Mosaic-patterned World,” presents a reading of *Metem*, suggesting that the poem is not personal but rather an accumulation of little stories about living things like mosaic-patterned space. In Chapters 2 and 3, “New Philosophy,” explores the uneasiness of Donne’s mind about the New Philosophy. Sees the *Anniversaries* as a mixed genre in which Donne expresses collective and sometimes contradictory views of the world. Says that Donne believed in the invisible, supernatural world and was, at the same time, attracted to scientific knowledge. In Chapter 4, “Poet of Mannerism,” calls Donne a mannerist and maintains that he, like the mannerists, mixes realism and fantasy and belief and reason. In Chapters 5 and 6, “Poetry, Secular and Religious,” discusses the relationship of eroticism and pure love in Donne’s poetry and argues that, after Anne More’s death, these two kinds of love become united. Compares Donne with Crashaw. In Chapter 7, “*Paradise Lost* and the New Philosophy,” comments on Milton’s concern with the New Philosophy, showing how in *Paradise Lost*, Milton places traditional *sapientia* by the side of *scientia*.

**604. Schoenfeldt, Michael.** “That spectacle of too

much weight': The Poetics of Sacrifice in Donne, Herbert, and Milton." *JMEMS* 31: 561–84.

Reprinted in *Literature Criticism from 1400 to 1800*, Vol.91, ed. Michael L. LeBlanc (Detroit: Gale, 2003), 115–25.

Points out that as Donne in *Goodf* "deliberately rides away from the east, the scene of sacrifice, so does Protestant lyric devotion in seventeenth-century England move away from identification with the spectacularly gruesome suffering of the crucified Christ toward the apprehension of the extravagant mercy ensuing from Jesus' victory over sin and death on the cross." Attributes this change to "a renewed emphasis in Reformed religion on the Davidic and Pauline notions that the only sacrifice God desires occurs neither in sanctified architectural space nor in explicit corporeal suffering but rather in the interior spaces of the believer" (561). Maintains that Donne's poem is not so much a vivid dramatization of Christ's sacrifice as it is a performance of "the enormous difficulty of apprehending" what Donne calls a "spectacle of too much weight for mee" and that Donne asks "how the immense suffering of the Christian sacrifice can be represented in poetry, free of the inevitable anesthesia of memory and the distorting fictions of the imagination." Claims that Donne records "not just the immense spiritual benefits that ensue from the sacrifice of the suffering Jesus but also the prodigious psychological costs of that beneficent sacrifice for the mortal worshipper" and offers "a way of engaging the Passion that is not so much a poetry of meditation as it is a poetry of immolation" (562). Analyzes *Goodf* to show how the poem is "a marvelous example of the difficulty that Donne experienced in coming to terms with the sacrifice, as well as the corollary difficulty that readers have had in coming to terms with Donne's abiding interest in corporeal suffering" (566) and how at the poem's end "[h]eartfelt supplication supplants meditative rationalization" (568) and how longed for "corporeal punishment compensates for the innate misdirections of the body" (569). Sees how in *Goodf* "an emphasis on how Christ suffered for humanity precipitates a devotional

mode in which humanity longs to suffer for God" (571). Comments on how Donne "saunters away" from the scene at Golgotha, how Herbert "stammers his inability to deal with it," and how Milton "incompletely circles it before turning his attention to other matters" (581).

**605. Scott, David.** *Sacred Tongues: The Golden Age of Spiritual Writing*. London: SPCK. 150p.

In "Interlude: Magdalen Herbert and John Donne" (69–72), comments briefly on Donne's relationship with Mrs. Herbert. Reproduces *MHMary*, a 1607 letter to her from Donne, and passages from Donne's funeral sermon honoring her. In "John Donne" (75–97), gives a brief biographical sketch of Donne and presents personal reflections on Donne's poetry and prose, especially the *Holy Sonnets*, *Christ*, several hymns, and "Death's Duell." Points out the centrality of the theme of death in Donne's works and in his life.

**606. Selleck, Nancy Gail.** "Donne's Body." *SEL* 41: 149–74.

Maintains that in his poetry and prose the body that Donne "invokes—explicitly and knowledgeably—is a humoral body" and discusses how humoralism offered him "a radically different model of physical selfhood than we are accustomed to—particularly, a different sense of the relationship between the body and the external world" (149). Suggests that Donne's sense of selfhood "has the same structure... as the Bakhtinian grotesque—a structure that enmeshes and incorporates the self with the body and the body with the rest of the world." Maintains, therefore, that Donne's humoralism "makes his physical imagery not the means of self-involvement or self-assertion" but rather is "a way of representing the self's connection and even subjection to *other* bodies and minds." Points out that Donne's "conscious engagement with the paradigms and practices of humoral medicine is part of a wider ethical debate over changing conventions of selfhood in his time" and observes how "[t]he language



of humors figures prominently in that debate.” Therefore, examines “some of that discourse in order to suggest how varied and contested such ideas were” but primarily focuses on “its persistent presence in Donne’s texts, which render some vivid analyses of what humoral selfhood could mean.” Argues that Donne’s humoral imagery “not only challenges the widespread view of his own ‘individualism,’ but also complicates recent critical discussions of Renaissance selfhood in general” (150). Observes that critics recognize “the principle of fluidity” as “central to Donne’s representations of selfhood” but that “they often fail to connect this principle with the humoral body.” Maintains that Donne’s “emphasis on the fluid body figures not just change but exchange—not just *personal* flux, but *interpersonal* flux” (157) and shows how he “embraces the anxieties of interdependence” in both his love poetry and his religious works, “in which the powerful need for connection with God is so often figured physically.” Discusses as an example *HSVex* in which “the speaker uses the humoral body as a metaphor for his spiritual condition” (159). Maintaining that Donne’s physical imagery is “clearly grotesque,” discusses as an example his grotesque realism in *Devotions*, showing how it shapes his “representation of selfhood” (164). Concludes that Donne “is committed to a radically interpersonal selfhood—a sense that the root or cause or locus of one’s *self* lies in *others*” and that it is “this intense responsiveness of selfhood to its contexts—spiritual, sexual, social, political—that Donne registers in his exquisitely physical imagery” (168).

**607. Shami, Jeanne.** “‘Trying to Walk on Logs in Water?’: John Donne, Religion, and Critical Tradition.” *Ren&R* n.s. 25, no. 4: 81–99.

Surveys shifting and conflicting views of Donne’s religion, noting how in recent times “the particular trajectory of Donne scholarship has paralleled the broader developments of modern revisionist and post-revisionist historiography” (84–85). Suggests, however, that “some exciting new work is addressing the precise nature of Donne’s religion—and spe-

cifically, of his Catholicism” (87). Discusses in particular recent scholarship on Donne’s sacramental theology and poetics. Looks at Donne’s religious discourse, “however metamorphosed into devotional poems or sermons or satires or love lyrics, as not merely reflecting but constructing the terms in which he understood and articulated his beliefs and desires.” Maintains that in Donne’s time “flux in religion was the norm rather than the exception in religious experience, actually expected rather than regarded with astonishment” and supports this view by discussing two undated sermons on the Reformation delivered at Whitehall and a Paul’s Cross sermon delivered on 6 May 1627. Observes how in the Whitehall sermons Donne is “heavily invested in explaining his apostasy as Reformation, and the Reformation as a paring, or ‘circumcision,’ of the Church rather than a ‘concision,’ or rending the fabric of religion,” whereas the Paul’s Cross sermon “reveals the continuities with Catholicism, particularly its ceremonies and devotions, that mark Donne’s personal religious settlement, and only less precariously that of the official articles of religion of the English Church” (90). Suggests ways in which the anti- and pro-Catholic perspectives in these sermons can be reconciled and points out the “uncertainty of religious identity in Donne’s time.” Argues that “looking for consistency is misguided, because it supposes uniformity” (93). Maintains that “[j]ust as his poetry recognizes no single authority and engages in no servile imitation, but grafts the best of the old onto the new, so Donne is the slave to no interpretive authority” but rather sees the English Church as “a community of believers, as well as a public, national, uniquely Reformed institution, still working out the terms of its doctrine, discipline, and devotion” (94).

**608. Siemens, R. G.** “‘I haue often such a sickly inclination’: Biography and the Critical Interpretation of Donne’s Suicide Tract, *Biathanatos*,” in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 139–53. Vancouver: Hen-

ley.

Reprinted in *EMLS* (2001) Special issue 7: 10.1.1–26.

Points out various reasons that critics have given to dissociate Donne's personal situation from his comments on suicide in *Biathanatos* but argues that by divorcing the work "from Donne's own experience at the time of its writing, we ignore what is its chief shaping element: the deep melancholy that pervaded the period of Donne's life in which he wrote it." Reviews, therefore, "the evidence of that melancholic condition" and "approaches that condition as evinced (and as perceived by others to have been evinced) therein in terms that relate to the intimate nature of *Biathanatos*, with specific reference to the implications of Donne's practice of casuistry and, further, to the distinct and personal image of Christ that the reader finds put forward as the model of the perfect suicide" (140). Argues that *Biathanatos* is not solely "an intellectual exercise" (145) but regards it as "a vehicle in which Donne can situate his private thoughts for his small group of intended readers in a large, more public context" (147). Believes that the treatise is "very much a defence of suicide," but that, "in the form that it is, acts also very much as an assertion of the Protestant casuist doctrine that 'each person is responsible for judging the relation of general laws to particular circumstances according to the dictates of conscience and reason.'" Maintains that in *Biathanatos* Donne "argues against those laws—natural, civil, and, especially, divine—that deny him control of that aspect of his life (his death) over which he might most easily exercise such control" (148). Discusses how Donne saw in Christ "the ultimate example of the proper suicide, one who satisfies the very particular circumstances in which such action is tolerable" (150) and points out how he "manipulates the perception of Christ's experience to fit with his own concerns" (151). Points out, however, that, as expressed in *Biathanatos*, Christ's death "glorifies the power and control He demonstrates in yielding up His life, the very control that

Donne lacks—both *over* his life and *in* his life." Concludes that Donne's ideas in the treatise "very much reflect the thoughts of his life at the time in which it was written" and captures that "sense of personal nothingness that Donne so clearly felt" at the time (151).

**609. Slights, William W. E.** *Managing Readers: Printed Marginalia in English Renaissance Books.* (Editorial Theory and Literary Criticism, ed. George Bornstein). Ann Arbor: University of Michigan Press. xiii, 298p.

Pointing out that Renaissance readers were encouraged to view notes, glosses, and marginalia in a work "as fully integrated parts of what he or she was reading" (1), discusses *Biathanatos* to show that the annotations in it were "an integral part of Donne's plan from the start and a feature of the work that he expanded on more than one occasion" (82). Suggests that Donne may have "used annotation as a means to recommend to his readers the need to consult other, more fully nuanced arguments in the process of inspecting their own consciences regarding the question of suicide" or that perhaps he felt that *Biathanatos* was "too controversial to stand on its own and needed the bolstering and buttressing from sources covering the full span of his Christian learning and conviction." Believes, however, that Donne "was using his margins as he used other aspects of the rhetorical structures he erected, that is, to create the figure of a conscientious reader in the act of reading." Maintains that "the reader who emerges from Donne's fully marginated *Biathanatos* is troubled yet rational, decisive yet inquiring, deliberate yet not 'precise' or 'scrupulous' (in the negative casuistical sense of these terms), alive to theological dispute yet open to a compelling confluence of the most probable opinions in a case of life or death" (83). Discusses also Donne's use of glosses in his sermons, observing that "[w]ith a clear view of both Roman Catholic and Puritan excesses in the area of contentious biblical commentary in the latter half of the sixteenth century, Donne chooses to minimize the marginal apparatus

of his sermons and set a kind of standard for the genre” (35).

- 610. Smith, Nathaniel B.** “The Apparition of a Seventeenth-Century Donne Reader: A Hand-Written Index to *Poems*, by J. D. (1633).” *JDJ* 20: 161–99.

Describes a seventeenth-century “index” compiled by an anonymous reader, found in a first edition of Donne’s poems in the Folger Shakespeare Library, that “records one reader’s response” to Donne’s poems (165). Points out that although the index “exhibits some of the characteristics normally associated with alphabetical lists of words—it is neatly compiled in two ruled columns of words and short phrases followed by page numbers on the recto and verso of the last leaf of the book—in truth it bares only a formal resemblance to our present-day notions about documentation” (165–66). Notes that the index “makes no attempt to be systematic or comprehensive” but that it gives us some idea of how Donne was “read, interpreted, and used by his near-contemporaries” (166). Suggests that the motivation of the reader, perhaps a clergyman, was to find expressions that could be used in sermons or on other religious occasions. Points out that he not only examined Donne’s religious poems but also “searched the secular poems for religious analogies useful in explaining the paradoxical mysteries of Christian faith” (167), noting, however, that he “appears more attentive to the poems’ sacred subjects than to their worldly, often provocative situations” (168). Maintains that, “[b]ased on the index compiler’s marginal comments and the preponderance of recorded religious images,” it appears that he approached Donne’s poetry “with what St. Augustine would have called ‘charity,’ selecting Donne’s images more for their spiritual value and meaning than for their literal, situational context” (182). Dates the index around 1650 on the basis of the handwriting and reproduces a photocopy of the index with a transcription of it.

- 611. Spiller, Michael.** *Early Modern Sonneteers.*

(Writers and Their Work, gen. ed. Isobel Armstrong.) Horndon, Tavistock, Devon: Northcote House Publishers. xv, 112p.

Presents a brief biographical sketch of Donne (xiii), a general introduction to Donne’s *Corona* and the *Holy Sonnets* (64–68), and a brief bibliographical note (108). Discusses how *Corona* forms a corona-sequence, noting that the form, popular in France, is “almost nonexistent in Britain” (64). Says that some of the *Holy Sonnets* are “the finest religious sonnets in English” (65) and maintains that they do not form a sequence. Comments on the form of the *Holy Sonnets*, on how Donne uses “violent disturbances of rhythm, syntax, and word order to create a persona beating his way through thickets of doubt,” and on how “[c]onstant enjambment, hyperbation (abnormal syntactical order), and ellipsis (omission of words) flourish in lines that have only the most tenuous connection with normal iambic pentameters” (65). Contrasts *HSWilt* with Shakespeare’s “Sonnet 58” to illustrate how Donne “actually altered the form [of the sonnet], by destroying almost all its regularities other than those of rhyme scheme and length” (68).

- 612. Sprafkin, Alyson.** “Language Strategy and Scrutiny in the Judicial Opinion and the Poem.” *CSLL* 13, no. 2: 271–98.

Finds similarities between the “language strategies” found in judicial opinions and in poems (272). Compares Benjamin N. Cardozo’s opinion in *Palko v. Connecticut* and *ValMourn* to show how each uses “passive/active voice, sentence/verse structure, and metaphor in order to create a specific experience for the reader meant to lead her to an equally specific accord with the author” (273).

- 613. Spurr, Barry.** “The Theology of *La Corona*.” *JDJ* 20: 121–39.

Argues that “the doctrinal, liturgical, and spiritual components” in *Corona* indicate Donne’s “persistent Catholicism rather than a nascent

Protestantism” (121) and discusses how “[t]he medieval, Italianate, Counter-Reformation components” of the sonnet sequence, “intensified by combination, are a theological and cultural provocation to reformed Christianity” (123). Considers the rosary as the principal source of the poem and argues that in his praise of the Virgin Mary, Donne “indulges a Mariolatry outrageous to reformed divinity” (126) and that to argue that in *Corona* Donne adapted the rosary “to a reformed focus on Christ is a futile Procrusteanism” (128), noting how the sequence is, in fact, “less Christocentric in the subjects of its petitions than the Rosary itself” (124). Discusses Donne’s theological views and his devotional sensibility as reflected in *Corona*. Concludes that the poem “expresses Donne’s theology, synthesizing objective patterns and designs of belief and prayer, with the distinctive personal note of his spirituality and some doctrinal emphases obviously attributable to the faith of his fathers, never entirely blotted out.” Maintains, however, that “[t]his combination and balance speaks of the reasonable divinity of the English Church and its tolerance of a degree of doctrinal and liturgical diversity” (139).

**614. Stevens, Paul.** “Donne’s Catholicism and the Innovation of the Modern Nation State.” *JDJ* 20: 53–70.

Discusses “the recent rise of the nation as a subject of literary study and the somewhat belated apprehension of its positives” as a preamble to showing that when the views of John Carey and Dennis Flynn concerning Donne’s Catholicism “are refracted through our increasingly revised understanding of the nation, their perceptions may not appear to be so violently antithetical after all” (56). Contrasts Donne and Milton to show that “[t]here are substantial reasons why Donne can never quite be a nationalist like Milton” since, proud of his heritage, he “continues to think warmly of the old religion” (70). Maintains that “what makes Donne so interesting is precisely the conflict-ness of his relation to the political and cultural consequences of the emergence of the

modern nation state” (61). Examines, in particular, *Pseudo-Martyr* to show how Donne’s treatise is “a nationalist text—the centerpiece of its argument is the independence of England, that Papacy has no temporal jurisdiction over the nation” (65), and that by demanding blind obedience has created false martyrs and made Catholics enemies of the state. Observes that in *Pseudo-Martyr* the liberation of England from the temporal jurisdiction of the Pope serves as an allegory of Donne’s own “liberation from the Roman religion” (66). In attempting to reconcile the views of Carey and Flynn, argues that “once we re-state Carey’s ambition in less personal terms, both he and Flynn are right” and that “[t]heir arguments about Donne’s Catholicism glance at two different aspects of the same phenomenon.” Maintains that Donne “is caught at a point where the cultural changes that produced the modern nation state drive him in contradictory directions”: “[b]ecause of his Catholic background the old ties have an immediacy” for Donne and yet, “at the same time, because of his class background and his consciousness of that talent which is death to hide Donne seeks out a local situation in his own life where the direct access and individual agency Milton would associate with the newly awakened nation might be realized” (70).

**615. Suhamy, Henri.** *La poésie de John Donne*. Paris: Armand Colin/VUEF-CNED. vi, 154p.

Designed to assist candidates who are preparing to take the Agrégation Examination in English. Notes that the examination will focus on the *Songs and Sonets*, *ElPict*, *ElAut*, *ElFatal*, *ElBed*, *Sat3*, *Metem*, *FirAn*, an excerpt from *SecAn*, and the *Divine Poems*. In Chapter 1, “La poétique de Donne” (1–16), presents a general introduction to the major characteristics of Donne’s poetry and its critical reception. In Chapter 2, “Thèmes et variations” (17–60), comments on Donne’s treatment in his poetry of love, eroticism, religious thought, death, the body and the soul, cynicism and subversion, and joy and melancholy. In Chapter 3, “Langue et style” (61–78), comments on Donne’s uses of diction, rhetoric, metaphors, and conceits. In Chapter

4, “Les images” (79–92), discusses Donne’s uses of complex and unusual images. In Chapter 5, “La versification” (93–113), examines the prosody in Donne’s poems, his uses of meter, alliteration, and assonance. In Chapter 6, “Commentaire de texte en anglais” (114–29), gives a model example of an explication of *Anniv* in English. In Chapter 7, “Disseration française” (120–43), presents a model essay on Donne’s poetry in French based on a passage from Robert Ellrodt’s “Présence et permanence de John Donne” in *John Donne*, ed. Jean-Marie Benoist (1983). Chapter 8, “Composition en anglais” (144–52), presents a model essay on Donne’s poetry in English from a passage from George Saintsbury. Concludes with a brief bibliography (153–54).

- 616.** ----. “Un cas pendable? La versification de John Donne.” *EA* 54: 401–13.

Maintains that, in discussing Donne’s prosody, it is important “to draw a clear technical distinction between meter and rhythm,” which are “often confused or given vague and over-inclusive acceptations” and also to pay attention to “the stanza designs and the interplay of rimes and enjambments” when scanning the lines. Argues “then his compositions prove ingenious and not devoid of virtuosity.” Acknowledges that Donne’s poetic lines are “not easily scanned according to preconceived patterns” but claims that “this results from their inventiveness and originality” (401).

- 617. Sullivan, Ernest W., II, and Robert Shawn Boles.** “The Textual History of and Interpretively Significant Variants in Donne’s ‘The Sunne Rising.’” *JDJ* 20: 275–80.

Based on the collation of 35 of the 42 seventeenth-century manuscripts and editions that contain full texts in English of *SunRis*, discusses the textual history of the poem, noting that “the most unusual thing” about its textual history is “its consistency with what we know of other poems—there are no surprises, though there are quite a few variants.” Discusses the

textual variants that “pose interpretive problems” (276),

- 618. Summers, Claude J.** “John Roberts, Bibliographer,” in *Discovering and (Re)Covering the Seventeenth Century Religious Lyric*, ed. Eugene R. Cunnar and Jeffrey Johnson, 332–39. (Medieval and Renaissance Literary Studies, gen. ed. Albert C. Labriola.) Pittsburgh: Duquesne University Press.

Comments on the bibliographical and critical studies of Donne by John R. Roberts.

- 619.** ----. “W[illiam] S[hakespeare]’s *A Funeral Elegy* and the Donnean Moment,” in *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley & W. Speed Hill, with the assistance of R. G. Siemens, 53–65. Vancouver: Henley.

Reprinted in *EMLS* (2001) Special issue 7: 5.1–22.

Argues that Shakespeare’s “only elegiac poem—if *A Funeral Elegy* is indeed Shakespeare’s—is a work probably indebted to Donne’s mourning poems, yet, more certainly it is one that rejects those very qualities of expansive symbolism and abstraction that the later plays share with the Anniversaries” (53). Examines the major characteristics of four of Donne’s early elegiac poems occasioned by the death of Lady Markham and Cecilia Bulstrode and the *Anniversaries*, including *FunEl*, to show how Donne created a new form of the English elegy by adapting the elegy as “a vehicle to explore large philosophical and religious issues,” while at the time “fulfilling the epideictic obligations of the elegaic mode” (54). Shows how the funeral elegy by W. S. “betrays evidence of having been influenced” by Donne and maintains that “there can be little doubt that W. S. knew at least the first of Donne’s Anniversary volumes,” first published in 1611. Compares and contrasts W. S.’s elegy with the *Anniversaries* to show how W. S. “decisively rejects the new Donnean elegaic mode.” Points out that both poets “faced roughly analogous problems in composing mourning verse for individuals who

were not themselves well known or exceptionally accomplished and whom they probably did not know intimately” (57). Observes that in the *Anniversaries* Donne, however, “solved this problem by translating Elizabeth Drury into an *idea* and a pretext” and, “[a]dopting a symbolic mode, he wrote public poems that display his learning and virtuosity, in the process transforming the traditional English elegy into a vehicle for theological and philosophical speculation.” Maintains that W. S. “may well have learned from Donne that one way of commemorating someone who had not achieved fame by virtue of great deeds is to make the deceased a pattern of goodness rather than of greatness” but that “in other respects he rejected the Donnean moment as inappropriate for mourning the untimely and violent death of William Peter.” Points out that “[e]schewing Donne’s rhetoric of communal mourning, he adopted a rhetoric of personal bereavement” and thus his expression of grief “is neither symbolic nor philosophical nor witty nor hyperbolic nor remote” (65).

**620. Targoff, Ramie.** *Common Prayer: The Language of Public Devotion in Early Modern England*. Chicago and London: University of Chicago Press. xiii, 162p.

Comments on Donne’s endorsement of public prayer over private prayer, noting that, for him, “the public space of the church is the site for achieving selfhood, for maintaining personal wholeness, for realizing the individual ‘I’ not in spite of, but precisely because of, a collective act of prayer” (53). Notes that in a 1625 sermon, defending the superiority of liturgical prayer, Donne “challenges the familiar Puritan notion that personal prayer can be generated through only original and extempore worship” and suggests that spontaneous prayer “not only severs the worshiper’s ties to the church, but jeopardizes their chances for salvation” (88). Discusses *Sidney* in which Donne “explores the role that the Sidney-Pembroke Psalms might play in reforming public devotion,” lamenting “the poor quality of the Psalter used in the established Church of England” and claiming that “the liturgical efficacy of the Sidney-Pembroke

Psalter lies in the power of its poetic forms” (86). Suggests that the modern preference for the *Holy Sonnets* as private and original poems over the more formal, liturgical poems, such as *Corona*, “mirrors Puritan attacks upon common prayer in the late sixteenth and seventeenth centuries” (87). Observes that, for Donne, “the project of writing devotional verse that reflects a simultaneously individual and collective voice never seems to have materialized.” Maintains that “[n]either the impersonal and detached speaker” in *Corona* nor “the personal and often anguished voice” in the *Holy Sonnets* “offers a devotional paradigm for common expression.” Points out that similarly neither *Goodf* nor *Lit* could be “assimilated to the language of public worship” (92). Observes that although he praised the *Sidney-Psalms* “for their potential efficacy in transforming church devotion,” Donne attempted “no similarly ambitious feats of his own” and that, once he became a famous preacher, “he more or less abandoned the project of writing devotional verse” (94).

**621. ----.** “Poets in Print: The Case of Herbert’s *Temple*.” *W&I* 17, nos. 1 & 2: 140–52.

Maintains that although the first edition of Donne’s poems and Herbert’s *The Temple* appeared in the same year (1633), “the two books were by no means marked by a common strategy in presenting poets to the world.” Believes that “[t]he timely coincidence of their publication has no doubt helped to conceal the important discrepancies between Donne and Herbert’s respective presentations, discrepancies that speak directly to the ways in which seventeenth-century readers would have approached and received these poems.” Examines in detail the seventeenth-century editions of both poets to show “how powerfully habits of interpretation were bound up with, if not shaped by, the material decisions that constitute the printed text” (140). Maintains that since neither poet supervised the publication of his poems, it was the printers and publishers of their works that rendered them “such different figures as literary commodities.” Points

out that John Marriot, Donne's publisher, was a London printer interested primarily in "transforming private, coterie texts into public commodities" and thus surrounded the volumes of poems he published with "letters to patrons, dedicatory sonnets, and commendatory verses" (143), whereas Herbert's poems were published by printers at Cambridge University, who saw *The Temple* not primarily as a literary work but rather as "a private companion to the liturgical titles that Cambridge had recently won the right to print" (146). Observes that "[f]orty years after his poems were first published, in the very different climate of the English Restoration, Herbert's poems are reframed in the manner that Donne's had been from the start" (151) as a book of poems "written by a particular author with a particular history (versus a book of poems, akin to prayers or meditations, whose particularity or individuality is underplayed in order to emphasize its more general devotional application)" (150).

**622. Tate, William.** *Solomonic Iconography in Early Stuart England: Solomon's Wisdom, Solomon's Folly.* (Studies in British History, 63.) Lewiston, NY; Queenston, Ont.; Lampeter, Ceredigion, Wales: Edwin Mellen Press. xv, 315p.

In a study of the symbolic uses of the image of King Solomon, both positive and negative, discusses Donne's sermon preached at Denmark House in April 1625, a month after King James's death, to illustrate that "Solomon-likeness" was not always "complimentary" (25). Discusses how Donne's sermon "emphasizes the contrast between the ideal Solomon, Christ, and the dead King James" (26), pointing out that although the sermon "depends on the association of King James with King Solomon, Donne only actually mentions James because, ultimately, he is *not* like the Solomonic Christ" (27). Observes that, in spite of the king's failings, Donne praises James's faith and offers it to his audience as the "only true permanence" (31). Contrasts Donne's sermon with the synophantical sermon preached by Bishop Williams at James's funeral in May 1625. Observes, however, that earlier, in his dedication of *Pseudo-*

*Martyr* and in a sermon in March 1617, Donne "portrays James as the quintessential Protestant Solomon" (126). Discusses also Donne's first sermon before King Charles I in which he "affirms Charles's Solomonic role, invoking Solomon's establishment of the Temple as a figure for the firm establishment of the Church of England" (220).

**623. Thomason, Elizabeth,** ed. "A Valediction: Forbidding Mourning," in *Poetry for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Poetry*, Vol. 11: 200–13. Detroit: Gale Group.

An introduction to *ValMourn* for students that contains the following parts: a general introduction to the poem; a biographical sketch of Donne; the text of the poem followed by commentary on individual lines; brief discussions of themes in the poem (death, love, religious faith, science), its style, and its historical context (King James I, metaphysical poetry, the baroque, science and the age of discovery); and a critical overview of the poem followed by short essays on *ValMourn* by Caroline M. Levchuck, Jennifer Bussey, and John Pipkin (each of which has been entered separately in this bibliography). Concludes with sources and suggestions for further reading.

**624. Todd, Richard.** "Donne's 'Goodfriday, 1613. Riding Westward': The Extant Manuscripts and the Group 1 Stemma." *JDJ* 20: 201–18.

Presents "a preparatory exercise in the establishment of the Donne Variorum text of *Goodf*" by surveying "the poem's major substantive scribal variants" and by making "some attempt in the present state of knowledge to contribute to a preliminary filiation of the existing artifacts." Confines the study to "variants such as omissions and changes in wording which are of purely bibliographical significance." Maintains that the study should be regarded as "no more than spadework undertaken in the conviction that the process of filiation and stemmatology can make genuine contributions to" what has been called "the culture and commerce' of the

entire social matrix within which seventeenth-century texts were transmitted in both manuscript and print” (202). Concludes that the study “leads to two conclusions”: (1) “a group 2 artifact (probably, as it turns out, DT1) will prove to be the most admissible copytext of the lost original holograph” of *Goodf* and (2) “the Group 1 stemma for this poem is more complicated than can be illustrated on the basis of the *Elegies*.” Notes also that editing the copytext “will involve a painful choice between the readings of ‘turne’ and ‘tune’ at line 22” (211).

**625. Tsur, Reuven and Motti Benari.** “Composition of place, experiential set, and the meditative poem: A cognitive approach.” *P&C* 9: 203–37.

Argues that meditative poetry has “the ability to reproduce aspects of the meditative experience” and points out “the cognitive processes involved.” Focuses on the use of “composition of place” in Jesuit meditation and maintains that “three main abilities associated with ‘the composition of place’ are responsible for the meditative quality detected in poetic meditative verse”: (1) “The text’s ability to evoke an orientation process”; (2) its “ability to support diffuse perception and encourage divergent ways of processing”; and (3) its “ability to generate the mental set required for this experience, the absence of purpose, and to supply the conditions that enable such a mental set to exist over time” (203). Illustrates the theoretical discussion by a close reading of *HSRound*. Points out how ll. 1 and 2 of the sonnet “present a paradoxical visual image that suggests conflicting world pictures in a form that the imagination can encompass in a single intuition” and thus “evokes an exceptionally strong sense of wit and bafflement” but, at the same time, also “offers a space for orientation” (234). Compares Donne’s sonnet with a meditative Spanish sonnet, entitled “O Cristo Crucificado,” by an anonymous sixteenth-century poet.

**626. Turner, Jack.** “Can ghosts die?: John Donne: ‘The Computation.’” *WS* 30, no. 3: 397–98.

An original poem based on Donne.

**627. Vordtriede, Werner and Wolfgang Kaussen,** trans. *Geh, fang einen Stern, de fällt: Gedichte von John Donne, George Herbert und Andrew Marvell.* Mit Übertragungen von Werner Vordtriede und Wolfgang Kaussen und einem Essay von T. S. Eliot herausgegeben von Wolfgang Kaussen. (Insel Taschenbuch, 2791.) Frankfurt am Main: Insel. 270p.

Translates into German (with English on the opposite pages) 18 selections from the *Songs and Sonnets*, 3 of the *Elegies*, *Corona*, 5 selections from the *Holy Sonnets*, *Goodf*, *Christ*, *Father*, and *Sickness*—without notes or commentary (10–71). Includes a German translation of T. S. Eliot’s “The Metaphysical Poets” from *Selected Essays* (1921) by Wolfgang Kaussen (221–39) and an epilogue by Wolfgang Kaussen (241–64), in which he comments on the twentieth-century rediscovery of seventeenth-century metaphysical poetry and discusses the role of T. S. Eliot in the revival. Suggests that the theological, philosophical, and cultural upheavals reflected in metaphysical poetry perhaps better reflects similar tensions and concerns of our time than does the poetry of the eighteenth and nineteenth centuries. Discusses briefly major characteristics of Donne’s poetry and notes that the familiar tone of Donne’s poems allows the contemporary reader to understand them without necessarily realizing their complex theological and philosophical underpinnings. Suggests Donne’s possible influence on or, at least, similarity to certain modern German poets. Contains also a brief biographical sketch of Donne.

**628. Wainwright, Jeffrey.** “The Uncertainty of the Poet.” *PNR* 27, no. 6: 9–14.

Explores the “poetry of ideas, often of philosophical thought, and of thinking *about* philosophical thought, of science, and even of ‘consequitive reasoning’” and examines “the character of knowledge and the reading experience” when a poem deals with “explicit ideas and arguments” (10). Considers *FirAn* to show



how Donne uses “the rhetorical resources of verse to expound ‘the new philosophy’” and, even more importantly, shows how in the poem “the turbulence of the verse movement and increasingly the choice of words embodies the ontological anxiety—anxiety about the place of his own being in the whole scheme of things—that follows from the perceptions.” Maintains that *FirAn* “involves new *ideas* about the universe, the power of those ideas, the rejection of those ideas and the subjective experience of those ideas” and concludes that it is “the peculiar space and resources of the poem,” in particular “the disturbed character of Donne’s lines which enables this” (11).

**629. Wells, Colin.** “Songs and Sonnets by John Donne,” in *British and Irish Literature and Its Times: Celtic Migrations to the Reform Bill*, ed. Joyce Moss and Lorraine Valestuk, 425–33. (World Literature and Its Times: Profiles of Notable Literary Works and the Historical Events That Influenced Them, Vol. 3.) Detroit: Gale.

Presents a general introduction to Donne’s life and times, noting in particular the religious turmoil both in England at the time and in Donne’s life. Comments briefly on characteristics of Elizabethan love poetry and on the importance of the court and literary patronage. Surveys the general characteristics of the *Songs and Sonets*, noting that “[r]ather than focusing simply on sexual love’s physical and aesthetic pleasures, or even its emotional qualities,” most of the poems “explore as well its deeper intellectual, psychological, and moral ambiguities” (429). Comments specifically on *Val-Mourn*, *ValWeep*, *Noct*, and *GoodM*, pointing out how these poems show how “anxiety over a lover’s fidelity is the main issue in Donne’s love poetry, even if it is often obscured by the poet’s subtlety and the range of the voices he adopts” (432).

**630. White, J. P.** “The Effigy of John Donne,” in *The Salt Hour: Poems by J. P. White*, 70. Urbana and Chicago: University of Illinois Press.

Original poem on Donne’s effigy in St. Paul’s Cathedral.

**631. Wilcox, Helen.** “‘The Birth Day of My Selfe’: John Donne, Martha Moulsworth, and the Emergence of Individual Identity,” in *Sixteenth-Century Identities*, ed. A. J. Piesse, 155–78. Manchester: Manchester University Press.

Discusses *Devotions* and Martha Moulsworth’s *Memorandum of Martha Moulsworth* (1632) to highlight “a number of telling contrasts between modes of self-contemplation at a crucial transitional moment in the evolution of individual identity—or more accurately, in the evolving consciousness of identity—in early modern England” (167). Maintains that “although only eight years separate Donne’s text from Moulsworth’s, the effect of setting their conclusions side by side is to reveal the wide gap between their fundamental assumptions about themselves.” Points out that “[w]hile Donne hovers between the medieval exemplum and early modern individuality, Moulsworth seems to have merged the religious and practical into her personal and gender-conscious account of her life” and that “[s]piritual and metaphoric modes of thought, which dominate in Donne’s sense of himself, give place in Moulsworth’s text to actuality and the social framework as definers of individuality” (171). Maintains that this “movement from the spiritual context in Donne to the mixture of sacred and secular assumptions in Moulsworth, from the eternal perspective to the historically specific, from metaphoric to realistic modes of self-composition, from type to individual, and from a neutrally male to a gendered selfhood—all may be seen to epitomise the developments in autobiography which were to continue and intensify during the seventeenth century” (171–72).

**632. Willmott, Richard.** “John Donne and the Metaphysical Poets,” in *Renaissance Literature*, ed. Stephen P. Thompson, 107–15. (The Greenhaven Press Companion to Literary Movements and Genres Series.) San Diego, CA: Greenhaven Press.

Edited and reprinted from the introduction to *Four Metaphysical Poets*, ed. Richard Willmott (Cambridge: Cambridge University Press, 1985).

- 633. Wolosky, Shira.** *The Art of Poetry*. Oxford: Oxford University Press. xi, 226p.

Discusses Donne's use of conceits in *Flea* to show that part of Donne's wit comes from his showing how "very unlike things have something in common: things like a flea and a 'marriage bed,' or worse, a 'marriage temple'" (38) or how a flea-bite can be compared to sexual intercourse. Claims that Donne cultivates "outrageousness" and explains why the "most provocative comparison of all" (39) in *Flea* is calling the lady's threatened killing of the flea murder, suicide, and finally sacrilege. Discusses *HSRound* as an example of how Donne reworks elements of the traditional love sonnet, converting them into the service of religious poetry and, thus, instead of addressing a lady "with persuasive wit," as he does in *Flea*, in *HSRound* "the wit is brought into the service of address to God, in renunciation, humility, and devotion" (67).

- 634. Wright, George T.** "Donne's Sculptured Stanzas," in *Hearing the Measures: Shakespearean and Other Inflections*, 123–33. Madison and London: University of Wisconsin Press.

Maintains that "the most important structural fact" about the *Songs and Sonets* is that "many of them interweave pentameter lines with iambic lines of other lengths to form stanzas of complex design." Points out that "[f]ew such stanzas were written in English before Donne" and suggests, therefore, that Donne is "the first English poet to see the expressive possibilities of combining iambic pentameter with shorter and longer iambic lines to form strophic units notable at once for their lyric flow and intellectual density" (123). Maintains that "[t]he constant movement that we sense in most of Donne's lyrics proceeds not only from his lively syntax and vigorously prosecuted images and

arguments, but also from the mixture of lines that in their very lengths convey feelings, and even attitudes toward experience, of very different sorts." Points out that "the shorter lines tend to emphasize the quick, light, fast-moving, and relatively uncomplicated, even comic, exploration of a subject," whereas "the long ones tend to deepen, intensify, and complicate it, to slow it down and make it more serious, more problematical" (124). Cites as examples numerous lines and passages from the *Songs and Sonets*, noting also some exceptions to his observation, but maintaining that "the usual song or sonnet of Donne" is "a poem that requires quick shifts in tone and feeling, a lively and changeable speaking voice, and, even in poems of deep gloom ... a playful, even mercurial treatment of love, life, meter, mood, and feeling" (133).

- 635. Yan, Kui.** [Interaction: the Spell of Donne.] *Journal of Peking University* S1: 140–45.

In Chinese. Discusses the complex interaction between divinity and secularity, tradition and creativity, and life and art in Donne's poetry. Comments on *Lect*, *Ecst*, *ElBed*, *Twick*, and *Confl* to show how religious elements appear in Donne's love poems and discusses *HSShow* and *Father* to illustrate how secular passion is skillfully incorporated in religious poems. Holds that the interaction between tradition and creativity and between religion and secularity challenges the old notion of a Jack and John Donne. In the interaction of the sacred and the profane, sees a combination of three elements: use of conceit, cosmic awareness of humanity, and the tradition of dream literature. Illustrates this idea by citing *SunRis*, *Canon*, *Air*, *Ecst*, *Anniv*, *Metem*, *LovExch*, *Noct*, *LovAlch*, and *ValWeep*. Considering the interaction of life and art, cites examples from *ElWar*, *Fever*, *Relic*, *FunEl*, and *Leg*. Calls interaction the "unique spell" of Donne's works.

- 636. ----.** [On Donne's Cosmological Awareness.] *Journal of Yunnan Normal University* 33, no. 3: 26–30.

In Chinese. Discusses Donne's attempts to reconcile the old and new philosophy and maintains that such an attempt shows itself in three basic paradoxes and the poet's awareness of a cosmological individualism. Concludes that Donne is a distant father of modern poetry.

- 637. ---.** *A Systematic Venture into John Donne*. Chengdu: Sichuan University Press. 324p.

In the introduction (1–8), points out that, for the most part, Donne still awaits discovery in China and hopes that the present study will help readers understand Donne in particular, metaphysical poetry in general, and English literature as a whole. In Part I, "Love Poetry" (9–213), discusses the major stylistic and thematic characteristics of Donne's love poems. Argues that by exploring such themes as woman's unfaithfulness, man's fickleness, and love as the unification of body and soul, Donne conducts a dialectical search for truth. Shows how Donne uses an orderly past and chaotic present interactively to reveal the nature of man in a world of political, religious, and social conflict. Maintains that Donne's image of death in his poems shows how he has a sense of belonging to both of the two conflicting worlds. Holds that the pleasure of reading Donne's poetry comes from the vitality of his mind and from his elaborate uses of dramatic elements, paradox, and conceit. In Part II, "Divine Poetry" (215–70), focuses on Donne's desire to be united with God and on the archetypal journey in his religious poems. Sees Donne's divine poems as a record of his personal struggle to appropriate divine revelation to himself, to intensify his sense of moral obligation, and as an appeal to Christ as both lover and savior. Maintains that the religious poetry is motivated by a passion as strong as anything in his love poems and reveals his vigorous search for truth.

In Part III, "The Sermons" (271–96), explores Donne's role as a poet-priest and his search for divine truth as seen in his sermons. Points out striking similarities and differences between his sermons and his poetry, claiming that his sermons are, in fact, poetry without rhyme. In the conclusion (297–315), maintains that Donne's works show a sevenfold interaction between content and form, convention and originality, life and art, literature and ideology, poetry and prose, mirror and lamp. Contains a bibliography (316–19), an index of works by Donne (320–22), and an index of names (323–24).

- 638. Yancey, Philip.** "John Donne: As He Lay Dying," in *Soul Survivor: How My Faith Survived the Church*, 205–25. New York: Doubleday.

Revised and expanded version of an essay by the same title in *Reality and the Vision* (Dallas, London, Vancouver, Melbourne: Word Publishing, 1990), 173–86. Reprinted in paperback, 2003.

- 639. Young, Joel L.** *Letter to John Donne and Other Poetic Letters* (Pen in Hand Series, Book 1). SynergE-books.

An imaginary letter addressed to Donne by a young poet.

- 640. Zhang, Deming.** [Male Chauvinism and Colonialism of Metaphysical Poets.] *Journal of Zhejiang University* no. 5: 37–42.

In Chinese. Maintains that male chauvinism and colonialism are closely related in Donne's poetry and discusses *ElBed* as an example. Comments on how Donne's view was shaped by his life and by contemporary society.

## 2002

- 641. Anderson, David K.** "Internal Images: John Donne and the English Iconoclast Controversy." *Ren&R* n.s. 26, no. 2: 23–42.

Discusses "the problem of divine imagery" in the seventeenth century and Donne's attitude toward it. Surveys, in particular, Donne's religious poetry, especially *Cross*, *Corona*, *Christ*, *Annun*, *Goodf*, *HSShow*, and *HSWhat*, to determine his attitude toward the debate that was waged over iconoclasm. Argues that although Donne "admits the power and importance of holy images as spiritual and intellectual aids," his poems "consistently eschew physical, public icons, preferring to locate images mentally, within the individual, rather than in an actual church." Maintains that "this position, which values the icon yet transfers it to the domain of private experience, shows Donne advocating a moderate Calvinist outlook between the two extremes associated with the 'idolatrous' Laudians and the 'irreverent' Puritans." Observes, in other words, that "[t]he image's value in fortifying the believer through visual representation is shifted in poetry from the public sphere to the personal, where it is unable to provoke collective idolatrous devotion but remains present to edify the individual Christian." Points out that "[i]t is important not to oversimplify: Donne's stance on religious imagery does not represent his total religious perspective." Maintains, however, that his stance is "important proof" that his poetry is "doctrinaire from neither the Arminian nor the Puritan extremist perspective" (24). Calls Donne a "conformist Calvinist" (25) and concludes that "[u]ltimately, Donne's attitude toward religious imagery is a tolerant one" (39).

- 642. Anderson, Judith.** "Donne's Tropic Awareness: Metaphor, Metonymy, and *Devotions upon Emergent Occasions*." *JDJ* 21: 11–32.

An expanded version reprinted in *Translating Investments: Metaphor and the Dynamic of Cultural Change in Tudor-Stuart England*

(New York: Fordham University Press, 2005), pp. 61–77.

Argues that Luther, Calvin, and Zwingli engaged "tropology as substance or content and not merely as form" and that "their assertions and affirmations inform the culture in which Donne thinks and writes" (13). Points out how Donne's treatment of angels in *Air*, for instance, makes clear that the poem "is informed by the theological issues of his time and especially by those that bear on Christology, on the Eucharist, and more generally on religious representation and its effectual working" (16). Examines the tropological landscape of the time by focusing on the rhetoric in the debate among Luther, Zwingli, and Calvin on the Eucharist. Illustrates the point by analyzing "Station XII" of the *Devotions* in which "the distinction between metaphor and metonymy effectually disappears, thereby, as in Zwingli and Calvin challenging theories that assume its necessity" (26).

- 643. Bai, Xihan.** [Discussion of the Sources of John Donne's Poetical Creation.] *Journal of the Institute of Foreign Languages of Shandong Normal University* no. 2: 57–61.

In Chinese. Argues that Donne's poems are the product of his philosophical insights into the nature of love, religion, death, and the cosmos and that they reflect both his subtle emotions and the historical period.

- 644. Barbour, Reid.** *Literature and Religious Culture in Seventeenth-Century England*. Cambridge: Cambridge University Press. viii, 282p.

Discusses English Protestant culture during the reign of Charles I. Examines sermons and theological treatises "to argue that Caroline religious culture comprised a rich and extensive stocktaking of the conditions in which Protestantism was celebrated, undercut, and experienced." Maintains, furthermore, that "this stocktaking was also carried out in unusual and sometimes quite secular contexts; in the masques, plays and poetry of the era as well as

in scientific works and diaries” (jacket). Mentions Donne throughout. Comments, for instance, on Donne’s skepticism, as seen in *Sat*3, and on Lucius Cary’s praise of it in his elegy in the 1633 edition. Examines briefly also Donne’s complex regard of persons and the relationship between the theater and the pulpit. Observes also that “[t]hroughout his career, Donne sustains no consistent attitude toward the ‘new philosophy,’” but that in *Devotions* “he struggles to interweave a theory of natural plenism and holism with his belief in the ceremonial unity of the church.” Notes also that “[t]his fusion is meant to counter the frightening possibility that community and correspondence can no longer protect the witty self from isolation and singularity” and thus he argues against “those compelling models of the mind and of nature that threaten to destroy his argument for holism, plenism, and plurality” (210).

**645. Barnaby, Andrew and Lisa J. Schell.** “Affecting the Metaphysics: Andrew Marvell’s Discourse of Love and the Trials of Public Speech at Midcentury,” in *Literate Experience: The Work of Knowing in Seventeenth-Century English Writing*, 123–57. New York and Houndmills, Basingstoke, Hampshire [Eng.]: Palgrave Macmillan.

Reviews Dryden’s objections to Donne’s love poetry. Points out that Donne and others were fascinated with “the possibilities and limits of knowing” and cites *Ecst* as an example. Observes that the poem “takes on a double consciousness: it is both an attempt to assign a specific meaning to love and a retrospective description of the experimental procedure designed to achieve that meaning.” Maintains that the ecstasy is “not simply an event recounted in the poem” but rather is “precisely that which is being reported in a form (the narration of a hypothetical dialogue) that translates the signs of the body into a legible script of love’s meaning.” Maintains that Donne’s poem “recounts, in short, the procedure whereby a privately held notion is tested against the physical reality from which it claims to derive” and that “[t]he poem’s narrative stands finally as the experimental report that others must verify in terms

of their own experience” (133). Points out that *Ecst* “presents the question of love precisely as an intellectual question (a problem of knowledge) rather than as one of affectionate, playful entertainment (Dryden) or of moral sentiment (Johnson)” (136). Compares and contrasts Donne’s poem with Marvell’s “The Definition of Love.”

**646. Bates, Catherine.** “Literature and the Court,” in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller, 343–73. Cambridge and New York: Cambridge University Press.

Discusses how most writers of the early seventeenth century were dependent on patronage and how literature “became the unofficial currency of the patronage system.” Mentions Donne’s indebtedness to the Countess of Bedford “to help pay his debts” (346) and notes his anti-court *Sat*4.

**647. Beal, Peter.** “John Donne and the circulation of manuscripts,” in *The Cambridge History of the Book in Britain: Vol. IV, 1557–1695*, ed. John Barnard and D. F. McKenzie with the assistance of Maureen Bell, 122–26. (The Cambridge History of the book in Britain, gen. eds. D. F. McKenzie, David McKitterick, and I. R. Willison.) Cambridge: Cambridge University Press.

Observes that Donne is “clearly the most striking instance of a major Tudor-Stuart poet who flourished in the context of a manuscript culture” and notes that “the sheer quantity of manuscript copies of poems by him which still survive (4,000-odd texts in upwards of 260 manuscripts)—and which must be only a fraction of the number once in existence—indicates beyond doubt that Donne was the most popular English poet from the 1590s until at least the middle of the seventeenth century” (122). Examines Donne’s negative views on publishing his poems and discusses their manuscript circulation. Suggests that Donne’s love poems and satires were the most popular, “with a reasonably receptive ‘market’ for

his miscellaneous elegies, verse epistles, etc.,” whereas “his ostensibly more serious, religious poems tended to be gathered only in later, more formal collections” (124). Notes that “by the 1620s large manuscript collections of his poems were being prepared, and recopied, and these proliferated well into the 1630s and beyond” (124–25). Points out that, even after the publication of the first edition (1633), Donne’s poems continued “to thrive in a manuscript culture” (125). Surveys also the publication of Donne’s prose works as well as their circulation in manuscript during his lifetime. Concludes that “[d]espite the huge industry employed in the past few decades in editing Donne, the study of his texts and of their transmission remains a field as wide-open as ever” (126).

**648. Bedient, Calvin.** “Donne’s Sovereignty,” in *Green Thoughts, Green Shades: Essays by Contemporary Poets on the Early Modern Lyric*, ed. Jonathan F. S. Post, 109–35. Berkeley, Los Angeles, London: University of California Press.

Argues that the *Songs and Sonets* “are, above all, sports, jeux d’esprit, performances” and that “[n]ot belief, but vigor and astonishment are their metals, their content... [n]ot solutions, but sovereign emotion.” Maintains that Donne is “sovereign in the modern sense: sovereign inside, not over others; sovereign absolutely—if also, for poetic purposes, absolutely playfully” and that his sovereignty takes two forms: “a soul’s amorous identification with another soul, and imagination’s play,” with imagination being “the greater of the two” (110). Discusses this “sovereign play” in *Flea*, *Canon*, *GoodM*, *SunRis*, *Anniv*, *ValWeep*, *ValBook*, *ValMourn*, *Air*, and *Ecst*—“with particular emphasis on the sovereign playfulness of his metaphors” (111). Maintains that in his love poetry Donne “celebrates the capacity for a sovereign joy, free of the destructiveness that Lacan detects in the wilder reaches of *jouissance*” (133).

**649. Bloom, Harold.** “John Donne,” in *Genius: A Mosaic of One Hundred Exemplary Creative Minds*, 260–67. New York: Warner Books.

Maintains that Donne is “very much alive in the twenty-first century” (263) and proposes to demonstrate his genius by commenting briefly on Donne’s life and on three poems: *SGo* (a poem of “libertine irony”), *Ecst* (a “superb erotic meditation” whose “sophistication touches upon sanctification”), and *Sickness* (a “devotional masterpiece”) (263–66). Maintains that there is “no great divide between the fervor and wit” of Donne’s early poetry and his later sermons (266). Concludes that the “extreme personalism, that never left Donne, can be regarded as the particular mark of his genius.” Notes that “[h]is voice still lingers, permanently unmistakable” (267).

**650. Breeze, Andrew.** “Gunnery in Camden’s *Remains* and Donne’s Sermons.” *N&Q* n.s. 49: 329.

Notes that in his Christmas sermon of 1621 Donne “praised human reason” for having invented guns. Suggests Donne’s source about guns is William Camden’s *Remains Concerning Britain* (1605), in which Camden expresses his view that “guns make life safer.” Points out that apparently Donne thought that “improved weapons meant less danger” and that “[f]ar from increasing carnage, artillery actually reduces it: a blessing due to man’s unfallen reason.”

**651. Brownlow, F. W.** “The Holy Sonnets,” in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 87–105. Madison and Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Points out that although most readers read Donne’s religious writings composed in the decade before his ordination as “part of the process that led to it,” there is “no evidence that Donne saw it that way.” Maintains rather that “[t]he religious poems that Donne began to write circa 1608 reflect his involvement with a circle of courtly friends” and that “[h]is verse letters to Lady Bedford imply that he turned to religious poetry in response to changing court tastes” (88). Discusses *Corona* to show that the

sequence is “a charming, clever, but inconclusive poem” and that rewards for reading it are “more aesthetic than religious,” its purpose “to arouse delight and admiration among well-educated readers who would appreciate the range of its material (drawn from both Catholic and Protestant sources) and admire its author’s unsectarian willingness to refrain from drawing hard conclusions or pressing unfashionable enthusiasms” (92). Discusses the first twelve of the *Holy Sonnets* (according to Helen Gardner’s ordering) as essentially exercises in wit and says that one “should be wary of assuming that the sonnets are a variety of autobiography.” Argues that many of the characteristics of the *Holy Sonnets* that may seem “out of place in poetic meditation (ambiguous theology, bravado, readiness to surprise and shock)” will seem less so if one remembers that they were composed “by a freethinking wit for male readers.” Notes that “[t]he best of them are remarkably clever, accomplished poems” and that their “style and mode of self-presentation reveal the influence of the theater” (94).

**652. Burr, David Stanford**, ed. *Poems of Vision and Prophecy*. (Barnes and Noble Poetry Library.) New York: Barnes and Noble. xii, 255p.

Reproduces *HSDeath*, *SGo*, *Anniv*, *Dream*, and *Ecst*—without notes or commentary.

**653. Ceia, Carlos**. “The Lulling of the Self-Angelos—Poetic Visions of the Angels in Sophia de Mello, Breyner Andresen, Rainer Maria Rilke, and John Donne,” in *Comparative Readings of Poems Portraying Symbolic Images of Creative Genius: Sophia de Mello, Breyner Andresen, Teixeira de Pascoaes, Rainer Maria Rilke, John Donne, John of the Cross, Edward Young, Lao Tzu, William Wordsworth, Walt Whitman*, 29–63. (Studies in Comparative Literature, 48.) Lewiston, NY: Edwin Mellen Press.

Discusses Donne’s view of angels by comparing and contrasting his treatment of them in *Air*, *Dream*, *ElBed*, *HSWilt*, and *HSRound* with the views of Sophia de Mello, Breyner Andresen, and Rainer Maria Rilke as expressed in

their poems. Maintains that Donne captures the “mystical nature of angels, creatures living in one’s inner being” (30). Notes also that sometimes Donne’s angels are “creative self-projections of unconscious images” although “attached to the mystical vision of angels” (33). Suggests that Donne’s poetic vision of angels “opens channels to self-fulfillment through recognition of one’s sins” (60).

**654. Choi, Sung-hee**. “The Instability of Gender in John Donne’s Early Love Poems.” *JCERL* 11, no. 2: 81–104.

In Korean. Focusing primarily on *ElNat*, *Val-Name*, and *ElFatal*, explores Donne’s attitude toward women. Rejects the notion that Donne is antifeminist and argues that his views on women and gender are more complex than many critics allow. Points out that, “[d]espite the male libertinism, the poems reveal anxieties arising from the male fear of the possibility of losing their traditional dominance over women.” Maintains that “these anxieties emerge most strongly through the problem of language and of cross-dressing” but “mostly through his [Donne’s] intricate manipulation of the male speakers of the poems.” Notes that the speakers’ attempts “to gain mastery and control” remain, however, “incomplete or frustrated.” Concludes that the woman in Donne’s poems “emerges not as an object of the male speaker’s desire” but rather as one “who threatens to subvert the patriarchal ideology” and thus “[t]he complexities and instabilities in Donne’s attitude to woman exposes the fictitious nature of the patriarchal discourses of gender which are manipulated to justify and rationalize male dominance” (104). (English abstract)

**655. Collmer, Robert G**. “Going Back to Our First Love—My Travels with John Donne.” *CCTEP* 67: 1–7.

Discusses his appreciation of Donne and his career as a Donne scholar. Recalls his visit with fellow Donne-lover Jorge Luis Borges in Buenos Aires in 1966–67 and their later meet-

ings and cites Helen C. White as a scholar who “never lost her first love”(6), i.e., her love for the metaphysical poets.

**656. Cooper, Pamela.** “Violence, Pain, Pleasure, Wit,” in *Peering Behind the Curtain: Disability, Illness, and the Extraordinary Body in Contemporary Theater*, ed. Thomas Fahy and Kimball King, 24–34. New York and London: Routledge.

Discusses Margaret Edson’s use of *Holy Sonnets* in her play *Wit*. Maintains that, for Donne, “wit often articulates the fierce, irresistible romance between torture and joy” and that Edson’s play “appropriates this kind of paradoxical violence in interesting and disturbing ways.” Observes, however, that in *Wit* there is “none of the probing, with the cunning tool of wit, the interplay of body, soul, and mind that informs so strongly the impassioned violence of Donne” (28). Maintains that the play “effectively strips wit of its complexity—its metaphysical obsessions, its craving for transcendence, its lust for God” and, instead, “adopts a reading of wit that suits its mistrust of intellect and apparent smoothing-over of spiritual conflict.” Believes that *Wit* is “not about engagement with life—the mind’s battle with both its epic capacities and limitations, the tension between human reach and grasp”—but rather “is about fleeing life: a flight conceived in pop-psychological terms as fear of emotion and a consequent retreat into intellect” (29).

**657. Corns, Thomas N.** “Literature and London,” in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller, 544–64. Cambridge and New York: Cambridge University Press.

Surveys “the role of secular literary forms in producing and maintaining an image of early modern London” but notes that “[a] more frequent presence in the cultural lives of its citizens than either plays or literary prose ... were the sermons that made up the dominant discursive experience of Sundays and holidays” (560). Calls Donne “a preacher of exceptional style and power” and points out that his ser-

mons given at St. Paul’s Cross are “some of his most politically engaged and ideologically careful,” citing as an example, his sermon preached on 15 September 1622, in which he defends King James’s decree “Directions concerning Preachers” (561) and acknowledges “the limitations and imperatives of self-censorship for clergy close to the court and dependent on its patronage” (562).

**658. Cousins, A. D.** “Donne and the Resources of Kind,” in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 9–23. Madison and Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Introduces this collection of 9 essays by divers hands (each of which has been separately entered in this bibliography) observing that “this is the first book to study Donne’s writings in verse and prose chiefly in relation to ‘the resources of kind,’” i.e., genre theory. Points out that the contributors, though historicists, not formalists, are “various in theoretical affiliation and emphasis”; that “no one mode of historicist criticism” has been favored in planning this study; and that there has been “no attempt to discuss all Donne’s texts and their multifarious relations to kinds.” Comments on *ElBed*, *SunRis*, and *HSBatter* in order to suggest “some ways in which study of their relations to resources, and likewise problems, of kind may illuminate their interpretation.” Thereafter discusses how the contributors, by “focusing on genre, have shed new light on the interpretation of the Donne canon” (9).

**659. Cousins, A. D. and Damian Grace**, eds. *Donne and the Resources of Kind*. Madison and Teaneck: Fairleigh Dickinson University Press; London: Associated University Presses. 150p.

Collection of 9 original essays by divers hands, each of which has been separately entered into this bibliography.

Reviews:

- A. M. Gibbs in *AUMLA* 101 (2004): 125–27.
- Graham Roebuck in *SCN* 62 (2004): 31–35.



**660. Cummings, Brian.** "God's Grammar," in *The Literary Culture of the Reformation: Grammar and Grace*, 365–417. Oxford and New York: Oxford University Press.

Examines Donne's conversion from Catholicism to Anglicanism and suggests that "in the convoluted history of the English Reformation it is more symptomatic than it might appear." Maintains that Donne's writing "forms a summary and archetype of English religion in its most difficult century" (366). Argues that in the early seventeenth century "religious identities in England are not constructed around fixed points of doctrine" and that Donne, "like any intellectual interested in divinity, has to fashion his religion by means of a bewildering process of interpretation" (369). Maintains that "[t]o ascribe to Donne a cynical motive [for his change of religion] is as perilous as to ascribe a pious one, a false conversion as a true one" (383), and warns that his conversion "should not be confused with simple ambition, still less to agnosticism." States that Donne "may not have been an English Augustine in the manner of his conversion, as Walton enthusiastically claimed," but that "in the engagement of his religion in the dark matter of language he might still justly be called Augustinian." Points out that *Pseudo-Martyr* and *Holy Sonnets* were written about the same time and represent "two kinds of writing seemingly diametrically opposed: public and controverted as against private and introverted" (385). Maintains that Donne's sermons on the conversion of St. Paul reflect "a theological reticence, almost by a refusal to comment" (389) and that the grammar of his religious poems "projects a bewildering confusion of theological accents, which refuse to conform to a rigid doctrinal pattern" (397) and which "try out faith and faithlessness by turns" (406). Discusses how Donne's writings illustrate "the paradox of religion and literary culture in the wake of the Reformation" (417).

**661. DiYanni, Robert,** ed. "John Donne," in *One Hundred Great Essays*, 228–30. (Penguin Academics.) New York: Longman.

2nd ed., 2005.

Textbook for college students. Contains a brief biographical sketch of Donne, a brief introduction to *Devotions*, the text of Meditation 17, and suggested topics for writing essays.

**662. Donne, John.** *Collected Poems of John Donne*, ed. Roy Booth. (Wordsworth Poetry Library.) Ware, Eng.: Wordsworth Editions. xxxii, 368p.

Previously published as *The Works of John Donne* (1994) without the introduction, notes, etc. In the introduction ([iii]–xx), comments on the characteristics of Donne's poetry and the critical reception of his poems. Maintains that "[a] good Donne poem is like a coin flipped in the air: its attitudes are for or against, positive or negative, heads or tails; and in the transient blurred sphere before Donne arrests its fall, a three-dimensional richness of nuance is suggested." Maintains that "[t]he pleasure of reading Donne should involve recognition of this unpredictability" (vi). Presents a chronology of Donne's life and writings. Reproduces the *Songs and Sonets*, the *Epigrams*, the *Elegies*, *Sappho*, *EpEliz*, *EpLin*, the verse epistles, the *Anniversaries*, the *Epicedes and Obsequies*, *Metem*, and the *Divine Poems*, followed by notes, a bibliography, a glossary, an index of poem titles, and an index of first lines.

**663. ----.** *John Donne: Selected Letters*, ed. P. M. Oliver. (Fyfield Books.) London: Carcanet Press; New York: Routledge. xxiii, 133p.

Paperback: 2006.

In "Introduction" (vii–xxi), presents a general introduction to Donne's life and works, particularly his prose letters. Suggests that the letters are valuable because of the insights they offer into Donne's personality, insights that cannot be obtained from his poetry and sermons because of their "overarching rhetorical purposes" (xi). Maintains also that the letters are valuable because they give us access to Donne's thinking at different critical times in his life (xiv). Points out that the letters also contain Donne's

own views on letter-writing and notes that, for the most part, there is very little in them about his poems, although they “give us an abundant sense of the personality and personal context from which his poems issued” (xx). In “Note on the Text” (xxii), points out that all the letters “have been transcribed from seventeenth-century printed texts or from old-spelling transcriptions; that the spelling has been modernized and the punctuation has been emended; that paragraphing has been supplied; and that obvious misprints have been corrected; that occasionally missing words have been supplied but when more than one word is missing no attempt has been made to supply the omission; and that contracted names have been expanded.” In “The Chronology of the Letters” (xxiii), points out that the letters cannot be accurately dated, partly because in printing *Letters to Severall Persons of Honour* Donne’s son “was not concerned with providing a chronological sequence” and also because he “readdressed a large number of the letters and withheld dates from some.” Notes that, therefore, the letters in this collection “are arranged in order of composition as far as it is possible to ascertain this” and when only the probable year of a letter’s date, it is added “at the end of the chronological run for that year, after the precisely dated or datable letters, except when this would make nonsense of what is written in them, where a chronological sequence has been attempted” (xxiii). Reproduces 95 of the letters in their entirety (3–122). Concludes with “Appendix A: A Glossary of Names” (123–28); “Appendix B: Further Reading” (129); “Appendix C: Sources of the Letters” (130); and an index (131–33).

Reviews:

- Frances Cruickshank in *L&T* 17, no. 3 (2003): 353–55.
- Michael Cornett in *JMEMS* 34, no. 1: (2004): 225–47.

**664.** ----. *Méditations en temps de crise*, trans. with a preface by Franck Lemonde. (Rivages poche; petite bibliothèque, no. 365, gen. ed. Lidia Breda.) Paris: Payot & Rivages. 115p.

Presents a general introduction to *Devotions* (7–[14]), calling Donne “le Pascal anglais.” Points out how the meditations trace Donne’s physical and spiritual evolution from sickness to health. Translates into French only the meditations, not the expostulations or prayers—without notes or commentary (17–[97]). In the appendix (101–[16]), presents a French translation of *Sickness* followed by Pascal’s “Prière pour demander à Dieu le bon usage des maladies” from *Divers traités de piété*.

Reviews:

- Evelyne Pieiller in *QL* 825 (2002): 25.

**665. Dubrow, Heather.** “Donne’s Elegies and the Ugly Beauty Tradition,” in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 59–70. Madison and Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Discusses how *ElAut*, *ElAnag*, and *ElComp* are “in some respects catalogues of the characteristics of the ugly beauty tradition,” although *ElComp* “deviates significantly from it in not actually praising its unappetizing heroine.” Points out also how Donne’s elegies diverge from the tradition because of their “emphasis on male rivalry,” which is “latent” in *ElAnag* but “explicit, even emphatic,” in *ElComp*. Maintains, therefore, that these poems “help us further to understand both the conventions in question and Donne’s own status as resident alien in the discourse of Petrarchism.” Discusses how in *ElAut* Donne’s praise of the beauty of an older woman, “like his approach to the ugly beauty tradition as a whole, remains idiosyncratic and unsettling” (59). Comments on how in *ElAnag*, as in the other two elegies, Donne “plays on the paradox” (61) and how the poem “is impelled by anxieties about both literal disease and decay and the moral decay that Donne genders female.” Finds *ElComp* “the most interesting” of the three poems, noting how this elegy, which “twists Petrarchan tropes,” at first “appears to be a familiar version of the ugly beauty tradition,” only later “to slide into the misogynistic satire that is the road not taken in that tradi-

tion, its dark underside” (63). Discusses also the important role of the attacked rival in the poem. Maintains that Donne, “who was both resident and alien in so many areas of his life,” was naturally drawn to a “literary tradition that is at once inside and outside the norms of love poetry” (69).

- 666. Eads, Martha Greene.** “Unwitting Redemption in Margaret Edson’s *Wit*.” *C&L* 51, no. 2: 241–54.

Discusses how Margaret Edson’s play *Wit* “reflects the author’s unusual personal struggle to come to terms with both academia and orthodoxy.” Points out how in the play Donne “serves to symbolize both the intellectual life and Christian faith” and claims that *Wit* “ultimately affirms both Christian faith and serious scholarship,” although “[t]he affirmation may be subtle” (242). Notes that Edson apparently “regards Donne as more of a decoy than a role model” but that the power of his poetry “shines through” (251). Concludes that “[u]nwilling or unable to recognize the degree to which her play celebrates Donne’s work and literary scholarship, Edson also seems not to notice that “a distinctive Christian understanding of irresistible grace” informs *Wit*, even if the play is not “overtly Christian” (252).

- 667. Evans, Robert C.** “Lyric Grief in Donne and Jonson,” in *Speaking Grief in English Literary Culture: Shakespeare to Milton*, ed. Margo Swiss and David A. Kent, 42–68. Pittsburgh: Duquesne University Press.

Maintains that although the *Anniversaries* have received extensive critical commentary, the poems in *Epicedes and Obsequies* “have mostly been either neglected or rejected” (42). Argues that “these poems are more successful as poems—and particularly as poems of grief and mourning—than has been commonly assumed” (43). Presents a critical discussion of *Mark* as a “representative example” (43), arguing that the poem is “far more effective than has sometimes been claimed” (44) and showing how it reflects a “subtle, assured craftsmanship” as well as “intellectual wit and theologi-

cal subtlety” (54). States that Donne’s poems of mourning “might seem more effective—both as poems and consolations—if we could only recall that they appeal less to mere emotion than to the mind, and that in doing so they seek deliberately to master passion by controlling and redirecting thought.” Concludes, therefore, that Donne’s “intellectual maneuvers” in *Mark* are “not cold or self-indulgent” but rather are “attempts to engage, stimulate, and thus reorient the *thinking*” of those persons pained by the loss of Lady Markham (55).

- 668. Faust, Joan.** “Donne on Love: Sometimes the End Just Doesn’t Justify the Means,” in *Fault Lines and Controversies in the Study of Seventeenth-Century English Literature*, ed. Claude J. Summers and Ted-Larry Pebworth, 170–86. Columbia and London: University of Missouri Press.

Surveys various, often conflicting interpretations of Donne’s attitude toward women and sexual love in his poetry. Argues, however, that “the indisputable fact remains that Donne does express in many of his writings a disdain and even fear of physical love,” noting, however, that Donne “is not alone in articulating post-coital regret.” Surveys ancient and medieval views on sexuality that held that orgasm threatened male health and longevity and observes that often for early modern man, Donne not excluded, intercourse was, therefore, a “serious and fearful” act (172). Points out that since Donne was well-read in the medical and moral theories about male sexuality, he would have been aware of the risks involved in intercourse that such works promulgated. Notes also that “[j]ust as classical theories of the physical dangers of intercourse led to moral judgment,” so likewise Christian moralists “used medical and scientific theories” to support their condemnation of sex (179–80). Cites examples in Donne’s poetry of his “attempts to thwart his libido” and of his awareness of the so-called “remedies of love” (182). Maintains that “[t]he fact that not only Donne’s obvious cynical rejections of love but also his proclamations of true commitment can evidence apprehension of carnal love presents a challenge to Donne scholars” and insists

that “these disagreements and controversies concerning Donne’s attitude toward love can only be refined and redefined in the context of the history of sexuality.” Concludes that “[e]choes of classical and early modern medical, ecclesiastical, and philosophical apprehensions of physical consummation in Donne’s writings are too strong to ignore” (186).

**669. Fleck, Andrew.** “The Ring of the World: Donne’s Appropriation of Petrarch’s ‘Sonnet 338’ in the First Anniversary.” *N&Q* n.s. 49: 327–29.

Maintains that in *FirAn* Donne is “certainly indebted to the final, grief-stricken sequence” of Petrarch’s *Canzoniere*, “not merely for its approach to the world, but also for a specific image of loss—the ring of the world—that Donne borrows from Sonnet 338” (327). Discusses how Donne’s “manipulation of Petrarch’s image of the ring of the world for darker poetic effect suggests the deeper scepticism at the heart of Donne’s poem” (329).

**670. Flynn, Dennis.** “Conjecture in the Writing of Donne’s Biography, with a Modest Proposal,” in *Fault Lines and Controversies in the Study of Seventeenth-Century English Literature*, ed. Claude J. Summers and Ted-Larry Pebworth, 50–61. Columbia and London: University of Missouri Press.

Agrees with Karl R. Popper (*The Growth of Scientific Knowledge*, 1968) that “knowledge cannot advance without conjecture” and that “on the other hand (but not paradoxically), the best use of any conjecture is to refute it” because “[o]nly through the refutation of conjectures can knowledge be advanced” (50). Points out also Popper’s distinction between “probability and verisimilitude in conjectures” and argues that “[w]hat makes a conjecture valuable is the degree to which its fact content enables refutation” (52). Challenges the conjectures in R. C. Bald’s *John Donne: A Life* (1970), claiming that “it embodies the kind of conjecture that appeals to subjective prejudice about the value of probability” (52–53) and, for the most part, relies on Walton’s *Life* (1640), “a work of

religious propaganda that, intentionally or unintentionally falsifies its subject,” as a pattern (53). Says that Bald’s biography is “one that, while departing marginally from Walton’s account, does not risk much chance of refutation and does not envision much factual content.” Contrasts Bald’s biography with Augustus Jessopp’s biographical conjectures (1897), a work that is “bold and risky in comparison to Bald’s” (58) and which “prompted searches for, and could be refuted by, particular discoveries of new facts” (59). Considers John Carey’s *John Donne: Life, Mind and Art* (1981) as “a more recent example of risky and therefore comparatively valuable conjecture,” a work that “invites and even prompts refutation” (60). Cites also the work of Paul Sellin in the 1970s and 1980s on Donne’s role as chaplain for the 1619–1620 embassy of James Hay and Ilona Bell’s 1986 essay on Donne’s love letters to Anne More as further examples of works of conjecture that have not been refuted. Concludes with a “modest proposal ... that we cease privileging the merely probable conjecture when the more informative, improbable conjecture is available for refutation” (61).

**671. ----.** “Donne and the Uses of Courtliness: Trained to Lie?” *JDJ* 21: 231–36.

Essentially a review of Peter DeSa Wiggins’s *Donne, Castiglione, and the Poetry of Courtliness* (2000).

**672. ----.** “Familiar Letters: Donne and Pietro Aretino.” *RenP*, pp. 27–43.

Maintains that Donne’s favorable reference to Aretino’s letters in one of his early letters to Henry Wotton is “a possible clue to his early development as a letter writer.” Points out that it is clear that Donne was “also familiar with the rest of Aretino’s works” (28). Explores Donne’s interest in Aretino, “beginning with some critically recognized features of Donne’s letters that have relation to Aretino’s letters, and continuing to discuss other points of relation between Donne and Aretino” (30). Maintains

that Donne's "early interest in Aretino's letters probably focused on their style of artful self-presentation, including their interest in portraiture; on their satirical attitude toward Courts and courtiers; on their presentation of the art and culture of Venice, in particular of the portraits and other paintings of Titian; and on their generally Erasmian tone, especially in religious matters." Concludes that "[t]hese are all areas in which Donne showed particular interest throughout his life, interest that to some extent may well have been shaped by his early reading of Aretino" (43).

**673. Fourcade, Guillaume.** "A Copy to learne by: John Donne's 'Writing Death,'" in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 3–14. (Publication du Group de Recherches Anglo-Américaines de l'Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Points out that Donne constantly courts death as he does women— "with the eye of the enlightened connoisseur" (4)— and that he seems to say that it would be a real pity if one were "to die without first having been seduced by one's own death and flirted with it in order to grasp its peculiar beauty." Maintains that "[i]f such a struggle with death is to take place, it is tempting to think that for a writer like Donne, it was first and foremost to be a verbal one." Argues, therefore, that "[r]ather than the object of theoretical discourse or (Christian) philosophical inquiry death may have been primarily for Donne a question of writing" and that the "manifold representations of death" in Donne's works seem to articulate what could be called a "Donnean thanatopraxis of writing" (4). Comments particularly on *Noct*, *ValName*, *Mark*, *FirAn*, *Devotions*, *Biathanatos*, and the sermons to show the "unsettling presence of Donne's 'writing death'" and "its textual modes of composition" (5). Points out that "we never really die, Donne seems to say, or, and what amounts to the same thing, we never really stop dying under the weight of sin and of the torments of this life" (12). Concludes that "[i]n

the light of such a profusion of daily and intimate representations of death it is hardly surprising that Donne's work should appropriate death not so much as a theoretical object as a model for its own genesis and (de/re) composition" (12–13).

**674. Friedman, Donald M.** "A Caroline Fancy: Carew on Representation." *JDJ* 21: 151–82.

In a detailed discussion of Carew's "Fancy," comments on echoes of Donne in the poem.

**675. Garnier, Marie-Dominique.** "If thou canst give it, then thou never gavest it': John Donne's Dunning Letters," in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 3–14. (Publication du Group de Recherches Anglo-Américaines de l'Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Maintains that a "considerable number of Donne's poems clearly belong to the logic of exchange, give and take, debit and credit, within a well-identified coterie or circle of patrons in and around the Inns of Court" and that "[w]hether as answer-poems, or as poems of compliment, whether written to order or in the tradition of amorous verse, they operate as presentation pieces, structured around the use of the present tense" (15). Points out that "give" and "take" are among the most recurring verbs in Donne's poems and maintains that, for him, "[p]oems are pawns in the world of literary transactions" (16). Suggests that one could "sum up" Donne's life and works "in crude monetary terms, by reformulating the two most prominent moments of his career as cash-related operations: in the professional sphere, he sold his Catholic soul for a position in the Anglican church; in the private one, he married someone called 'more,' of all names" (17). Concludes that Donne's poems are "gifts in the paradoxical sense Derrida has defined, at once given and soon forgotten, made present and absent in the same gesture, written as

presents or gifts, in the past or in the future tense,” and that “one could conclude and not conclude by saying that Donne’s avoidance of the gift takes effect in the form of a series of poetic suppressions, suicides and betrayals, second thoughts, or misgivings” (21).

**676. Glancy, Ruth.** *Thematic Guide to British Poetry*. Westport, CT and London: Greenwood Press. xii, 303p.

Contains essays on 29 alphabetically arranged themes considered “representative of the major concerns of British poets over seven centuries” (viii). Briefly comments in individual essays on the following works by Donne: *HSDeath*, calling it “probably the most famous poem ever written on the triumph of Christ’s resurrection over death” (54); *ElBed*, noting its “witty eroticism” (122); *GoodM*, *ValMourn*, and *Canon*, commenting on how each reflects the theme of mature or true love and, thus, rejects the posturing of Petrarchan poets (134–36); and *HS-Batter* and *Father*, pointing out how Donne’s sacred poems are “as startling and unconventional as his love poetry” and how he often uses “highly physical, even erotic terms” in his religious poetry (230).

**677. Grace, Damian.** “Recent Genre Criticism of the Works of John Donne,” in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 138–45. Madison and Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Surveys examples of recent genre criticism, both explicit and implicit, of Donne’s poetry, noting that genre has been “central to Donne controversies” as well as to “the interpretations of some of his most perceptive critics, even if not always acknowledged as such” (139). Comments in some detail on Barbara Estrin’s *Laura: Uncovering Gender and Genre in Wyatt, Donne and Marvell* (1994); Richard Halpern’s “The Lyric in the Field of Information: Autopoiesis and History in Donne’s *Songs and Sonnets*,” in *Critical Essays on John Donne*, ed. Arthur F. Ma-

rotti (1994), pp. 49–76; essays of Camille Wells Slight, Paul Sellin, and M. Thomas Hester on *Satz* in *JDJ* (1991): 79–102; Heather Dubrow’s “Tradition and the Individualist Talent,” in *The Eagle and the Dove: Reassessing John Donne*, ed. Claude J. Summers and Ted-Larry Pebworth (1986), pp. 106–11; and Heather Dubrow’s “‘The Sun in Water’: Donne’s Somerset Epithalamium and the Poetics of Patronage,” in *The Historical Renaissance: New Essays on Tudor and Stuart Literature and Culture*, ed. Heather Dubrow and Richard Strier (1988), pp. 197–219. “That genres are compendia of resources,” he maintains, “does not mean that they are static” since “they may be used well or ill, not only by authors but by their readers and critics.” Suggests furthermore that “[a]t their most powerful, they are not present to the consciousness” (143). Points out that “[p]ressed too hard, genre criticism can go the way of Marxist theory, so that every text and the analysis of it offers the opportunity to recapitulate a particular ideology.” Maintains that “[r]enunciation of genre as the universal key to unlock the complexities of Donne’s works should not imply that it has nothing to disclose,” nor “should the variety of plausible disclosures scandalize the meta-critic into believing that genre has nothing to say about false readings.” Concludes that genre “remains a discriminator amongst readings” (144).

**678. Grossman, Sheldon.** “The Sovereignty of the Painted Image: Poetry and the Shroud of Turin,” in *From Rome to Eternity: Catholicism and the Arts in Italy, ca. 1550–1650*, ed. Pamela M. Jones and Thomas Worcester, 179–222. (Cultures, Beliefs and Traditions: Medieval and Early Modern Peoples, ed. William Brinner *et al.*, Vol. 14.) Leiden, Boston, Köln: Brill.

Discusses how, among Catholics in the late sixteenth- and early seventeenth-centuries, the Shroud of Turin “played no small part in helping to maintain the exalted status of painted images” (201). Believes that Donne’s religious poems reflect “his uneasy, perhaps even incomplete transition from Roman Catholicism to the Anglican Church” (201–02). Maintains

that ll. 13–14 of *HSDeath* contains a conceit very similar to one in Tasso and says that “[w]hat makes the comparison between the two sonnets truly engaging, however, is the possibility of connecting them to a phenomenon such as the Ostension of the Shroud of Turin in 1578, the event that may have inspired Tasso’s work” (202–03). Suggests that the “death-thou-shalt-die” theme found in Donne’s sermons “can also be connected to the phenomenon of Christ’s shroud and specifically to the Shroud of Turin” (203). Notes that Donne knew Alfonso Paleotti’s book on the Shroud as well as Daniele Mallonio’s amplified edition of the work and that he mentions the Shroud in *Pseudo-Martyr* and in his Easter sermon of 1630. Comments on Donne’s own shrouded portrait and the resultant funereal monument designed by Nicholas Stone and suggests that Donne’s sentiments about the Shroud are similar to those expressed by St. Francis de Sales.

**679. Guibbory, Achsah.** “Sacramental Poetics in an Age of Controversy.” *JDJ* 21: 225–30.

Essentially a review of Theresa M. DiPasquale’s *Literature and Sacrament: The Sacred and the Secular in John Donne* (1999).

**680. Halperin, Mark.** “Variation on a Theme from Donne.” *Quarterly West* 54: 8.

An original poem based on Donne.

**681. Han, Yuqiang and Lili Wang.** [On John Donne’s Metaphysical Conceits.] *Journal of Shandong Foreign Languages* no. 2: 107–09.

In Chinese. Says that metaphysical poems are the product of intense emotion and intellectual ingenuity as seen most clearly in their uses of the conceit. Comments on Donne’s conceit of the compasses in *ValMourn* as a prime example and analyzes the imagery, rhetorical features, and artistic charm of the poem to show how Donne tries to startle his readers by his use of strange images.

**682. Haskin, Dayton.** “Is There a Future for Donne’s ‘Litany’?” *JDJ* 21: 51–88.

Discusses the neglect generally given *Lit* in the past, surveys the critical commentary on the poem, and suggests why recently the poem has attracted “more attention than ever before,” at least among “those who have made some kind of investment in Donne” (65). Maintains that although *Lit* “has begun to garner an unprecedented amount of attention, it cannot have much of a future unless a more thoroughgoing discontinuity with its critical history can be wrought” (52).

**683. ----.** “No Edition Is an Island: The Place of the Nineteenth-Century American Editions within the History of Editing Donne’s Poems.” *Text* 14: 169–207.

Examines two nineteenth-century American editions of Donne’s poems and suggests that such a study reveals that “the need for a variorum text [of Donne’s poems] was glimpsed in New England as early as the 1890s.” Discusses, in particular, how the 1855 Boston edition, edited by James Russell Lowell, and the 1895 Grolier Club edition, edited by Lowell and revised with notes by Charles Eliot Norton, were “of critical importance for the impact” they had on both Grierson’s edition of 1912 and “in quite different ways,” on T. S. Eliot’s criticism of the 1920s (170). Reconstructs “the process by which these two editions were created,” outlines “their principal contributions to the history of editing Donne’s poetry,” and brings to light “some decisive discoveries made by Lowell’s daughter that help to account for Grierson’s disconcerted recognition that the edition he had originally planned was going to be largely redundant” (171). Observes that Lowell in the early 1850s was “the first modern editor to make substantial use of the two earliest editions of Donne’s poetry (1633 and 1635) and to begin the critique of the modern editorial tradition that descended from the 1669 edition” but that he did not effect “a radical break from the modern editorial tradition that descended from the eighteenth century.”

Points out that Norton was “the first editor to return as a matter of informed principle to the earliest printed editions for the verbal text” and that Mabel Lowell Burnett, his daughter, “by urging that the variant readings from all the seventeenth century editions be reported, began the process of relocating the prerogatives of eclectic editing in the power of Donne’s readers.” Maintains that “[t]he joint labors of Lowell, Burnett, and Norton bore fruit in the Grolier edition.” Observes that “[s]eeing that the Grolier Club edition had effectively anticipated his plan to anchor the editorial process in the 1633 edition,” Grierson “drew inspiration from Norton’s study of the manuscripts when he made far and away the most extensive study of the manuscript evidence undertaken by any editor” prior to the editors of the current variorum edition. Points out that “[s]ubsequent editors have tended to work within the framework established by Grierson and to exercise more or less eclecticism in printing editions based on information about the manuscripts uncovered largely by Grierson” (206). Points out the textual editors of the variorum edition are “now attempting to reconstruct the textual history of every surviving poem by Donne and then, on the basis of information gleaned from every seventeenth-century artifact, to choose for each poem its most appropriate textual incarnation to serve as a copy-text.” Concludes that, in this way, the variorum edition “has begun to demonstrate that the editorial work of James Russell Lowell, Mabel Lowell Burnett, and Charles Eliot Norton was far more integral to the textual history of Donne’s poetry than probably anyone, with the notable exception of Herbert Grierson, had previously suspected” (207).

**684. Hass, Robert.** “Edward Taylor: What Was He Up To?” in *Green Thoughts, Green Shade: Essays by Contemporary Poets on the Early Modern Lyric*, ed. Jonathan F. S. Post, 257–88. Berkeley, CA: University of California Press.

Comments on the influence of Donne on Edward Taylor. Notes, for example, that Taylor’s “When let by Rain” is “a pure imitation

of Donne,” having a “Donne-like stanza, with lines of irregular length and an invented rhyme scheme” as well as “Donne’s colloquial diction, his abruptness of entry, and his subject, ambivalence about departure” (179). Points out, however, that Taylor “does not do what Donne so often does, marshal the metaphors into a surprising argument,” which suggests that “he took from Donne a racy freedom of diction and the use of the conceit, but he was not tempted by, or up to, or persuaded by the ingenuity of Donne’s intellectual force.” Notes that Taylor’s “Upon a Spider Catching a Fly” might remind one of *Flea* but that “its style, the short-lined, knotty stanza, is much closer to Herbert” (280).

**685. Healy, Thomas.** “*Credo Ergo Sum: Donne and Belief*,” in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 85–92. (Publication du Group de Recherches Anglo-Américaines de l’Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Points out Donne’s “unease about the self” (77) and maintains that Donne “discovers his own being or existence only when the ‘I’ as a unique and distinct thing has disappeared, when it repaired with his creator” (78). Observes that in Donne’s secular poetry “the narrator is the active controller of events” and “rarely doubts his mastery of the discourse, even when he deliberately reveals himself as ridiculous,” but that in his devotional poetry he “reveals attempts to gain narrative mastery as dubious” and “shows himself as passive” and “unable to act for himself” (80). Maintains that Donne “continuously questions what he can know” and “[h]is conclusion is that to know he must believe, that *credo* must confirm his identity, because identity rests with its ultimate creator God.” Wonders, however, if Donne really believes. Points out that Donne’s “arguing, reasoning, exclaiming and doubting in his poems may be the performance of belief rather than the possession of belief” and that these performances “may create a character called Donne, who is acting



a series of roles to cover what is absent, namely himself” (82). Notes that the editorial ordering of Donne’s poems has led to assumptions about Donne’s growth from doubt to belief that may be false.

**686. Herek, Bryan Thomas.** “Donne’s ‘Satyre III,’” *Expl* 60, no.4: 193–96.

Argues that in *Sat*3 (ll. 103–10) Donne shifts his focus from religion to politics and commerce. Maintains that in the poem Donne satirizes “greed and self acquisitiveness” and shows that “self-centered, self-indulgent, and self-seeking motives are not limited to the sphere of religion.” Points out that, for Donne, “[g]reed is a vice linked to power, no matter which sphere it operates in.” Notes that the final lines of *Sat*3 “situate power in streams populated with ‘mills, and rockes, and woods’” and discusses how “[d]eciphering these symbols is the key to deciphering Donne’s final warning” (194), which is, “the perils the individual encounters navigating through religious, political, and commercial power.” Concludes that “[t]he conflict between the search for salvation and the pursuit of power is clear” (195).

**687. Hill, Eugene D.** “Donne the Snake Handler,” in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 120–37. Madison and Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Examines Donne’s sermon of 25 January 1628 (1629 N.S.) on the conversion of St. Paul, not only its subtle and intricate argument but also its “formal elements,” i.e., its “structure, voice, and (perhaps most importantly) emblem” (120) to show how Donne, by manipulating an intricate pattern of allusions, challenges Charles I’s theory of divine right. Explains, in particular, how in his sermon, “using the New Testament wisdom of serpents, Donne provokes in his congregation the thought of Charles’s hypertrophied sense of the royal prerogative,” “playing the auditor like a fish on a line, giving a bit, withdrawing a bit” (130). Notes that

Donne’s family emblem was a sheaf of snakes and suggests, therefore, that he “inscribed his personal emblem on the text” of the sermon, “shaped it in his image, leaving us (his auditors and readers) to admire the canniness of John Donne the Statesman.” Maintains that “[d]ealing with the hot events of the moment, playing with fire—Donne operates with the aplomb of a snake handler” and suggests that perhaps when Donne gave the sermon his “apprehension was overcome by confidence in the apostolically protected (and emblematically represented) exercise at hand” (134).

**688. Hillman, Richard.** “The High, the Low and the Comic in Donne,” in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 93–101. (Publication du Group de Recherches Anglo-Américaines de l’Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Proposes “to refine the widely accepted function of ‘wit’ in Donne’s poetry ... by heuristically positing that category of intellectual sleight-of-hand ... as the effect of generic distortion, whereby an essentially dramatic structure is compressed into ... a ‘dialogue of one’” (93). Suggests that in Donne “the result—that is, the illusion—of compression is such that, when we allow ourselves to give ear to ‘other’ voices incorporated within the speaker’s, whether by way of varying narrative stances or the implicit echoes returned by persons addressed, frameworks of situation and character tend imaginatively to spring into place and claim recognition as specifically theatrical.” Maintains that “[t]he (re)distribution of subject-positions becomes a *distribution des rôles*, and what passes on the page for the intricate artifice of laboured conceit, the tracing of tortuous giving and misgiving, takes to the stage of the reader’s mind with the refreshing dynamism of give-and-take.” Argues further that “[l]iberated by this shift of perspective from the prison-house of wit—or rather, perhaps made sufficiently visible that we perceive its perpetual imprisonment—is the quality of the comic, which (retranslates to

the imagined stage, in terms of active incongruity, what the page preserves in the passive mode, as incompatibility." Maintains that the "tendency to laughter" is "to dissolve, if not resolve, tension" (93). Discusses the dramatic in Donne's poetry and its "comic negotiation between high and low eroticism in Neoplatonic terms" (97). Points out that, even in a poem like *Ecst*, "there is a comic sense that the sexual urge is interrupting philosophy, demanding attention in a way that requires the rationalizing services of wit" (98).

**689. Jackson, Selwyn.** "Rhetoric and Context in Donne's *Satires*," in *Literature and Linguistics: Approaches, Models, and Applications*, ed. Marion Gymnick, 251–63. Trier: Wissenschaftlicher.

Maintaining that rhetorical figures do not function automatically to produce a "particular effect" but are rather "polyvant" and must be seen "in relation to the context in which the figure is used," examines the rhetorical figures in the *Satyres*. Points out how in *Sat1* and *Sat4* there is an "extensive use of figures in the service of a narrative situation" and that "the context is internal to the poem" (251), whereas in *Sat3* and *Sat5* "the context in which the figures can be seen goes beyond the bounds of the literary text and relates to the larger context in which the texts themselves were produced" (251–52). Discusses, in particular, the uses of asyndeton in *Sat1* and the uses of various figures of repetition in *Sat4*. Comments on the overall rhetorical strategy of *Sat3* rather than on one dominant figure, noting how "[t]his strategy relates both to the internal context of the poem itself and the broader context of the background against which it was written" (256). Maintains that, unlike *Sat3*, which "straddles the interface between the private and the institutional," *Sat5* is "firmly set in the public domain" (258). Contrasts *Sat2* and *Sat4* with Pope's versions, thereby throwing into relief the subtlety of Donne's uses of particular rhetorical figures. Concludes that "[b]y examining the local literary context, we can discover the ways in which figures are used to achieve specific effects, including the way in which the

same figure can be used for different effects" and that "extending the context beyond the bounds of the literary texts opens our eyes to the role which literary rhetoric can play within a broader social, intellectual and institutional setting." Notes that, in the *Satyres*, "the role can be as diverse as recommending oneself for employment, or finding a safe path through the minefield of religious controversy" (262).

**690. Johnson, Jeffrey.** "John Donne and the Socinian Heresy," in *Fault Lines and Controversies in the Study of Seventeenth-Century English Literature*, ed. Claude J. Summers and Ted-Larry Pebworth, 130–39. Columbia and London: University of Missouri Press.

Discusses Donne's rejection of the Socinian heresy in three of his sermons—the first Prebend Sermon, the funeral sermon for Sir William Cockayne, and the two-part sermon on Gen. 1:26. Notes that in each Donne "unequivocally condemns the Socinians as heretics and warns of their growth" but points out that his condemnation of them involved not only his rejection of their antitrinitarianism but also their position regarding "the prominence of human reason in interpreting the Scriptures." Maintains, therefore, that "what was at stake for Donne, far more than censuring a given heretical sect, was the conviction of his own idealism that Church schisms could be rectified by carefully maintaining the doctrinal foundations regarding biblical interpretation" (131). Observes that Donne "rejected the Roman Catholic position that provides the writings of the church fathers equal authority with the Scriptures" and yet, at the same time, "sought to mediate the subsequent problem raised by certain Protestant inclinations to elevate the authoritative role of reason once the authority of tradition has been undercut or removed." Maintains that Donne's theology "really was neither Roman Catholic nor fully Protestant" but that "[h]is own idiosyncratic via media rested purposefully, though uneasily, on a tectonics in which even the slightest theological shifts of the three plates of the Word, tradition, and reason, registered the seismic effects of heresy and religious

persecution.” Concludes that “[t]he especially delicate balance Donne sought was a measure not only of the breadth and subtlety of his theological reflection, but also of his frustration as an idealist who believed that the divisiveness of the Church could all be otherwise” (139).

**691. Josipovici, Gabriel.** *Goldberg: Variations.* Manchester [Eng]: Carcanet. 189p.

Collection of 33 stories in which a character, Samuel Goldberg, a Jewish English writer at the turn of the eighteenth century, reads to a country gentlemen in order to put him to sleep. In Chapter 16, “The Challenge” (111–25), Goldberg reads and explicates for the king *Noct*, which is followed by a retraction of his explication.

**692. Kammer, Joel.** “From John Donne to the Last Poets: An Eclectic Approach to Poetry.” *EJ* 91, no. 3: 64–71.

Reports on an experiment in teaching students to read and write poetry designed by five 12th-grade teachers at Maria Carrillo High School in Santa Rosa, CA. Donne’s *ValMourn* was among the 39 selections studied. One student wrote that he particularly liked the view of love expressed by Donne in *ValMourn*: “He wrote that love doesn’t have to be tangible ... [It] is in the mind and heart” (66).

**693. Keeble, N. H.** “To ‘build in sonnets pretty roomes’?: Donne and the Renaissance Love Lyric,” in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 71–86. Madison and Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Maintains that “[d]eclining the lyrical mode advertised by their heading,” the lyrics of the *Songs and Sonets* “are characterized instead by generic resistance and subversion: their relationship to songs and sonnets is ironic and parodic.” Points out that “[w]ith neither his texts, nor his readers, nor the women whom he ostensibly addresses does Donne establish the

relationship expected of a sixteenth-century lyricist” and notes that he “very rarely adopts a straightforwardly lyrical measure and never shows any appreciation of songs or singing” (73). Maintains that, in fact, the “indecorous colloquiality of Donne’s poems, the cacophonies,” and “the extravagantly modulated meters” seem to be “a determined rebuttal of the lyrical and the songlike” (74). Points out that “[f]or the received lyrical genres Donne substituted a metrical and stanzaic variety unprecedented in any collection of English love poetry” and that his poems “delivered a resounding generic rebuff to the lyrical and sonnetting tradition of the Renaissance, one that proved fatal” (75). Comments on Donne’s flouting of Renaissance poetic conventions, such as “the formal and didactic seriousness of poetry,” the “generic hierarchy and the notion of generic decorum” (77), respect for social superiors and for “what as a rule most overawed Renaissance love poetry: his mistress” (78), Petrarchan and Neoplatonic posturing and pastoralism (79), and the public exposure of a personal love. Concludes that the *Songs and Sonets* “anticipate not the subjectivity which was to become the lyrical standard of the romantics” but rather “the monologues of Browning, which Browning himself designated dramatic rather than lyrical” (82).

**694. Kermode, Frank.** “John Donne (1572–1631),” in *British Writers Classics*, Vol. 1, 352–69. New York: Charles Scribner’s Sons.

Essentially a reprint of *John Donne* in the *Writers and Their Works Series*, no. 86 (London: Longmans, Green, 1957)—with an updated selective bibliography. See *Roberts* 1.

**695. Kim, Kyong-hahn.** [The Tradition of Courtly Love in John Donne’s *Songs and Sonnets*.] *JCERL* 11, no 1: 71–94.

In Korean. Argues that the idea of courtly love “can illuminate the political and cultural ideologies hidden” in Donne’s poetry. Examines “the discursive process of the knowledge system of woman’s beauty and love at the end of

the eleventh century, which is the beginning of the medieval period,” and investigates “the relationship of knights, or courtiers, to their lord and the role of religion.” Concludes by showing how the courtly love tradition “is transformed and recreated in Donne’s poetry.” Focuses primarily on the *Songs and Sonets* (92). (English abstract)

**696. Lange, Marjory E.** “Humourous Grief: Donne and Burton Read Melancholy,” in *Speaking Grief in English Literary Culture: Shakespeare to Milton*, ed. Margo Swiss and David A. Kent, 69–97. Pittsburgh: Duquesne University Press.

Points out how Donne in his sermons urges his congregants to distinguish between “a legitimate sorrow for sins committed and the false grief kindled by melancholic humours” (69–70). Examines Donne’s own melancholic temperament and “some of the era’s received medical knowledge” about melancholy, especially religious melancholy, and traces “some of the more important developments in interpreting melancholy, particularly as readings of the discourse affected the soul.” Comments on Burton’s *The Anatomy of Melancholy* and discusses especially “religious melancholy’s influence on the seventeenth century English soul, politically, personally, and provisionally” (74). Shows that “[a]lthough very different in many respects, Donne and Burton run on parallel tracks in their understanding of religious melancholy” and that “[e]ach of Donne’s many applications of the term echoes or resonates with Burton, and thus with the tradition he capped” (86). Shows how “[h]aving positioned himself as a melancholy man from the outset, Donne employs melancholy as a recurring, stabilizing and focusing theme” (87) in his writings. Discusses, in particular, his treatment of melancholy in *Devotions* and in his commemorative sermon on Magdalen Herbert, as well as in other sermons. Concludes that Donne represents “the culmination of the tradition of melancholy as it was expressed in the English Renaissance” (97).

**697. Lee, Sang Yeup.** “John Donne, Beyond Subjective and Objective: Self-Expression and Dramatic Technique.” *MilSt* 12, no. 1: 1–31.

In Korean. Compares Donne and Montaigne and explains how both were “engrossed in exploring the subjective region of the mind, the Self” (30). Explores the relationship between imagination and poetry and argues that “poetic creation is both unconscious and conscious” and that poetry, “whether lyric or dramatic, is both subjective and objective.” Discusses dramatic poetry as “a special poetic mode” and claims that “drama can only emerge when the imagination functions in a quite special way, showing sympathy for all the innumerable and conflicting aspects of human character.” Maintains that “the dramatic imagination evolves its own unique form, integrating the essentials of poetry with the essentials of drama and bringing the two together” (31). Notes that the dramatic imagination is manifested, therefore, not only in formal drama but also in lyrical poetry. (English abstract)

**698. Lewalski, Barbara K.** “Literature and the household,” in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller, 603–29. Cambridge and New York: Cambridge University Press.

Discusses Donne’s indebtedness to patrons, especially to the Countess of Bedford, and says that, for some time, he was “virtually her laureate” (617). Comments on Donne’s various domestic arrangements following his marriage to Anne More and suggests that several of the *Songs and Sonets* and several of the *Holy Sonnets* were written during his difficult early married life while living at Mitcham, near London. Notes that, while residing at Mitcham, Donne was a frequent guest at Twickenham, the Countess’s residence, that he exchanged verses with her, and wrote letters and poems to entertain and compliment her and her friends. Comments also on the *Anniversaries* and how the poems gained for Donne the patronage of Sir Robert Drury, who provided Donne with a house in Drury Lane, his residence for a num-

ber of years before he became Dean of St. Paul's (620).

**699. Loewenstein, David and Janel Mueller, eds.** *The Cambridge History of Early Modern English Literature*. Cambridge and New York: Cambridge University Press. xi, 1038p.

Collection of 26 essays by divers hands. Those discussing Donne (rather than simply mentioning him) have been separately entered into this bibliography.

**700. Love, Harold and Arthur F. Marotti,** "Manuscript transmission and circulation," in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller, 55–80. Cambridge and New York: Cambridge University Press.

Points out that, except for the *Anniversaries*, very few of Donne's poems were published during his lifetime but that they were circulated among his friends and patrons in manuscript, which was the "preferred medium for most gentlemen authors." Discusses Donne as a coterie poet and says that he was "the poet who was most widely disseminated in manuscript in the seventeenth century" (69). Notes that "[m]ost of the surviving manuscript remains of the broad circulation of Donne's poems date from about 1620"; thus "the full impact of work he wrote much earlier was considerably delayed, reaching its widest audience only with the 1633 and subsequent printed editions" (70).

**701. Luo, Lang.** [Donne in the Eyes of Western Critics.] *Journal of Tianjin Foreign Studies University* 4: 48–51.

In Chinese. Briefly examines the fluctuating critical reputation of Donne from the seventeenth to the twentieth century and suggests that since the criteria of criticism changes with the spirit of the times, it is natural that Donne's reputation "will change accordingly." (English abstract)

**702. Machado, Maria Salomé.** "Defying Convention: The Verbalization of Eroticism in W. Shakespeare's *Othello* and J. Donne's *Elegie XIX*." *SEDERI* 11: 195–202.

Maintains that in his erotic poems Donne openly defied "decrees of convention" by rejecting Petrarchism and by choosing rather to follow the lead of Ovid. Briefly contrasts Donne with Shakespeare, who, in *Othello*, "skillfully always succeeds in giving the impression that he was conforming to the precepts that ruled the expression of sexual desire in his epoch." Points out that among Donne's erotic poems *ElBed* "stands out as the one in which eroticism is the everpresent prevalent feature" but notes that the language and style of the poem, however, are "elegant and the play on words is done in good taste." Maintains that "[e]ven the many suggestive allusions are never improper or rude" and that there is "definitely no intention to shock." Briefly comments on the eroticism in the poem, calling ll. 5–24 a "breathtaking 'striptease'" and a "dazzling erotic scene" (200) and observing how in ll. 25–32 "touch becomes all important" (201).

**703. Makarov, V. S.** "Religinznye aspekty rannei liriki Dzhona Donna" [Religious Aspects in the Early Lyrics of John Donne], in *Mir romantizma*, ed. I. V. Kartashova and E. G. Miliugina, 12–17. Tver, Russia: Tverski gosudarstvennyi universitet.

Comments on the unique nature of Donne's worldview, characterized by an internal and external religious, political, and literary struggle. Argues that Donne's spiritual search includes both philosophy and aesthetics, as evident in his poetics. Provides brief biographical and historical information before addressing Donne's use of the image of mystical unity, which leads into a discussion of *Canon*, *Relic*, and *Fun*. Concludes that religious feeling takes various forms in Donne's works but at their heart lies a striving for true spiritual freedom and Christian love. Maintains that Donne's search for the ideal was not only entwined in his soul, but was also grounded in a rational

process that supported the idea of the unity of all human existence in this search.

**704. Manley, Lawrence.** "Literature and London," in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller, 399–427. Cambridge and New York: Cambridge University Press.

Discusses how at the end of the sixteenth century the culture of London "provided an important stimulus for experiments in a variety of classically inspired verse forms, which challenged the preeminence of Elizabethan courtly norms and laid the basis for neo-classical poetry in the following two centuries." Notes that "these experiments in elegy, epistle, epigram and satire ... defined a new kind of laureate ambition, which was based on the assertion of classical pedigree, a sharpened critical spirit and an implicit rejection of both courtly and popular literary kinds" (422). Comments briefly on Donne's satires and his innovative love poetry.

**705. Marotti, Arthur.** "John Donne's Conflicted Anti-Catholicism." *JEGP* 101: 358–79.

Maintains that "[i]n the poetry of his secular years Donne registered the impact of his Catholic upbringing and of his reactions against it," especially in *Pseudo-Martyr* and *Ignatius*, but that "his attitudes toward Catholicism found their most complex expression in his sermons" (358). Discusses two kinds of anti-Catholicism found in the sermons: (1) "a controversial or polemical anti-Catholicism—a theological or religious arguing with Catholic religious doctrines and practices" and (2) "a political or religiopolitical" anti-Catholicism (359). Notes, however, that "[f]or ecumenical, prudentially political reasons—and in order to distinguish his and the first two Stuart kings' more irenic stance from the rabidly anti-Catholic rhetoric of the Protestant left—Donne tried to reduce controversy to a minimum" (360); "defended the English church's via media against the extremes of Roman Catholicism and radical

Protestantism"; and attempted to find "a continuity between the religion of his youth and the church he served in his maturity" (361). Points out that there were limits, however, to Donne's ecumenism: "Religious separatism was unacceptable and toleration of Roman Catholicism impossible in a polity in which church and state were fused" (364). Shows how his "political anti-Catholicism is more aggressively polemical, most strongly directed at Counter-Reformation militancy, especially inflated claims of papal authority and at the new articles of faith proclaimed by the Council of Trent" (365). Observes that at times Donne "strained to support royal religiopolitical foreign policy" and was "sometimes ill at ease with the role of official apologist, both before and after his appointment as dean of St. Paul's" (369). Claims that Donne's "most vehement" anti-Catholic rhetoric was directed toward the Jesuits and explains his "doctrinal, political, and personal" hostility toward them (373–74), noting that for Donne the Jesuits became "an object of paranoid fantasizing" (376). Points out that in his later years Donne believed that internal, non-conforming Puritanism was a greater threat to the Church of England than was external, foreign Catholicism (378).

**706. Mathis, Gilles.** "'Woman's Constancy' de Donne: Une approche stylistique," in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 47–73. (Publication du Group de Recherches Anglo-Américaines de l'Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Presents a very detailed stylistic analysis of *WomCon* and praises Donne's technical competence and virtuosity. Offers a detailed presentation of the contents of the poem, its uses of figures of speech, of sound, of diction, and of syntax. Compares different ways of reading the poem, highlighting its complexity. Discusses the contrapunctual construction and elements in the poem, its dramatic strategy, and surprise ending. Calls *WomCon* an example of the poetics of instability, noting how the illusion of

love is reenforced by the poem's style. Calls the poem's style baroque and/or mannerist because of its persistent tension and says that in the poem Donne's aim is to deconstruct traditional prosody and aesthetics. Calls *WomCon* a minor poem on a major theme.

**707. McHugh, Heather.** "Naked Numbers: A Curve from Wyatt to Rochester." *APR* 31, no. 1: 39–48.

Reprinted in *Green Thoughts, Green Shades: Essays by Contemporary Poets on the Early Modern Lyric*, ed. Jonathan F. S. Post (Berkeley, Los Angeles, London: University of California Press, 2001), pp. 59–85.

Discusses Donne's use of numbers in his poetry. Points out the paradoxical play of numbers and the "syntactical deftness" and "economy" in *Pry* and comments on how in *Triple* he "turns the meaning of numbers into a number of meanings" (42) and creatively employs oxymoron and "rhythmical disfiguring." Discusses how in *Expir* and *ElComp* Donne amuses the reader with "amorous math" and how in *HS-Batter* he uses paradox and oxymoron to bring together the "usually antithetical realms of carnal and spiritual passion." Claims that in "The Trinity" in *Lit* Donne's yoking of opposites and his audacity "can compel and shock us, even out of postmodernism's natural indifference to god and absolutes." Suggests that Donne's "spunky capacity to free poetic numbers from their merely quantitative senses represents an abiding mortal need" (45).

**708. Miller, William.** "John Donne Lay Dying." *Believing Ark* 18, no. 2: 8.

An original poem

**709. Miner, Earl.** "Donne, Decorum, and Truth: Grounds of His Literary Art," in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 24–39. Madison and Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Discusses Donne's poetry in terms of "the dialectic between decorum and truth, the terms of which would have been more recognizable to Donne and his readers than some other concerns" (24). Shows how Donne "violates old decorums to reveal new truths—and new decorums" (28) and how he "identifies the disparities between the claims of decorum and truth, both within and between differing spheres." Maintains that poets before Donne "had so socialized the world of private experience that their understanding was ripe for a radical review of its heavily decorous 'ornament' by a poet who would insist on the standard of truth" (31) and who "often established the separate, inner private experience as the locus of value" (32). Points out that "[t]he energy necessary to expose false decorum, the power to reveal truth, derives from a naysaying that is variously manifested but that can most simply be named satire," which "includes wit, conceits, surprise, inversions, and sudden shifts or transpositions" (33). Maintains that when "satire diminishes," as in some of the religious poems, or "is weakened," as, for example, in *SGo*, and Donne "accepts the truth of ordinary decorums of poetry, whether of love, religion, or praise," then the poems lack the kind of power one finds in such a poem as *HSBatter* (35). Holds that Donne's "attempts at longer narrative vary somewhat in nature" but that "none match his lyrics in success" (36). Concludes that since Donne "can sustain satire and praise in lyrics," it is no wonder that "it was as a lyric poet that Donne performed his miracles of handling the most difficult feats straining decorum and putting truth to the test" (38).

**710. Mitchell, Marea.** "Gender, Genre, and the Idea of John Donne," in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 106–119. Madison and Teaneck, NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Points out that in the *Anniversaries* Elizabeth Drury is "so unimportant as to never be mentioned by name" (107) but that "as vehicle for an anatomy or reflection about the world and human activity" she is "vitally important"

(107). Argues that Donne takes Elizabeth's death "as a means for an unfolding of everything he is capable of saying" about the "frivolity and insubstantiality of the world," in a way that "explicitly relegates her to occasion rather than subject" (108). Maintains that Elizabeth becomes "the means by which the meaning of others is constructed precisely through ceasing to have physical meaning herself" (109). Discusses how "[w]ithin the poems the idea of anatomy is used in a variety of ways that can be linked with the dual aims of dissecting—coming to an understanding through a detailed examination—and constructing, this time of the poetic voice." Maintains that "[b]oth of these functions are variously and contradictorily inflected in relation to gender" (110), with the feminine seen "generally stereotypically negative" (111). Shows how the *FirAn*, a poem that was "occasioned by the death of a young stranger, and nominally concerns the state of the world, ends up by being an affirmation of the rights and responsibilities of the poet" (112). Holds that the *Anniversaries* can be seen as "a series of exercises in writing," illustrating how "flexible" Donne can be "within the framework of elegy and anniversary" and warns that one should not "underestimate the humor, as well as the wit, in the poems" (117). Concludes, therefore, that the *Anniversaries* "take Elizabeth Drury, the elegy, and the anniversary as material for the exercise of poetry and for exploring the idea of John Donne, poet" (118).

**711. Müller, Wolfgang G.** "Das Paradoxon in der englischen Barocklyrik: John Donne, George Herbert, Richard Crashaw," in *Das Paradox: Eine Herausforderung des abendländischen Denkens*, ed. Roland Hagenbychle and Paul Geyer, 355–84. Würzburg: Königshausen and Neumann.

Reprint of 1992 essay. See *Roberts* 2.

**712. Narveson, Kate.** "Profession or Performance? Religion in Early Modern Literary Study," in *Fault Lines and Controversies in the Study of Seventeenth-Century English Literature*, ed. Claude J. Summers and Ted-Larry Pebworth, 111–29. Columbia

and London: University of Missouri Press.

Points out that since the 1990s "a divide remains between people for whom it matters whether John Donne was Anglo-Catholic or Calvinist—or avant-garde conformist or hypothetical universalist—and people for whom the real question is whether his religious behavior reveals an anxious negotiation with absolutism or a homoerotic Christ, that is, between those who look at religion as propositional belief and those for whom it is a cultural system imbricated in structures of power, gender, ritual, sexuality, and so forth" (111). Examines recent scholarly work on the seventeenth-century religious lyric, "exploring characteristic limitations in each approach," and then offers "a possible bridge between the two approaches by offering a third way" (112). Examines in particular Richard Rambuss's *Closet Devotions* (1998), Achsah Guibbory's *Ceremony and Community from Herbert to Milton* (1998), and Debora Shuger's *Renaissance Bible* (1994). Maintains that, although she has no argument with "the details of the way these works analyze particular texts and make particular connections," she does question their tendency "to generalize that analysis to early modern religious culture as a whole," i.e., "the tendency toward large claims that reduce a complex cultural phenomenon like religion to a purported essence (religion is felt on the body) or to binaries: humanist versus Calvinist, ceremonialist versus Puritan" (120). Emphasizes the importance of understanding theological discourse in the cultural study of religious texts so that "we can see why texts make particular connections or use particular language, or what rhetorical or therapeutic role a text may play, or which of the range of competing discourses the text employs." Proceeds by sketching "some of the problems raised by references to religious affects in devotional writing" and by pointing out "some of the sorts of clarification that might come from knowing the discourse within which those texts operate" (122). Maintains that since "devotional texts existed within a literary culture thoroughly informed by theological suppositions about psychology and the working of language on the heart" and



“were intended to do a particular sort of cultural work,” it is “only by taking seriously what writers report about their inner structures and how the texts are to work on them can we see that expressions of anxiety or of holy passion might record a desired affect, an affect that the text is intended to produce, rather than a direct inscription of religious experience.” Holds that literary scholars “should not read religious literature as confessional statement, isolating the dimension of propositional belief from the dimension of experience.” Concludes that “the experiential dimension cannot come fully into focus without some attention to the way theological discourses of the period provided the terms in which experience was understood” and thus “the fault line between methods that attend to theology and those that attend to culture not only can but must be bridged” (129).

- 713. Negri, Paul,** ed. “John Donne (1572–1631),” in *Metaphysical Poetry: An Anthology*, 1–56. (Dover Thrift Editions, gen. ed. Paul Negri; ed. of this edition, Thomas Crawford.) Mineola, NY: Dover Publications.

Contains a brief introduction to Donne’s life and poetry and calls Donne “the greatest of the metaphysical poets” (1), followed by 31 poems from the *Songs and Sonnets*, 2 epigrams, 6 elegies, 2 satires, 3 verse epistles, *Corona*, 19 selections from *Holy Sonnets*, and 4 hymns—without notes or commentary.

- 714. Newman, Karen.** “Walking Capitals: Donne’s First Satyre,” in *The Culture of Capital: Property, Cities, and Knowledge in Early Modern England*, ed. Henry S. Turner, 203–21. New York: Routledge.

Discusses how in the seventeenth century “urban space, newly configured in part by early forms of capital accumulation, produced forms of cultural capital and articulated certain discursive figures, modes of subjectivity and enunciation usually claimed exclusively for modernity” and argues that “the productive relations among city, subject, and text claimed for the nineteenth century are already at work

in early modern London and Paris” (205). Cites *Sat*<sub>1</sub> as “a compelling demonstration” of her argument about “walking city space” (207) and observes that for most critics “the specificity of the capital city and its seductive forms of cultural capital are ignored or relegated to the editorial apparatus, barely accorded the dignity of literary history.” Argues that, in fact, *Sat*<sub>1</sub> “illustrates the impact of an emergent metropolitan market society on both the authorizing tropes of classical satire and the received terms of humanist discourse.” Shows how the poem “contrasts different kinds of cultural capital—books and reading, religious, philosophical, historical, and poetic, that is, the consolations of the study—with the luxuries of the capital and a developing world market: fashion and sartorial variety, perfume, tobacco, exotic animals, French and Italian manners, the theater, and sex” (210). Presents a reading of *Sat*<sub>1</sub>, showing how “the speaker’s street encounters are negotiated and mediated by the humorist and by means of trope and poetic figure” (215).

- 715. Nishiyama, Yoshio.** *Shinigami no Tua: Bungo Jon Dan no Shisou Henreki* [Songs of the God of Death: Changes in the Thought of John Donne a Great Writer]. Tokyo: Tanshisha. 394p.

In Japanese. In Chapter 1, considers Hans Holbein the younger and the tradition of the God of Death. In Chapter 2, offers a biographical sketch of Donne’s life as a preacher. In Chapter 3, discusses *ValName* from the viewpoint of discursive meditation. In Chapter 4, surveys the *Holy Sonnets*, commenting in detail on *HSRound*. In Chapter 5, discusses *Devotions* as Donne’s spiritual diagnosis of the several stages in his illness. Comments on the “passing bell” in three of the meditations and discusses Donne’s characteristic view of the use and significance of church bells. In Chapter 6, comments on how in *Devotions* Donne employs meditation to overcome his fear of the plague and the “damp.” In Chapter 7, discusses *Appar* as a comic satire that belongs to the tradition of songs of threat and cursing. In Chapter 8, reviews Donne’s last years and comments on his last sermon. In Chapter 9, discusses Jo-

seph Hall. In Chapter 10, reminisces about his visit to an Amish town in Lancaster County, Pennsylvania, and how he had in mind *Sat*3. In Chapter 11, surveys the customs and conventions of English village life before and after 1600. In Chapter 12, compares Charles Dickens and T. S. Eliot in terms of tenebrism and briefly mentions *Noct*, *Fare*, and *ElAut*. In Chapter 13, notes the relationship between English literature and religion.

- 716. O'Connor, Ed.** *The Yeare's Midnight*. New York: Avalon; London: Constable. 292p.

Translated into Dutch by Harry Naus as *De rituele moorden* (Aartselaar; [Oosterhout]: Orega, 2003).

A mystery novel in which the motive for murder lies in Donne's poetry.

- 717. Park, Sei-Keun.** "Love in Donne's Holy Sonnets." *MilSt* 12, no. 2: 219–28.

Points out that six of the *Holy Sonnets* deal with two aspects of love: *HSSpit*, *HSWhy*, and *HSWhat* "are concerned with the Atonement and the Creator's love for His creatures" while *HSBatter*, *HSWilt*, and *HSPart* focus on "man's love for God." Sees these latter three as sublimations of Donne's love for women and notes how in his sacred poems he employs sensual love "to illustrate his faith in God's mercy" (219). Maintains that to understand Donne's sacred poems one must first understand his secular love poems; therefore, surveys Donne's attitude toward sexual love by examining selected love poems. Holds that Donne's view of love changed after his marriage from purely sensual love to a kind of spiritual love. Notes that in *HSShe* Donne makes it clear that his love for his wife led him to his love of God. Comments on Donne's view of God's love in *HSSpit*, *HSWhat*, *HSWhy*. Concludes that Donne's love as expressed in the *Holy Sonnets* emphasizes the need for a "dynamic relationship" between God and man (237).

- 718. Park, Youngwon.** "Herbert and Donne: Augustinian Confession in *The Temple* and Theological Ambiguities in *Holy Sonnets*." *MilSt* 12, no. 1: 33–48.

In Korean. Compares and contrasts Donne and Herbert as religious poets. Points out how Herbert portrays his inner conflicts to help other Christians face and resolve their similar conflicts whereas Donne's poetry is "a stage on which he performs his Christian drama with sin, guilt, death, and resurrection as major features of his religious experience." Says that for Donne poetry is "a more powerful sermon than sermons preached in the pulpit" (34). Observes, however, that the theological positions of Donne and Herbert are as different as their lives, differences that become clear in their poetry. Proceeds to contrast the two poets by analyzing from a theological point of view selected poems, noting in particular their different views on predestination and grace. Maintains that, unlike Herbert's poems, Donne's religious poems reflect the influence of Arminianism and are anti-Calvinistic. Maintains that the theological perspectives of both poets are based on Augustinianism "but in quite a different way" (36). (English abstract)

- 719. Parry, Graham.** "Literary patronage," in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller, 117–40. Cambridge and New York: Cambridge University Press.

In discussing James I's patronage of writers, says that his "most valuable service to literature was to encourage John Donne to take holy orders" (329) and briefly traces, as a result of the king's patronage, Donne's advancement in the Church. Maintains that the king's patronage not only "secured the livelihood of one of the most adventurous literary intelligences of the age," but also it "was incidentally responsible for one of the glories of the religious arts in England—the sermons Donne preached in the last fifteen years of his life." Points out that Donne "designed his writings to cut a figure to impress and attract the attention of men or

women of authority who might offer him employment,” noting, however, that “[t]his is not to underrate the literary value of Donne’s poetry, but rather to indicate its important social dimension.” Observes that although Donne had “brief successes” with Sir Thomas Egerton; Lucy, Countess of Bedford; and Magdalen Herbert, King James “was his salvation, finally responding to the accumulated evidence of Donne’s mastery of language and ideas” (130).

**720. Patterson, Annabel.** “Catholic Communities and Their Art,” in *Visions of Community in the Pre-Modern World*, ed. Nicholas Howe, 109–48. Notre Dame, IN: University of Notre Dame Press.

Discusses “the role of the visual arts in consolidating, consolidating, and even creating English Catholic communities” (112), especially portraiture, during the sixteenth and seventeenth centuries. Maintains that Catholics of this period “learned to use the portrait as a partial substitute for other icons supportive of their belief” (113). Briefly comments on Donne’s Catholic heritage and his interest in portraits and notes that “throughout his life he seems to have been irresistibly drawn to the world of sacred images, and by the end of his career he had, at least in relation to the issue of iconoclasm, swerved back dramatically into the community from which, whether from strategic reasons or genuine conviction or both, he had in *Pseudo-Martyr* publicly cut himself off” (116).

**721. ----.** “A Man is to Himself a Dioclesian: Donne’s Rectified Litany.” *JDJ* 21: 35–49.

Observes that *Lit* is “an absurdly neglected poem” and that, for the most part, it has been “relegated to the back burner of Donne studies, if not altogether ignored” (35). Finds such neglect strange since the poem, she claims, is “one of the most cerebral exercises in devotional poetry of the period” and also “contains more personal revelations about Donne himself than any other poem.” Suggests that *Lit* was written for “the anxious community of Donne and his friends, wracked by, yet energized by,

indecision about confessional choice” (46) and that the poem tells us “more about the compromises he made with himself about leaving the old religion” (47). Points out, for example, that in *Lit*, “by writing stanzas in which the ‘I’ and the ‘we’ enter and depart,” Donne challenged “the basic distinction between clergy and laity, between minister and congregation, that is so emphatically displayed in the antiphonal structure of the Catholic litany, and preserved in the Protestant one” (46–47) and that he exchanged “the mindlessness of simple repetition” for “thoughtful interrogations of all the different types of prayer, and the predications from which prayer might be thought to extricate us, as well as the predicaments it, and thought, themselves create” (47). Concludes that “as we continue our communal struggle to understand John Donne and his endlessly shifting middle position, we cannot afford to ignore *A Litany*” (48).

**722. Post, Jonathan F. S.** “The Baroque and Elizabeth Bishop.” *JDJ* 21: 101–33.

Comments on the influence of Donne on Elizabeth Bishop’s poetry. Cites, as examples, “The Weed” and “Sonnet.” Notes that “Donnean echoes are strongest ... in the small number of privately imagined, first-person plural scenes of Bishop’s amatory verse,” citing as examples the never published poem “It is marvelous to wake up together” and in “Roosters.” Suggests, however, that even in late poems like “The End of March” and “The Moose,” there are also Donnean overtones (107).

**723. Raynaud, Claudine.** “Naked Words: Figures of Seduction in Donne’s Poetry,” in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 37–45. (Publication du Group de Recherches Anglo-Américaines de l’Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Discusses references to the body—“carnality, the flesh, the corporeal”—in Donne’s poetry, those moments “where seduction takes place

literally (or is about to take place literally, as an event) in the hope of providing a “provisional answer” to the question: “how does eroticism (the erotic in/of the poetic text) come up against its limits, i.e., pornography and death?” (35). Offers readings of *ElBed*, *Flea*, and *HSBatter*. Maintains that Donne’s texts are “texts of desire in the sense that the instability of the text is always at work: puns, wit, circumvolved conceits” and that his poems are “poems of seduction, poems that are trying to seduce the addressee, the mistress, to bring her to yield.” Concludes that it is “ultimately in the textual deployment of ingenuity, in the *tours de force*, in the *trouvailles*, in the intellectual prowess that the poetics seduce, that the sensual—the grain of the text, the grain of the skin—is linked to (and not divorced from) the abstract” (44).

**724. Raynaud, Claudine**, ed. with assistance of Peter Vernon and Richard Hillman. *La poésie métaphysique de John Donne*. (Publication du Group de Recherches Anglo-Américaines de l’Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.) Tours: Université François Rabelais. 137p.

Contains the following 10 original essays, each of which has been separately entered in this bibliography: (1) Guillaume Fourcarde, “‘A Copy to learne by’: John Donne’s ‘Writing Death’” (3–14); Marie-Dominique Garnier, “‘if thou canst give it, then thou never gavest it’: John Donne’s Dunning Letters” (15–22); Michael Schoenfeldt, “Thinking Through the Body: Corporeality and Interiority in Donne” (25–35); Claudine Raynaud, “Naked Words: Figures of Seduction in Donne’s Poetry” (37–45); Gilles Mathis, “‘Woman’s Constancy’ de Donne: Une approche stylistique” (47–73); Thomas Healy, “*Credo Ergo Sum*: Donne and Belief” (75–84); Peter Vernon, “John Donne, New Philosophy and Doubt” (85–92); Richard Hillman, “The High, the Low and the Comic in Donne” (93–101); Richard Todd, “In What Sense Is John Donne the Author of the *Songs and Sonnets*?” (105–17); and Helen Wilcox, “Miracles of Love and Wit: John Donne’s ‘The Relic’” (119–37).

**725. Roebuck, Graham**. “John Donne and ‘All the World.’” *RenP*, pp. 77–89.

Discusses “the question of Donne’s attitude to the popular theatre of the day,” observing that some modern critics and scholars maintain that Donne was “so intimately familiar with the popular theatre of the day that explication and criticism of his poetry should proceed with the theatre as a principal context” while others argue that Donne’s view of the theater was cool and even hostile, “as evidenced by the meager references in his poetry to the stage” and by “the evident antagonism of his references to it in his sermons” (71). Suggests, however, that Donne’s play with the words “world, flesh, and devil” in ll. 13–14 of *HSScene* echoes Shakespeare’s “extended descant on the theme in *I Henry IV*, Act II, scene iv (the play-acting scene)” (86). Points out that Donne could have seen the play on stage in 1597, although there is no evidence to support such a claim. Concludes that, even if *HSScene* was “in some way occasioned by a specific experience of the theater,” it does not solve the question of Donne’s “attitude to the theater” (89).

**726. Ropert, François**. *La question de l’autorité dans la poésie de John Donne (1572–1631)*. Villeneuve d’Ascq: Presses Universitaires de Septentrion. 462p.

Argues that the rhetorical strategy of Donne’s poetry reflects the skepticism and uncertainty of his time that was brought about by the breakdown of traditional authority and of generally accepted verities and by the rise of new scientific discoveries and intense theological controversies. Sees Donne’s doubting conscience and his questioning of authority in his uses of paradoxes and conceits in his poetry as he challenges the authority of literary imitation and mimesis. Points out how Donne sees authority as an endless process of questioning and correcting one’s intellectual assumptions and sensual data. Discusses how each of Donne’s poems is a demanding self-consuming artifact and how his wit is intended to foster a search for truth.

**727. Salzman, Paul.** *Literary Culture in Jacobean England: Reading 1621*. Houndmills, Basingstoke, Hampshire [Eng.] and New York: Palgrave Macmillan. xix, 268p.

In a literary and cultural history of England in the year 1621, observes that sermons “make up almost half the total number of 1621 texts which survive,” noting that “there are about 95 examples extant, though of course many more sermons were preached than have survived in print” (32). Comments on Donne’s sermons preached in 1621, noting how “they can be approached both as examples of a self under examination and as events with a political context” (33). Discusses, as an example, Donne’s sermon of 7 January to the Countess of Bedford; his 8 April sermon preached at Whitehall for its “particularly startling anatomical image of self-examination in the context of a sermon” (35); and his Christmas Day sermon preached at St. Paul’s for its brilliant meditation on the paradox of light. Concludes that these three sermons give us “an exemplary form of spiritual biography, if not autobiography,” as Donne “places his own identity under examination for the edification of his audience, and of himself.” Notes how each of the sermons “is aimed at a particular audience and preached in a particularly resonant political context, while each is also focused inwards upon the speaker” (41). Contrasts Donne’s sermon style with that of Lancelot Andrewes. Comments also on publication of the 1621 edition of the *Anniversaries*. Points out that Donne had no hand in the publication of the edition but that Thomas Dew, the publisher, likely “saw an opportunity to reprint poems by someone in the public eye” (135). Suggests that for readers in 1621, eleven years after Elizabeth Drury’s death, probably “the poems’ more abstract and meditative features would have stood out” (137).

**728. Samuel, Oliver.** “The sonnets of William Shakespeare and John Donne,” in *Medicine and Literature: The doctor’s companion to the classics*, ed. John Salinsky, 135–42. Abingdon, Oxon, U.K.: Radcliffe Medical Press.

Presents a brief introduction to Donne’s life and works for doctors. Quotes ll. 109–17 of *Lit* as reflecting Donne’s view of doctors.

**729. Schmidt, Gunnar.** “Von Tropfen und Spiegeln: Medienlogik und Wissen im 17. und frühen 18. Jahrhundert.” *KulturPoetik* 2, no. 1: 1–23.

Discusses how in the seventeenth century mirrors and microscopes “generated a new visibility which had an enormous impact on philosophical and poetic discourse.” Maintains that “[o]ptical media as prostheses for the eye effectuated an empirical widening of the world and at the same time caused a separation between the subject of cognition and the scientific object.” Argues that “[t]his paradox sensitized poets and philosophers to the infinitesimal” and that “[a]s a consequence, Baroque philosophy counters empiricism with a speculative theory about the relation between macro- and microcosm.” Points out that “[i]n this discourse, media become metaphors, and “the hall of mirrors the architectonic allegory of the cosmos” (1). Discusses this concept as reflected in *Canon*, *GoodM*, *ValWeep*, and *Witch*, comparing Donne’s use of mirror and reflection imagery with that of Marvell.

**730. Schmidt, Richard H.** “John Donne (1573–1631): He Dueled with Death,” in *Glorious Companions: Five Centuries of Anglican Spirituality*, 47–57. Grand Rapids, MI: William B. Eerdmans.

Says that Donne is “almost certainly the most anthologized author in Anglican history.” Points out that although Donne wrote often about death, he is not “a depressing, morose author” (48). Comments briefly on Donne’s life and religious development, his early secular and later sacred poems, *Devotions*, and the sermons. Presents selections from *Essay*, the *sSermons*, *HSRound*, *HSDeath*, *HSBatter*, *Father*, and *Devotions*, followed by questions for reflection and discussion.

**731. Schneider, Ulrike.** *Kosmographie in der englischen Dichtung 1600–1660*. (Europäische Hoch-

schulschriften; Reihe XVI; Angelsächsische Sprache und Literatur; Series XIV; Vol. 388.) Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien: Peter Lang. 360p.

Surveys cosmological images, references, and influences in early seventeenth-century English poetry in three chapters—one on heavenly bodies (27–129), a second on world concepts (131–250), and a third on geography (251–327), preceded by an introduction (13–26) and followed by final considerations (329–36) and a bibliography (327–60). Discusses Donne throughout, noting, in particular his multifaceted uses of the concept of the macrocosm-microcosm and comparing him with other poets of his day, especially Cowley. Maintains that Donne better understood the significance of the New Philosophy brought about by the Copernican Revolution than did most of the writers and thinkers of his time and shows that from the new discoveries, especially those in cartography and voyages of discovery, Donne developed new metaphors. Comments in detail on Donne's use of cosmic images in both his secular and religious poetry.

**732. Schoenfeldt, Michael.** "Thinking Through the Body: Corporeality and Interiority in Donne," in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 25–35. (Publication du Group de Recherches Anglo-Américaines de l'Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Examines "the complex relationship" of the soul to the body in Donne's poetry (25) and investigates "the way that Donne thinks and feels through the body, anchoring his inveterate fears, desires, hopes, and persuasions in a decidedly corporeal language" (26). Points out that "[w]hat emerges from such an exploration of Donne is not a consistent vision of the soul-body relationship, but rather a consistently rigorous investigation of the ontological and lyric possibilities of their various models of contiguity." Maintains that "much of what we

value in Donne emerges from his aggressive participation in the various possible permutations of soul-body dispositions" and that his "investigations of soul-body relations emerge from within a physiology that imagined souls and bodies as far more closely connected than we post-Cartesians tend to allow" (26). Suggests that "one of the signature genres and gestures of Donne's poetry, the valediction, takes on such profound meaning for him because of his deep investment in the embodied nature of self." Observes that, if, as Donne believes, "one's core being is constituted not only within but also by one's body, separation from that which one loves becomes a kind of death in a sense far deeper than metaphor can approach" (28). Discusses the theme of embodiment in both selected profane and sacred poems in order to show how Donne "explores in his poems a complex and intricate linkage of thought, feeling, and corporeality" (32).

**733. Scodel, Joshua.** "Alternative sites for literature," in *The Cambridge History of English Literature*, ed. David Loewenstein and Janel Mueller, 763–89. Cambridge: Cambridge University Press.

Comments on Katherine Philips's appropriation of Donne's poetry and notes how she "reworks Donnean tropes for her gynocentric focus" (774).

**734. ----.** "Donne and the Personal Mean," in *Excess and the Mean in Early Modern English Literature*, 21–47. (Literature in History, gen eds. David Bromwich, James Chandler, and Lionel Gossman.) Princeton and Oxford: Princeton University Press.

Reprint of an essay in *MP* 90 (1993): 479–511. See *Roberts* 2.

**735. Seelig, Sharon Cadman.** "The Poets of the Renaissance, or, The Illusions of My Youth," in *Fault Lines and Controversies in the Study of Seventeenth-Century English Literature*, ed. Claude J. Summers and Ted-Larry Pebworth, 156–69. Columbia and London: University of Missouri Press.

Discusses the changes in seventeenth-century studies over the past several decades, noting, in particular, that “the study of the texts and lives of early modern women is one of the most important and fastest-growing areas of scholarship in our time.” Considers “how these women writers disappeared so completely as to make us think they never existed” and asks “what difference it makes, in our reading and thinking, that so many texts by women authors now happily co-exist with those by male authors” (160), such as Donne, Jonson, and others. Notes that Katherine Philips was “one of the rare survivors of this oblivion” (160) but observes that, for the most part, women writers were seen “as members of an exclusive category” and “were not by and large included in anthologies more generally” (164). Points out that if women writers “disappeared under the category of ‘women writers,’ as an oddity, a social category, a marginal group, they were to reappear a few decades later in the same guise,” in anthologies composed exclusively of women writers (166). Observes, however, that these early collections “paved the way for far more detailed and scholarly attention” (166–67)—“for single editions of women writers, numerous anthologies, treatments of women’s lives, and work by cultural and literary historians and critics, for work so extensive that it must be encompassed in bibliographies rather than in citations of individual texts.” Maintains that the emergence of women writers corrects “a historical mistake” and makes clear that there were women writers, “in quite significant numbers, among the nobility and even among the working classes” (167). Points out that “[b]esides performing the work of discovery, recent work on women writers increasingly takes them seriously” (168). Concludes that it is evident that “[t]he poetic landscape of early modern England is now indisputably of mixed gender” (169).

**736. Semler, L. E.** “Mannerist Donne: Showing Art in the Descriptive Verse Epistles and the Elegies,” in *Donne and the Resources of Kind*, ed. A. D. Cousins and Damian Grace, 40–58. Madison and Teaneck,

NJ: Fairleigh Dickinson University Press; London: Associated University Presses.

Discusses traits of mannerist art in Donne’s verse epistles and *Elegies*. Maintains that “[a]ll Donne’s complimentary verse letters function with the aesthetic ecosystem of Mannerism: they are poems of devoted praise, self-abasement, and ingenious display passing to and fro between friends” (42). Supports this claim by commenting in detail on *Storm and Calm*, maintaining that the poems, Donne’s “skeptical diptych miniature history,” are “really a history that becomes a skeptical miniature self-portrait, and not just a portrait of him but also, by extension, of his reader.” Maintains that “in their intellectual and emotive acuteness and poetic confidence the verse epistles may well be, in the end, letters of friendship and encouragement not to another, but to oneself” (46) and that they are “designed largely, many purely, as effortless and novel displays of art” with “very little or no substantial content base aside from their own artfulness” (47). Argues furthermore that the *Elegies* “share this mode of showing art, but, while still polished, they speak in a more rebellious, sexualized, and anti-*mores* voice appropriate to their neo-Ovidian genre.” Notes also that, unlike the verse epistles, the *Elegies* are “relentlessly focused on the physical, sexualized, and female body, though there are a number of male (self) portraits throughout the collection” (48). Suggests that Donne in the *Elegies* “reveals his awareness of the Mannerist obsession with ‘showing art’ and the central role of the nude in this project” (49). Surveys several of the elegies but presents a more detailed critique of *ElFatal*.

**737. Shannon, Laurie.** *Sovereign Amity: Figures of Friendship in Shakespearean Contexts*. Chicago and London: University of Chicago Press. xiii, 240p.

Mentions Donne’s views on friendship. Briefly comments on *HWKiss* as reflecting “[t]he sense of friendship as a social form set in opposition to everyday life and real politics” (44) and notes how in the poem friendship “entails an act of self-erasure that can only magnify the

self and improve its strengths: it disposes of a self but to that self's advantage" (45). Discusses briefly *BedfShe* as "involving a degree of cross-gender identification through friendship" and points out how the poem "goes outside the paradigmatic friendship terms of Donne's literary-philosophical context, representing one of the few idealized friendships gendered female in Renaissance literature up to the midseventeenth century" (86). Points out how in the poem "[t]he spectacularly effective vision of friendship, gendered female, appears as exemplary to the male gaze instead of serving as an object of its desire in an erotic sense" (88–89). Comments briefly on Donne's view of lesbian eroticism as seen in *Sappho*.

**738. Shaw, Robert B.** "Sometimes Metaphysical": Louis Martz and Theodore Roethke." *JDJ* 21: 135–49.

Comments on how in his criticism Louis Martz is "sensitive to the similarities and the differences" between the meditative poetry of Donne and his contemporaries and the work of modern poets, such as Theodore Roethke (136). Notes the influence of Donne on Roethke, especially in the first seven poems of his group of poems entitled "Sometimes Metaphysical" (142). Concludes that, "[l]ike Martz the critic, Roethke the poet was at home in both the seventeenth and the twentieth centuries" (149).

**739. Shawn, Wallace.** *The Designated Mourner*. New York: Dramatists Play Service. 53p.

A play about Donne.

**740. Sheppeard, Sallye.** "John Donne (1572–1631)," in *Absolutism and the Scientific Revolution, 1600–1720: A Biographical Dictionary*, ed. Christopher Baker, 94–96. (The Great Cultural Eras of the Western World.) Westport, CT and London: Greenwood Press.

Presents a general biographical sketch of Donne's life and works and comments on his influence on the work of other poets.

**741. Sherwood, Yvonne.** "Darke Texts Needs Notes': On Prophetic Prophecy, John Donne and the Baroque." *Journal for the Study of the Old Testament* 27, no. 1: 47–74.

Rejecting the view of literature as "artfully crafted, smooth discourse" and challenging "Romantic and New Critical readings of prophetic language," argues that "prophetic language is better understood as baroque." Maintains that "there is something about the prophets that is 'dark,' 'stammering,' 'secretive,' 'shadowy,' 'bizarre,' and 'colossal.'" Notes how prophetic word "describes itself as fire, metal or sword" and "has more in common with the strange disjunctive images of an 'anti-literary' figure like John Donne." Argues that prophecy, like Donne's poems and sermons, "creates heterogeneous, counter-intuitive linkages and makes itself felt through the skin and through the flesh." Maintains that Donne and the prophets have in common "the desire to split and disrupt language—a desire that, in prophecy, represents the speech of God as a mind-bending, wor(l)d-bending force" (47). Discusses Donne as "an icon of the baroque and the anti-literary" (58), finding many similarities between Donne and the prophets in their uses of language.

**742. Shuger, Debora.** "Literature and the church," in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller, 512–43. Cambridge and New York: Cambridge University Press.

Discusses briefly Donne's role as a religious poet, devotional writer, polemicist, and preacher in the religious life of his time. Observes that when Donne preached at St. Paul's, "[s]ervices took place in the choir, divided by only a screen from the infamous nave, where London merchants, lawyers, gallants and riff-raff met for *otium* and *negotium* alike" (517). Also points out that although Donne showed "virtually all his writings to a handful of close friends, the divine poems seem not to have circulated more widely; in sharp contrast to the *Satires* and *Elegies*, they leave almost no trace



in the verse miscellanies of the period,” noting that the “late sonnets, including the one on his wife’s death, are preserved in a single manuscript” (518).

- 743. Siemon, James R.** “When Shakespeare Became Shakespeare,” in *Word Against Word: Shakespearean Utterance*, 39–90. (Massachusetts Studies in Early Modern Culture, ed. Arthur F. Kinney.) Amherst and Boston: University of Massachusetts Press.

Discusses briefly how the *Satyres* comment on “the sociolinguistic situation of the early 1590s.” Points out that “[b]oth poetry and nonaesthetic discourse are said to exhibit similarly marked heteroglot tendencies” and discusses how *Sat2* and *Sat4*, in particular, comment on “a trend toward pronounced heteroglot form.” Comments on how in *Sat4* (ll. 35–44) “[t]he all-inclusive speech of the satirized figure more offends the speaker than any specialized jargon of soldiering, pharmacy, or law, its pretentious eclecticism surpassing pedantry’s ‘motley tongue’ for offensiveness” (67). Points out that in *Sat2* the speaker, although he hates poets, “turns his wrath from them because their futile pursuits ‘punish themselves’” and in ll. 43–58 focuses his hatred on Cocus, “who combines the linguistic attributes of poet with those of lover and lawyer” (68). Says that in *Sat2* Donne “mocks a contemporary polyglot aesthetic by embodying its style in a concrete situation” (69).

- 744. Skinner, John.** “Went You to Conquer? John Donne in Postcolonial Perspective.” *Atlantic Literary Review* 3, no. 2: 1–20.

Discusses Donne from a postcolonial perspective, going beyond just familiar references in his poetry “to consider all of Donne’s writing, together with his more explicit links to colonial enterprise and imperial endeavor” (1). Claims that “Donne’s many references to conquest and discovery constitute a veritable colonial discourse, a consistent rhetoric of appropriation that is ultimately inseparable from the erotic charge of his poetry” (1–2). Comments on how

Donne’s poetry is “thoroughly imbued with his colonial discourse” (2), citing examples from the *Elegies*, *Epigrams*, *Satyres*, verse epistles, *Songs and Sonets*, and the *Divine Poems*, as well as the sermon to the Virginia Company (1622). Surveys also Donne’s “direct involvement—marginal in the case of Ireland, more concrete in that of Virginia—in the early history of colonization and discovery” (3). Suggests that Donne’s ecclesiastical career may be seen as “a form of compensation” for his “colonial aspirations” (13). Insists that Donne’s “potent blend of erotic, religious and colonial imagery does not exist in an ideological vacuum” (14). Concludes that, although interest in Donne seems to be fading these days, “the light thrown by historicist, feminist and postcolonial approaches on Donne’s rhetoric of erotic and colonial appropriation could perhaps help to reverse this trend” (16).

- 745. Sorensen, Sue.** “Death in the Fiction of A. S. Byatt.” *Critique* 43: 115–34.

Discusses the death of Stephanie Potter Orton in A. S. Byatt’s 1985 novel *Still Life* and maintains that Donne’s view of death in *HSDeath* helps to clarify the scene and to make it more acceptable to readers.

- 746. Stanwood, P. G.** “Consolatory Grief in the Funeral Sermons of Donne and Taylor,” in *Speaking Grief in English Literary Culture: Shakespeare to Milton*, ed. Margo Swiss and David A. Kent, 197–216. Pittsburgh: Duquesne University Press.

Compares and contrasts the funeral sermons of Donne and Jeremy Taylor, maintaining that “[b]y placing the funeral sermons of Donne and Taylor in conjunction, one may see textual explication, celebration, and, above all, the means for dealing with public mourning being worked out over the period of two generations during the golden age of English pulpit oratory.” Points out that seventeenth-century preachers “fashioned much of their panegyrical and funerary sermonic mode from richly suggestive patristic homilies” (200), especially

the works of St. Basil and St. Gregory Nazianzus. Notes that Donne mentions or quotes St. Basil “over 100 times in his 160 surviving sermons, referring to a wide range of his works” (201). Observes that only five of Donne’s surviving sermons are “directly related to funeral occasions” and comments in detail on only two, his sermon for Sir William Cokayne (12 December 1626) and his sermon for Magdalen Herbert (1 July 1627). Maintains that Donne typically eulogizes the dead person “within, or most commonly following, a lengthy meditation on divine order” and that he offers “small consolation to the bereaved” since his main purpose is “to gather sorrow into the contemplation of grief, of misery and of the death that leads to resurrection” (198). Points out that “[t]he balancing between two states, between decay and revival, between wretchedness and glory, and between the visible and invisible worlds” is characteristic of “much of Donne’s homiletic oratory—and above all, his funeral orations” (204).

747. ----. “Critical Directions in the Study of Early Modern Sermons,” in *Fault Lines and Controversies in the Study of Seventeenth-Century English Literature*, ed. Claude J. Summers and Ted-Larry Pebworth, 140–55. Columbia and London: University of Missouri Press.

Comments on the enormous popularity of sermons in early modern England and on how they provided “religious inspiration, theological analysis, political commentary, and—certainly not least—a great measure of entertainment” (140). Surveys the history of modern criticism of the English sermon and suggests directions for future study. Points out that much current criticism focuses on “the relationship of the preacher to his audience or patron” and cites Peter McCullough’s *Sermons at Court* (1998) as “the most searching study of sermons of the period from the standpoint of audience and context.” Suggests that more scholarly attention should be given to the rhetorical tradition that informed the sermons as well as to their aesthetic merits and that less-known preachers should be studied. Contrasts

Donne and Lancelot Andrewes and maintains that Donne’s sermons “seem in general more direct, less elusive, easier to describe, and simpler to analyze.” Stresses that “most of his best effects, like Andrewes’s, require not only our careful attention to details of language but also our capacity for perceiving the management of the entire text,” i.e., “[w]e are not properly invited to take one figure, or to discover in any single passage the whole work—there is not salvation in synecdoche” (150). Discusses in particular Donne’s Second Prebend Sermon to indicate “the direction that might be pursued in future rhetorical study, not only of Donne but also of his contemporaries” (151). Cautions that although early modern English sermons “may be approached helpfully in a variety of ways, their essential purpose must never be missed: to instruct an audience in the problems of faith and in the puzzles of theology” (155).

748. ----. “The Vision of God in the Sonnets of John Donne and George Herbert.” *JDJ* 21: 89–100.

Contrasts Donne and Herbert to demonstrate how each of them “develops a particular doctrinal aspect or devotional concern in four pairs of sonnets,” sonnets that “describe attitudes toward Vocation, the Atonement, Prayer, and Repentance.” Maintains that the sonnets “display differing sensibilities and ‘visions’ of the self and of the self’s relationship with God” and that they “explore and broadly define the work both of Donne and Herbert” (90). Contrasts Donne’s attitude toward his vocation in *HSVex* with Herbert’s view in “The Sinner,” Donne’s thinking on atonement in *HSWilt* with Herbert’s view in “Redemption,” Donne’s attitude toward prayer in *HSWhat* with Herbert’s concept in “Prayer (I),” and Donne’s attitude toward repentance in *HSRound* and Herbert’s view in “Antiphon (I). Concludes that in his sonnets Herbert “does indeed ‘dance and pirouette,’ with music and joy,” whereas Donne in his sonnets “tries to devour ‘the entire universe of controverted divinity’” (99–100) but that “both poets—both to be equally valued—seek a vision of God, not now as we may know Him, but face to face” (100).

**749. Stewart, Susan.** *Poetry and the Fate of the Senses*. Chicago and London: University of Chicago Press. xi, 447p.

In a discussion of the uses of taste and smell in Renaissance poems, observes that almost always in such poems there is an element of eroticism, “even when they express what might be called an erotic sense of repulsion” and usually display an anti-Petrarchan attitude. Comments on *ElComp*, maintaining that in this poem “repulsion, in its elaborate detail, borders on fascination.” Points out that in the elegy “[a] kind of trompe d’oeil effect is created wherein what seem to be fixed visual images melt into decay, releasing odors before our very eyes if not our very noses.” Suggests that “[s]uch an effect is a verbal analogue for the vanitas motif of the insistent skull that plays such an important role ... in Renaissance painting.” Discusses also *ElPerf*, calling it “a kind of bawdy detective story that ends darkly with this vanitas theme” (28). Points out that Donne’s erotic poems are “often brilliant plays on the voyeuristic inclinations and absent presence of his readers,” citing *ElBed* as an example and calling the poem an “elaborate striptease.” Notes that “[it] is not surprising that the satirical poetry of the ‘lower senses’ thrives in the period when scribal publication is still flourishing” (29) and points out how Donne’s “use of erotic triangulation is well served by the palpability of scribal texts—they bear the presence of a human hand tracing a human voice and can be read by a third party in an atmosphere of intimate proximity,” as seen, for instance, in *Canon* (30). Observes also that Donne is the first English poet to use the term “nocturnall” (in *Noct*) “as a genre designation” and notes that he borrowed the term “from the night office of the Roman Catholic canonical hours to create an elegy on the winter solstice, a ‘study’ in absence, darkness, death, things that are not” (257).

**750. Stringer, Gary.** “Discovering Authorial Intention in the Manuscript Sequences of Donne’s Holy Sonnets.” *RenP*, pp. 127–39, figures [140–44].

Maintains that a thorough investigation of existing manuscripts containing the *Holy Son-*

*nets* by the editors of *The Variorum Edition of John Donne Poetry* shows “not only that Donne intended his Holy Sonnets as a sequence—an idea carrying important interpretive implications—but also that his conception of the sequence changed over time, leading him to revise the texts of individual poems and to effect a major restructuring of the overall argument.” Presents the bibliographical evidence that validates such a claim and that clarifies “the confused history of the Holy Sonnets from the early seventeenth century onward” (127). Explains, in particular, that it is clear that at different times Donne “intended both the early, Group-III arrangement [of the *Holy Sonnets*] and the later, Groups-I -and-II sequence” and announces that the variorum edition, therefore, “will present both.” Believes that this information will generate “a great deal of new criticism not only on the previously unprinted early sequence, but also on the later arrangement—which though it has sometimes been treated as a sequence, has never been so explicated in a reading grounded in solid bibliographical fact” (132). Concludes with a consideration of “the problem of distinguishing authorial from second-party changes in scribal manuscripts” (127). Argues that abundant manuscript evidence shows that Donne was “an artist who very much cared about his poems and who continued to fine-tune or revise individual items, sometimes in multiple stages, even after distributing the original versions” (133). Explains four criteria for evaluating the authenticity of any variant’s claim, discusses “the applicability of these criteria” to a number of revisions, and examines *HSMIn* to show “the limitations of their usefulness” (135). Appends 9 figures that illustrate past sequential arrangements of the *Holy Sonnets*.

**751. Stuart, John.** “John Donne: The Power and the Glory: An Epitaph,” in *Ripeness Is All*, 84–89. Byron Bay, NSW: JKS Publishing.

Revised lecture for students in their final year of study. Presents a biographical sketch of Donne and a brief survey of his poetry. Maintains that “[w]hat we see in Donne’s poetry is

an attempt to reconcile the paradoxes of his life, and the human condition: the need for physical/emotional fulfillment, the desire for spiritual love, the need for purging and cleansing guilt and striving towards a state of spiritual purity." Stresses that both his love poems and religious poems are "concerned with the same issues" (85). Points out major characteristics of Donne's poetry, such as the use of conceits, hyperbole, recurrent metaphysical images, argumentative tone and structure, colloquial language, playfulness, and unconventional syntax. Comments briefly on these elements in *SunRise*, *Appar*, *Flea*, *ValMourn*, and several of the *Holy Sonnets*.

**752. Stubblefield, Jay.** "I Have Taken a Contrary Way': Identity and Ambiguity in John Donne's Sermon to the Virginia Company." *RenP*, pp. 87–106. Published in 2002.

Outlines the vicissitudes that plagued the Virginia Company in November 1622 when Donne preached to the Company what some have called "the first missionary sermon in English" (92) and comments on how "this venue placed unique demands on Donne's ability to preach effectively without alienating his audience or offending his own conscience" (93). Points out that Donne "was compelled to fulfill his pastoral obligations without disaffecting his audience, but also to determine how far he would go in helping the Company shed the religious commitments it no longer wished to uphold" (94). Considers in particular Donne's complex and ambiguous uses of Thomistic examples in the sermon and shows how he challenges his audience "by citing identical examples in conflicting ways within a single context to argue consistent ends." Discusses how Donne "always argues that evangelism should be the Company's primary concern" but that "in making that argument he treats as ambiguous virtually every example he cites—refusing to cast any as consistently noble or corrupt": thus "the character of each example is often as confused and indistinct as that of the Virginia Company to whom the sermon was preached" (96). Points out, furthermore, how Donne

compels his audience "to consider all the possible implications of the fluid typological relationship he outlines" from scripture and how he urges it "to act upon the self-knowledge that results" (101). Discusses how Donne compels his auditors "to determine whether his designation of the Company as an 'Apostolic' body should be regarded more as a compliment or as an indictment" (103). Concludes that when the Virginia Company published the sermon it "confirmed Donne's success in having turned a missionary sermon preached to a relatively exclusive congregation into a uniquely Thomistic and widely appealing commentary on the conflicting motives behind England's exploits in the New World" (106).

**753. Sugg, Richard.** "Adding to the World': Colonial Adventure and Anxiety in the Writings of John Donne," in *The Arts of the 17th-Century Science: Representations of the natural world in European and North American culture*, ed. Claire Jowitt and Diane Watt, 217–31. Aldershot, Hants [Eng.] and Burlington, VT: Ashgate.

Discusses Donne's "oscillation between colonial excitement and colonial anxiety" and "his success in at least provisionally fusing these two opposed responses." Focuses primarily on "the evangelical aims" of the sermon he delivered before the Virginia Company in 1622 but notes that Donne's attitudes toward America "retained an underlying continuity, though poured into different moulds in different historical and biographical circumstances" (217). Discusses four major aspects of the Virginia Company sermon: (1) Donne's reliance on Aristotelian rhetoric and logic; (2) his "abstracting and spiritualising of the colony's past, present and future states"; (3) his "indirect recognition of America as a concrete, novel, and ambiguous physical entity"; and (4) his "evident fusion of the New World's empirical reality with its projected scriptural role." Argues that "in achieving this, Donne in fact incorporates and even emphasises the strangeness and liminality of America, rather than simply suppressing or evading it" (221). Comments on Donne's interest in and involvement with the Virginia Com-

pany and his abiding interest in Christianizing the New World.

**754. Tayler, Edward W.** “differing’ Donne.” *JDJ* 21: 209–24.

Essentially a review of H. L. Meakin’s *John Donne’s Articulations of the Feminine* (1998).

**755. Todd, Richard.** “In What Sense Is John Donne the Author of the *Songs and Sonnets*?” in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 105–17. (Publication du Group de Recherches Anglo-Américaines de l’Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Comments on the history of the title *Songs and Sonets*, examines what the canon has contained at various times, and elaborates on this examination “by means of discussion of some features of the only two verse miscellanies so far published in modern facsimile edition that contain a substantial number of Donne’s amatory lyrics: the two Dalhousie manuscripts.” Discusses also the question of titles of individual poems and concludes by comparing A. J. Smith’s edition (1971) of *Appar* “with versions from two of the manuscripts close to those evidently known to, or indeed used elsewhere by, Donne’s first printer, John Marriot” (105). Observes that Donne’s love poems “may have once been intended, or viewed, as a collection” but they “did not enter the world as one” and that the title *Songs and Sonets* is “most unlikely to be Donne’s” and more likely to be “that of Marriot or one of his assistants,” who gave the poems this name in the 1635 edition. Notes also that “it was not until nearly twenty years after Donne’s death that all the poems now canonically accepted as *Songs and Sonets* had been included in printed versions of that generic collection” (107). Points out that “the process of dissemination, from authorial holograph versions that are now lost, led to a complex manuscript tradition” from which Marriot “chose freely but (in the absence of an authorial text) often intel-

ligently, to provide an eclectic text in 1633, revising its order in 1635, a text and an order that Grierson followed in 1912, and that forms the basis for all later twentieth-century editions.” Concludes that, “[p]roviding we are prepared to accept the complexity of its implications, we can fairly say that it is in *this* sense that Donne is the ‘author’ of the ‘Songs and Sonnets’” (115).

**756. ----.** “Manuscript Sources for Constantijn Huygens’s Translation of Four Poems by John Donne, 1630,” in *Manuscripts and Their Makers in the English Renaissance*, ed. Peter Beal and Grace Ioppolo, 154–80. (English Manuscript Studies, 11.) London: The British Library.

Argues that Huygens’s copy for the four translations he made of Donne’s poems in August of 1630 was “as his letter to P. C. Hooft of 17 August 1630 suggests,” came from “a variety of sources.” Maintains that palaeographical evidence shows that “in all four cases we are dealing with very early scribal manuscript copy, copy in all likelihood dating from the 1620s, if not earlier.” Points out also that Huygens’s letter to Hooft confirms H. R. Woodhuysen’s view that Donne’s poems “circulated extraordinarily widely in manuscript during his lifetime, principally in the 1620s,” and that the poems were “mainly sought after in handwritten copies from about 1615 or 1620” (176). Proposes various manuscript sources from which Huygens made his translations of *SunRis*, *ElAnag*, *ElServe*, and *ValMourn*.

**757. Traub, Valerie.** *The Renaissance of Lesbianism in Early Modern England*. Cambridge and New York: Cambridge University Press. xvi, 492p.

Observes that in early modern England there was “a *renaissance* of representation of female homoerotic desire” (7). Surveys the critical debate surrounding *Sappho* to show that the status of the poem “as a ‘lesbian love poem’ is contested on the basis of contradictory readings of its masculine signature, its feminine persona, its intertextual erotics, and critics’ presuppositions about the meaning of *lesbian*

desire” (337). Observes that Donne “imitated Ovid, who had imitated Sappho, whose own fragmentary traces provide a compelling metaphor for the instabilities of the lyric voice itself” (342). Comments briefly also on Katherine Philips’s indebtedness to Donne.

**758. Valbuena, Olga L.** “Bind your selves by the Oath: Political Allegiance and Infidelity in Donne’s Thought,” in *Subjects to the King’s Divorce: Equivocation, Infidelity and Resistance in Early Modern England*, 38–78. Bloomington and Indianapolis: Indiana University Press.

Reviews the historical context of the Oath of Allegiance. Examines in some of Donne’s early poems his “nostalgia for, and guilt for” abandoning the Catholicism of his ancestors and maintains that rather than wholeheartedly rejecting Catholicism in *Pseudo-Martyr*, he offered to English Catholics “a casuistical accommodation for the Stuart regime calculated to meet the immediate demand for a profession of loyalty as well as the subject’s will to self-preservation.” Shows how *Pseudo-Martyr* is “[a]n exercise in negotiating internal, private belief and external coercion” and how it “betrays the conviction that, poised between the two indeterminate circumstances of God’s remoteness and the political vagaries of the outward visible church, it is preferable to *mudar* the self, to change one’s outward habits to fit the times, than to perish for a conviction.” Sees Donne’s treatise as “a particularly complex and revealing document in Donne’s early stance toward religion and monarchical power.” Rejects the views of those who see *Pseudo-Martyr* simply as “absolutist propaganda” or as “ironical” and maintains that “[n]either of these positions recognizes the argument’s serious engagement of the crisis of conscience with which Donne sympathized *to a point*—but not to the point of condoning martyrdom.” Also rejects the notion that *Pseudo-Martyr* was simply “a rhetorical ploy” in Donne’s seeking advancement (40) as well as the view that regards the text as reflecting his skepticism of both sides of the controversy. Maintains rather that Donne saw that the “best way of participating in the

current doctrinal war” was not to get caught in it and that in *Pseudo-Martyr* he instructs others “how to avoid the crossfire” (41). Discusses how when “confronted with persecution, Donne opts for and recommends creating a divided realm within the self.” Shows how “in the course of defending the king’s temporal and spiritual jurisdiction in England, Donne betrays his own ethical self-division regarding a confirmed Catholic’s obligation to take the Oath of Allegiance.” Observes that Donne, by means of casuistical argumentation, “concludes rather blandly that faced with the prospect of coercion, the subject should seek neither flight nor fight” (76) and that “[to] cleave obstinately to a code of honor” is “an inexcusable breach of ‘the reasons and rules of nature’” (76–77).

**759. Vanhoutte, Jacqueline.** “Cancer and the Common Woman in Margaret Edson’s *Wit*.” *CompD* 36: 391–410.

Reviews Edson’s *Wit* and maintains that the play seems to owe more to Shakespeare than to Donne. Examines, however, the references to the *Holy Sonnets* in the play. Argues that the representation of cancer in *Wit* “distorts the experience of having cancer in potentially harmful ways,” that it “devalues the possibility of effective medical treatment” (405), and that, although “the negative portrayal of English professors is harmless, its similar treatment of medical personnel is irresponsible” (406).

**760. Vernon, Peter.** “John Donne, New Philosophy and Doubt,” in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 85–92. (Publication du Group de Recherches Anglo-Américaines de l’Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Examines the pervading nature and causes for doubt in Donne’s poetry—“[w]hether this be on the nature of true religion, whether his latest girl will remain faithful to him, or even more urgently who or what he is” (85). Com-

ments specifically on *Satz*, *Father*, and *Para*. Maintains that Donne's doubt "derives from certitude; that his subject is himself" and that Donne "is utilising the verse as a hinge in the constant debate and argument between his own subjective experience and the world about him." Concludes that "[i]n so concentrating on the medium, and in constantly undercutting its stability, he seems to have an extraordinary modern sensibility" (91). Uses Wittgenstein's insights in *De la Certitude* to suggest how Donne seems to predict this twentieth-century philosopher and to emphasize how modern Donne actually is.

**761. Waddington, Raymond B.** "Murder One: The Death of Abel: Blood, Soul, and Mortalism in *Paradise Lost*." *MiltonS* 41: 76–93.

Briefly points out that in a sermon on Colossians 1:14 Donne clearly locates the soul in the blood, a view that stems from "the traditional faculty psychology of the three souls—vegetative, sensitive (or organic), and intellective." Notes that Donne "concisely summarizes this doctrine of an infinitely refined intermediary between body and soul in ll. 61–64 of *Ecst* (80).

**762. Whalen, Robert.** *The Poetry of Immanence: Sacrament in Donne and Herbert*. Toronto, Buffalo, London: University of Toronto Press. xxi, 216p.

In the prologue ([xi]–xxi), proposes to examine "the role of sacrament in early modern understandings of the relationship between the sacred and the profane, and the Eucharist in particular as the institutional convergence of ceremonial and psychological dimensions of religious experience," noting that "[f]undamental to both concerns is that most scandalous of doctrinal notions, the Incarnation" ([xi]–xii). Argues for a "sacramental puritanism" as "an important aspect of the complex devotional literature and confessional identity of the early Stuart church" (xii), focusing primarily on how "sacramental puritanism" played a central role in Donne's and Herbert's "contribution to the pre-Civil War *via media*"

(xiii). Hopes that this study will "restore to sacrament the attention it deserves in the critical literature surrounding two of the seventeenth century's most celebrated poets." Proposes also to elucidate "a sacramental poetics" (xx) and to contextualize it "amid both theological debate and the broader theological tension between ostensibly non-corporeal and corporeal dimensions of religious life: private piety and ceremonial form, differentiated ego and community, soul and body, devotion and art, sacred and secular" (xx–xxi). Maintains that eucharistic topoi became for Donne and Herbert "powerful tools with which to explore both the intersection of the somatic with the psychological domains and their respective claims to Christianity." Insists that sacrament in early modern culture "played a crucial role in the formation of religious subjectivity and in imaginative understandings of the sacred and profane as intersecting spheres of human experience" (xxi). In the introduction, "The Eucharist and the English Reformation" (3–21), surveys the controversy over the precise nature of the Eucharist in Reformation theology and the resultant contention over sacramental practices. In Chapter 1, "Secular Verse of the Religious Man: Donne and Sacrament of Play" (22–60), discusses Donne's "unique and very often surprising application of sacrament to ostensibly secular concerns" in order to show that his "capacity for discerning the resemblances and analogies that permeate his myriad world is of particular poignancy with respect to eucharistic topoi" and that "the resulting conceits test both the limits of an incarnational poetics and its ability to recall a pre-Reformation sacramentality" (21). By means of discussing individual poems shows how sacrament "permeates" both Donne's "perception and poetic experience" and how it "suggested [to him] an appropriate topos through which to exercise his uniquely alchemical intellect, that penetrating capacity to discern among the world's constituents an intricate web of correspondences" (59). In Chapter 2, "Sacrament and Grace" (61–82), argues that Donne's sacred poetry "marks his confessional identification with the doctrinally Calvinist mainstream of the English church"

(61) and shows how his “fascination with the sacramental relationship between the sacred and profane yields in the religious verse to a preoccupation with the inner workings of the spirit and with the predestinarian aspects of English Calvinism.” Argues, however, that “the sacred poetry never jettisons entirely Donne’s Roman Catholic heritage nor the affectivity a sensual understanding of sacrament allowed him to indulge” and that “[t]he relationship between sacramental and devotional impulses in the sacred verse is thus one of both complementarity and conflict, evident in Donne’s various veiled, reluctant, confident, and desperate gestures toward sacramental means of grace as escape from the Calvinist interiority he otherwise so effectively cultivates” (62). Surveys individual poems to show that “[t]he relationship between devotion and the external means of grace—whether these latter be sacramental proper or the poetic utterances that incarnate and ceremonialize devotional experience—is a central feature of Donne’s sacred verse” (82). In Chapter 3, “Eating the Word: Donne’s 1626 Christmas Sermon” (83–109), shows how this sermon contains both Donne’s “most explicit treatment of sacramental doctrine” and reflects his “sustained attempt to reconcile the potentially conflicting ceremonial and predestinarian imperatives of English Protestant divinity” (84). Calls the sermon “a telling example of Donne’s effort to negotiate contrary visions of the church and thereby to advance his own unique version of that most elusive of religious ideals, the English *via media*” (85–86). Discusses how in the sermon Donne “sought to combine reverence for sacrament and the ceremonial marks of religious authority with an inward-looking Reform piety,” an attempt to promote “ceremonial law and order while careful to maintain that election is finally a private matter” (109). In Chapter 4, “Herbert’s Altar: Herbert and Presence” (110–26); Chapter 5, “Sacramental Puritanism: Herbert’s English *via media*” (127–48)); and Chapter 6, “Poetry and Self: The Eucharistic Art of Devotion” (149–67), discusses Herbert’s “sacramental puritanism” and maintains that he was more successful than Donne in “combining con-

trary imperatives of ceremony and devotion, not only in a harmonization of these modes of religious experience but also in the drama resulting from the ideological conflict the poems trace” (xix). Explores Herbert’s “sacramental conception of artistic identity and agency” (xx). In the conclusion, “Sacramental Poetics” (168–77), considers Crashaw and Vaughan as “representative of opposite edges of the periphery circumscribing the *via media* that Donne and Herbert sought to formulate and expound” (169). Concludes with notes (179–97), a list of works cited (199–207), and an index (209–16).

#### Reviews:

- Jeffrey Powers-Beck in *GHI* 26 (2002–2003): 117–19.
- R. V. Young in *C&L* 52 (2003): 574–77.
- J. D. Fleming in *SRC* 33, no. 1 (2004): 137–39.
- Todd W. Johnson in *Church History* 73, no. 2 (2004): 435–36.
- Kate Narveson in *SCJ* 35, no. 2 (2004): 629–30.
- Jeanne Shami in *UTQ* 74, no. 1 (2004): 412–14.
- Paul Stanwood in *YWES* 83 (2004): 460–65.
- Douglas Trevor in *RenQ* 57 (2004): 757–59.
- Jonathan Nauman in *SCN* 63, nos. 1–2 (2005): 7–14.

**763. Wilcox, Helen.** “Miracles of Love and Wit: John Donne’s ‘The Relic,’” in *La poésie métaphysique de John Donne*, ed. Claudine Raynaud, with the assistance of Peter Vernon and Richard Hillman, 119–37. (Publication du Group de Recherches Anglo-Américaines de l’Université de Tours, no. 25; Actes du colloque de Tours, Jan. 2002.). Tours: Université François Rabelais.

Presents a detailed reading of *Relic*, calling it “an exemplary poem in that it is motivated by virtually all the driving forces of Donne’s poetic art: playful argument, fascination with religion, the love of women, satirical intellect, an interest in contemporary politics and learning, the appeal of the material world and the search for spiritual profundity” (119). Points out that “to read a poem by Donne can be to follow a winding and difficult path, through puzzlement, fascination, frustration and delight in almost equal measure” and shows how “we build up meanings through relating text to intext



and context,” how “we move between discrete words and the accumulated whole,” and how “we follow the flux and counter-tensions of the argument.” Believes, however, that “this voyage of discovery through Donne’s mind, world, soul and wit can, ultimately, be deeply satisfying for the reader” (134). Claims that *Relic* “points out the limitations of language and yet pushes in fine and witty language against those very boundaries of the inexpressible” (135). Concludes that the poem is “the ‘relic’ we still possess, which in its exploration of love achieves for the reader what relics are supposed to do: it works a kind of miracle of wit” (136).

- 764. Wolf, Philipp.** “Early Modern to Romantic: The Secularization of Memory,” in *Modernization and the Crisis of Memory: John Donne to Don DeLillo*, 29–60. (Costerus New Series, 139, ed. C. C. Barfoot, Theo D’haen, and Erik Kooper.) Amsterdam and New York: Rodopi.

Comments on Donne’s historical consciousness and views on memory. Observes that, unlike modern or postmodern writers, Donne had “no difficulty in remembering the past and making the past present” and notes that his “faith in the regenerative, salvational, or redemptive powers of memory was still founded on an inclusive sense of history—moreover, on an ontological and firm belief in those forms or vehicles in which the reality of things past is maintained” (32). Points out that Donne viewed historical space as “linear, teleological and providential, beginning with creation and ending with the Last Judgment” but that, “[s]omewhat contradictory, the historical process was also thought to take a cyclical course.” Suggests that “[t]he logical bridge between the two concepts of history and the mnemonic crux of the whole matter was typology” and points out how in early Protestant England typology was “extended to all affairs, secular and individual” (33). Maintains that, for Donne, “[b]iblical revelation, analogical exegesis with respect to all kinds of present secular realms, and especially typology, made the recurrence of events plausible, even within linear-teleological history” and thus, for him, “the present

and future included the past of both the individual and the collective” (34). Comments on Donne’s uses of memory in *Goodf*, noting how for him “memory cancels the hiatus between current historical time and salvational history” and how in the poem “the Passion is truly, spatially and temporally, made present.” Points out that, for Donne, “to know” still means “to remember,” for “the perception of the present is always already imbued with the past” and that “the knowledge of Christ becomes immediately his very own knowledge” (45).

- 765. ----.** “Why themes matter: Literary knowledge and the thematic example of money,” in *Thematics: Interdisciplinary Studies*, ed. Max Louwerse and Willie van Peer, 341–52. (Converging Evidence in Language and Communication Research, ed. Marjolijn Verspoor *et al*, Vol. 3.) Amsterdam and Philadelphia: John Benjamins.

Discusses money as a literary theme and suggests that Donne in his poems “not only observes his own sensuous relationship with money, but also the metaphysical attraction it has obtained for modern man.” Maintains, therefore, that he “shows much more insight into the function of money than most of his contemporaries in the merchant trade” (148). Comments specifically on *ElBrac*, showing how in the poem gold coins for Donne acquire “a transempirically symbolic” and “meta-physical or unifying meaning” that suggests “the identification of money with the platonic idea of formal oneness (=soul) and also the principle of unity in Christian dogma” (150).

- 766. Wu, Duncan, ed.** *Renaissance Poetry*. (Blackwell Essential Literature, gen. ed. Duncan Wu.) Oxford: Blackwell Publishers. xi, 189p.

Says in the introduction (1–11) that Donne “may have waited until the early twentieth century for recognition because he was so uncompromisingly original that no one knew quite how to evaluate him—not just in his ideas but in his experiments with poetic form.” Maintains that Donne, unlike the sonneteers that

preceded him, “is known best for his love lyrics that look back not to Petrarch but to classical writers such as Martial and Juvenal” and that “[t]ypically the voice he speaks in his poems is that of the sceptic.” Discusses briefly Donne’s ability to dramatize love-relationships and notes that many of his poems “open abruptly, like speeches from a play” (4). Reproduces modernized texts of selected poems from the *Songs and Sonnets*, *Holy Sonnets*, and the hymns (56–78)—without notes or commentary.

- 767. Xiong, Yunfu.** [On John Donne’s Fanciful and Ingenious Expression of His Sentiments in the Form of Conceit.] *Journal of Sichuan International Studies University* no. 4: 30–32.

In Chinese. Discusses four stylistic aspects of Donne’s poetry—the use of conceits, radical imagery, syllogisms, and paradox. Praises Donne as an intellectual poet and as a representative of the late Elizabethan period.

- 768. Yamamoto-Wilson, John R.** *Catholic Literature and the Rise of Anglicanism*. (Renaissance Monographs, 28, gen. ed. Peter Milward.) Tokyo: The Renaissance Institute. viii, 116p.

Briefly comments on *Pseudo-Martyr*. Maintains that Donne’s “arguments in urging Catholics to take the oath of allegiance were essentially the same as the arguments for outward conformity advanced by Catholics like Alban Langdale, Robert Pursglove, and the apostate Thomas Bell” but notes that, unlike the others, Donne “trod a much more moderate path.” Maintains that Donne’s “entire career as an Anglican minister and preacher was premised, not on a rejection of Catholicism but a perpetuation of it in some form” (23). Argues that Donne and others “who best exemplify the Protestant literary tradition also reflect to a striking extent aspects of Catholic literature,” noting that “[i]t is not a question of ‘claiming’ them for one side or the other, but of recognising how much common ground they cover” (56).

- 769. Yan, Kui.** [Trilogy of the Soul], in [*Religion and Literature*], ed. Ren Guangxuan, 98–126. Beijing: Peoples’ Literature Press.

Expanded in Chapter 2 of *A Song of Life: John Donne’s Trilogy of the Soul* (Beijing: Peking University Press, 2005), pp. 81–138.

In Chinese. Reads *Metem*, *FirAn*, and *SecAn* as Donne’s trilogy of the soul, focusing on the themes of self, life, and love as they appear in the three poems.

- 770. Young, R. V.** “Introduction: *The Poetry of Meditation* and the Aesthetics of Devotional Intention.” *JDJ* 21: 1–10.

Comments on the contribution of Louis L. Martz’s *The Poetry of Meditation* (1954) to the study of devotional literature, noting how it “provided a means of thinking about devotional poetry in the same aesthetic terms as other genres of poetry without ignoring its particular subject” and that “[b]y discovering in the formal, rational method of prayer called meditation a motive as well as a structure for the poetry of devotion, Martz was able to show that religion could be as vibrant and engaging a subject for literary representation as any other facet of human experience” (1). Maintains that Martz’s study “provided a model of academic literary inquiry for the next three decades” (1–2) and that it “staked out a wide area for further scholarly research and discussion and furnished a demonstration of how such scholarship might best be carried out by invoking the best elements of the available critical methods.” Notes also that Martz’s study also constructed “a bridge not only to contemporaneous secular poetry, but also to a broadly meditative poetry of later centuries” (2). Surveys also Martz’s later publications on the meditative poem, in particular, *The Meditative Poem* (1963), which later became volume 1 of *The Anchor Anthology of Seventeenth Century Verse* (1969). Maintains that “the great merit” (7) of *The Poetry of Meditation* is “the subtlety and discretion with which it maintains the crucial balance between text and context, thus highlighting the paradoxical-

cal nature of poetry, which is both the creature of its age and voice of the ages" (8). Thereafter introduces the essays in Vol. 21 of *JDJ*, which are tributes to the memory of Martz and also surveys briefly Martz's academic career.

ments briefly also on the verse epistles, *FirAn*, *Metem*, *Essays*, *Ignatius*, *Holy Sonnets*, *Biathanatos*, *Paradoxes*, *Devotions*, *Divine Poems*, and the sermons. Contains a selected bibliography (98–99).

771. ----. "John Donne, Richard Crashaw, and the Mystery of God's Grace." *Catholic Dossier: Issues in the Round* 8, no. 2:

Comments on Donne's rejection of Catholicism and its effect on his poetry and contrasts Donne with Crashaw, who rejected the Church of England and became a Catholic. Discusses how some of Donne's poems suggest that he was not completely at ease over his change of religion and proposes that he "helped to devise the Anglican *via media* in order to accommodate his own uncertainties." Sees Donne's religious poetry as dramatizing "anxiety about the poetic speaker's sinfulness and his longing for grace," whereas Crashaw's poems are marked by "self-abandonment to mystical rapture." Concludes that although Donne is "undoubtedly the greater poet," and although "his intensely dramatic, anxiously fearful religious poetry probably speaks more directly to the spiritual experience of most of us than the paradoxical tranquility of Crashaw's passionate rapture," yet one can "more readily envy the profound serenity lying behind Crashaw's poetry than the melancholy anguish that motivated Donne."

772. **Zawacki, Andrew.** "John Donne, (1573–1631)," in *British Writers: Retrospective Supplement II*, ed. Jay Parini, 85–99. New York: Charles Scribner's Sons.

Presents a biographical sketch of Donne and a general overview of his poetry and prose. Briefly analyzes Donne's complex treatment of love as reflected in such poems as *ValMourn*, *Ecst*, *Flea*, *SunRis*, *Broken*, *Para*, *Noct*, *Leg*, *ValName*, *Sappho*, and others. Notes that, for Donne, "there was no more provocative site of contentious synthesis and paired dissensions—hence no more suitable space for restless examination—than his own self" (93). Com-

773. **Zimmer, Mary E.** "In whom love wrought new Alchimie': The Inversion of Christian Spiritual Resurrection in John Donne's 'A nocturnall upon S. Lucies day.'" *C&L* 51, no. 4: 553–67.

Points out how in *Noct* Donne figures forth "Christian spiritual resurrection in terms of alchemical transformation." Argues that in the poem "the state of complete spiritual non-being in which the speaker lies following his beloved's death is not only a subjective state of despair but also an objective state of ontological privation: the endpoint of a sin-initiated process of decline from immutable being, identified with God, into the change or non-being of this world." Observes, however, that "[t]his state of complete non-being or death is also the point at which the process can be redeemed through resurrection—that is, restoration to full being through an act of re-creation," conditioned however, upon one's willingness to "forsake one's attachments to this world of non-being." Points out that the death of a beloved "conventionally prepares one to do this by making obvious the transitory and ultimately painful nature of such attachments" but that in the poem the speaker's continuing devotion to his beloved "makes him unwilling to forsake this world for the next, or human for divine love." Maintains, therefore, that in *Noct* the speaker "responds to his beloved's death by spiritually re-creating himself on the basis of this world of non-being and becomes its 'Epitaph,' in which role he commemorates life amidst death and love amidst loss" (554). Maintains, in other words, that in *Noct* the speaker does not undergo "Christian spiritual resurrection" (561) but rather "spiritually re-creates himself" as the voice of one who affirms ... man's existence in this world, in all its darkness and non-being" (562).

774. **Zwicker, Steven N.** "Habits of Reading and Early Modern Literary Culture," in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller, 170–98. Cambridge and New York: Cambridge University Press.

Discusses how during the sixteenth and early seventeenth centuries "habits of reading created a field of expectations in which literature was imagined and into which texts were issued." Comments on a letter Donne wrote to Henry Goodyer in 1614 asking for help in collecting scattered manuscript copies of his poems in order to publish them. Points out how the letter "touches on both the production and consumption of literature" at the turn of the century (170) and how it "invites us to imagine literary history from a different perspective, one conceived, at least in part, from the point of view of consumption rather than production: a history that allows us to see how verse

letters, for example, are composed not only within and against the norms of demonstrative rhetoric and traditions of epideictic poetry, but also with an individual reader and with a class of sophisticated courtly consumers in mind" (172–73). Maintains that "the study of literary consumption invites us to contemplate a broad range of negotiations between reading and writing, to imagine writing not only as a complex formal and social practice, but also a field of gestures within and through which authors might anticipate the reception, circulation and reproduction of their words and work." Notes, for example, that Donne's verse letters to the Countess of Bedford "bespeak ways of writing that spring not only from convention but also from a particular and self-conscious knowledge of the character and habits of a specific reader and more broadly of a circle of friends for whom and to whom Donne wrote poetry" (173).

## 2003

775. **Adlington, Hugh.** "The Preacher's Plea: Juridical Influence in John Donne's Sermons, 1618–1623." *PSt* 23, no. 3: 344–56.

Points out that in the early 1620s there was much debate, both in the church and state, about English foreign policy toward the Bohemia-Palatinate dispute and observes how Donne in his preaching during this time "faced the rhetorical task of adjudicating between competing factional claims, moral and political." Discusses how "early modern judicial concepts and practices played a significant part in shaping the accommodating nature of Donne's sermon elocutio." Points out "specific aspects of such juridical influence," such as "the civil lawyer's discriminating application of natural law in cases where positive laws conflict; the late sixteenth-century legal Year Book focus on the validity of judicial inaction; and the continuing shift in the early seventeenth century from oral to written priority in legal proceedings" (344).

776. ----. "Preaching the Holy Ghost: John Donne's Whitsunday Sermons." *JDJ* 22: 203–28.

Discusses Donne's treatment of the Holy Spirit in the ten extant Whitsunday sermons he preached from 1618–1630. Maintains that the sermons provide not only insight into Donne's "theological understanding" of the Holy Spirit but also show his "oratorical imitation of Scriptural eloquence, the rhetorical 'style' of the Holy Ghost." Holds that, "[t]his imitation, in turn, derives from the persistent and explicit analogy made by Donne between the office, action, and purpose of the Holy Ghost and those of the Christian preacher." Explores, therefore, "the rhetorical and theological aspects of that analogy" (204), an analogy "characterized as a form of mimetic incarnation" similar to "the exegetical manner of Augustine's *animarum aedificatio*." Concludes by discussing Donne's "syllogistic appeal to reason" (220) in under-

standing "the revelation of God's will in the Scriptures" (220–21) and by commenting on his "theory of *res et verba*" (225).

777. **Asquith, Clare.** "Oxford University and *Love's Labour's Lost*," in *Shakespeare and the Culture of Christianity in Early Modern England*, ed. Dennis Taylor and David Beauregard, 80–102. (Studies in Religion and Literature, ed. John L. Mahoney.) New York: Fordham University Press.

Discusses how Donne by beginning his university course at the age of 12 was able, like other Catholic boys, to avoid taking the Oath of Supremacy, which was at the time required only of those who reached the age of 16. Comments on Antonio de Corro, who was the "lector catechismi" for Hart Hall while Donne was there. Surveys briefly the Catholic background of Donne's family and his pre-Oxford intellectual training. Suggests that Donne may be the model for Moth in *Love's Labour's Lost*, noting that, when the play was written, Donne's "daring satires and elegies were of considerable topical interest" and that "there are points where the play actually appears to refer to them." Points out that in *ElServe* Donne compares the "lure of worldly advancement, which forces Catholics into oaths that betray their religion," to a moth being beckoned by the flame of a candle. Notes that *ElServe*, "which includes a vivid passage describing the Reformation in terms of a flash flood that bursts and overflows the river banks, leaving the dry bed behind, is notable for its nervous, original style and daring content." Concludes that "if these poems were as celebrated as scholars believe, the name of Donne would have been associated at the time with the unusual image of the recusant fly, or moth, attracted to the worldly candle." Points out further that the Donne family crest was "a sheaf of snakes" (89) and that in his play Shakespeare "goes to great lengths to associate Moth with this heraldic device" (90). Suggests also that the description of Mirreus, Crantz, and Graius in *Satz* are graphic images of "the way dissidents saw the new religion" (94) and

points out resemblances between characters in Shakespeare's play and Donne's metaphorical creations.

- 778. Baker, Christopher.** "Porphyro's Rose: Keats and T. S. Eliot's 'The Metaphysical Poets.'" *JML* 27, no. 1/2: 57–62.

Suggests the influence of Keats on Eliot's concept of the unification of sensibility that Eliot praised in Donne and his successors.

- 779. Barker, Nicolas.** "Donne's 'Letter to the Lady Carey and Mrs. Essex Riche,'" in *Form and Meaning in the History of the Book: Selected Essays*, 7–14. London: The British Library.

Reprint of his essay that appeared in *BC* (1973): 487–93. See *Roberts* 2.

- 780. Bell, Ilona.** "Betrothal: 'The good-morrow.'" *JDJ* 22: 23–30.

Maintains that the "dissonant elements" in *GoodM*, especially the ending, "make much better sense, emotionally, historically, and generically" when the poem is read "as a poem of courtship." Argues that the poem "reenacts the three basic stages of a clandestine betrothal: 1. a pledging of troth; 2. a forsaking of all others; 3. a liminal state which looks forward to the time, when, in the words of the marriage ceremony, 'thei two shalbe one flesh.'" Notes that such a reading "depends upon the assumption" that *GoodM*, like *Curse* and *Flea*, "contains a private subtext which has eluded modern readers and critics but would have been accessible to Donne's original female audience," i.e., Anne More (23). Presents a detailed reading of the poem based on the belief that it is a betrothal poem written for Anne More, a poem that expresses "only one side of a complex, ongoing lyric dialogue between two individuals who have not yet been transformed by holy matrimony into one" (30).

- 781. Berg, James E.** "John Donne's Holy Sonnets," in *British Writers Classics*, Vol. 1, ed. Jay Parini, 141–59. New York: Charles Scribner's Sons.

Presents a general introduction to the *Holy Sonnets*. Discusses the possible dating and ordering of the poems, their circulation in manuscript to a select coterie, possible Calvinistic and Lutheran resonances in them, their sonnet structure and meditative mode, and their influence on later devotional poets. Arguing that because the poems "were designed to entertain a variety of readers, no particular interpretive scheme can account for all plausible meanings" of them, analyzes individual sonnets to show how they can be read as "theatrical monologues creating the image of a complex persona, a worshipping sonneteer, torn between the conflicting impulses of self-assertion and self-denial" (147). Maintains that Donne's "stagings of a soul's struggle for salvation" were intended to "elicit empathy" and "to foster compassion and intimacy among human readers" (155).

- 782. Berley, Marc, ed.** *Reading the Renaissance: Ideas and Idioms from Shakespeare to Milton*. Pittsburgh: Duquesne University Press. viii, 278p.

Collection of 10 essays by various hands, four of which discuss Donne: Louis L. Martz, "Donne's *Anniversaries*: The Powers of the Soul" (78–89); Albert C. Labriola, "The *Donne Angelicata* of Donne's 'Aire and Angels'" (90–108); Anne Lake Prescott, "Male Lesbian Voices: Ronsard, Tyard and Donne Play Sappho" (109–29); and Stanley Stewart, "Reading Donne: Old and New His- and Her-storicism" (130–52). Each of these essays has been entered separately in this bibliography.

- 783. Bigliuzzi, Silvia.** "Performance interlinguistiche: Il John Donne di Roberto Sanesi." *Il confronto letterario: quaderni del Dipartimento di lingue e letterature straniere moderne dell'Università di Pavia* 39 (Supplement): 65–86.

Deals with the problem of interlinguistic performance, that is, examines the various problems translators confront in translating poetic texts from a foreign language. To illustrate how the same text can be translated in various ways, compares Italian translations of *GoodM* by Roberto Sanesi, Giorgio Melchiori, Armanda

Guiducci, and Patrizia Valduga; the last stanza of *SGo* by Sanesi, Alessandro Serpieri, Melchiori, Guiducci, and Valduga; and the last stanza of *Canon* by Sanesi, Melchiori, Guiducci, and Valduga.

- 784. Blincoe, Noel.** "Carew's *A Rapture*: A Paradoxical Encomium on Erotic Love." *JDJ* 22: 229–47.

Reads Carew's "A Rapture" not as "an encomium on an erotic love that is wild and free" but rather as "a satire against the libertine lover and his philosophy of unrestricted love." Maintains that "the lover who satirizes honor all through the poem in the end makes himself the object of satire" (229). Argues that a consideration of some of Donne's paradoxical poems and essays provides "a model for elucidating the structure of the thematic inversion that operates in 'A Rapture'" (237). Discusses, in particular, how the "dialectical argument" of Carew's poem "closely parallels the thematic structural movement" of *ElVar*, "moving from the paradoxical thesis on the delights of diversity and unrestrained love to its antithesis, a satire on free love." Maintains also that the "amoral stance" of the speaker in Donne's poem provides "a fertile analogy" for the study of the speaker in Carew's poem (239). Shows how in the final lines of *ElVar* Donne inverts his poem "from an encomium on diversity to a panegyric of true love." Recognizes, however, that the "thematic inversion" in "A Rapture" is "far more dramatic than the philosophical abstract tone of the inversion" in *ElVar* (240).

- 785. Breeze, Andrew.** "Donne's 'Blest Hermaphrodite' and Psalms 'More Harsh.'" *JDJ* 22: 249–54.

Maintains that when Donne refers to Edward Tilman as a "blest Hermaphrodite" in *Tilman*, he is comparing Tilman to Adam, "whom many of Donne's contemporaries took as the supreme 'blest Hermaphrodite'" (250) and thus is paying Tilman "a striking compliment." Says that Donne implies that Tilman as a priest "will have the blessings and powerful understanding of Adam new-made" and that "[a]s

another Adam in his earliest existence, Tilman is blessed, sinless, and most exalted of men—and women." Points out that in *Sidney* Donne "contrasts the achievements of the Sidneys to the feeble translations used by the Church of England" (251) and that perhaps in ll. 40–44 he is referring to an Anglican version of the psalms in Welsh by Edmund Prys entitled *Llyfr y Psalmau Wedi eu cyfiethu, a'i cyfansoddi ar fesur cerdd, yn Gymraeg*, which "appeared in London (where Donne lived) in 1621, the year the Countess of Pembroke's death prompted his poem" (253).

- 786. Caillet, Pascal.** "Rhétorique de la répétition dans les sermons de John Donne." *Imaginaires* 9: 37–53.

Maintains that although repetition is recognized as an essential feature of poetry, it should also be seen as important in prose, especially in sermons in which it serves as a rhetorical structuring principle. Claims that, in fact, repetition is at the very heart of preaching. Analyzes the rhetoric of repetition in Donne's sermon preached at Whitehall on 12 February 1618. Shows how repetition supports the pedagogical purposes of the sermon and how the repetition of key words, phrases, allusions, and biblical quotations is employed for emphasis and for holding the attention of the congregation.

- 787. Carrithers, Gale H., Jr., and James D. Hardy, Jr.** "Not upon a Lecture but upon a Sermon": Devotional Dynamics of the Donnean Fisher of Men," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 335–59. Detroit: Wayne State University Press.

Maintains that Donne's remark in the title of this essay "may be taken with a later self-definition as emblematic of his characteristic sermon practice" and notes the "rich tradition of Augustinian biblicism" in Donne's sermons (335). Focusing on three concepts—liturgy, ecclesiology, and justification—discusses Donne's sermon on Matthew 4:18–40, a sermon first

given at The Hague in 1619 and later expanded into two sermons in 1630. Maintains that the double sermon “illustratively and his other sermons collectively” clearly support “Protestant moderation in a time of increasingly radical Calvinist sectarianism and Roman Catholic defense of the papacy as the foundation of the church” (337). Comments in detail on the issue of calling and community in the sermons and also on the preacher’s obligation to foster a personal relationship between Christ and the believer. Observes that Donne’s “salvific theology,” which is at the heart of the sermons, is “graciously and hermeneutically sequential and re-circulatory rather than what he evidently adjudged the more simplistic logical stasis of extreme Calvinism or the legalism of Rome” (351). Concludes that Donne “understood that at Christianity’s core lay neither harsh predestination nor reductive explanation, but mysteries of love and transcendence” (352).

**788. Cannon, James.** “Reverent Donne: The Double Quickening of Lincoln’s Inn Chapel,” in *John Donne’s Professional Lives*, ed. David Colclough, 207–14. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Discusses Donne’s 1623 Encaenia sermon preached at the consecration of the chapel at Lincoln’s Inn and reprinted three times in the next three years. Argues that Donne’s aim in the sermon “was not so much to rout Catholic superstition, but to address issues that were contentious within the Church of England,” in particular, “the validity of church-ordained festivals” and “the ceremony of Dedication.” Notes that he also deals with the “importance of common prayer in worship” and “the need for both mental and bodily reverence in God’s house.” Maintains that “the controversy given most extended consideration in the Encaenia sermon is that over the extent and origin of church sacrality” (208) and surveys the then raging debate in the Church of England concerning “whether a church was a sacred place, and to what its holiness could be ascribed” (209). Comments on how in the sermon Donne

was able “to create bridges between the moderate and Laudian camps on this issue” (213), by including “the more moderate opinion in his formulation of church sacrality” and, at the same time, tempering “the Laudian position” (214).

**789. Cefalu, Paul.** “Godly Fear, Sanctification, and Calvinist Theology in the Sermons and ‘Holy Sonnets’ of John Donne.” *SP* 100: 71–86.

Expanded version appears as “The elect body in pain: Godly fear and sanctification in John Donne’s poetry and prose,” in *Moral Identity in Early Modern English Literature* (Cambridge: Cambridge University Press, 2004), pp. 115–33.

Argues that because Donne’s critics “have not elaborated on the nature of godly fear in relation to the Pauline distinction between justification and sanctification,” they have failed to situate the *Holy Sonnets* “in their proper theological context.” Argues that in sonnets 1, 6, and 19 (in the 1635 order) the speaker is “not in doubt about the means of justification” but rather is “in doubt about his ability to maintain the status of his sanctification that has followed from his justification.” Notes how the speaker “often exploits the ambiguous nature of the differences between the two interfused stages of the *ordo salutis*.” Maintains that the speaker is “concerned not with the proper means to attain the ‘new man,’ but rather with the extent to which he has successfully abandoned the ‘old man’ and grown in sanctified holiness.” Observes that “[s]ince the circumstances leading to the ‘death’ of the old man are routinely described by early modern theologians in terms similar to the death of the body as such,” Donne’s speaker in the *Holy Sonnets* “is able to provocatively blur distinctions between his impending physical death and the metaphorical death of his corrupt nature” (72). Argues that Donne “follows Calvin in emphasizing an intimate causal link between godly fear, defined broadly as reverence for God, and sanctification” (85) and that for him, as for most Calvinists of his day, “fear enters most prominently



into the order of salvation after the sinner has been deemed righteous by God.” Maintains that those sonnets that “seem to be overtly about the fear of damnation and the difficulty of deathbed repentance should be interpreted as metaphorical accounts of the speaker’s conversion experience.” Holds that in these sonnets the speaker’s anxieties “reflect his concern with the possibilities of either further perfecting his holiness or backsliding from his election.” Concludes that Donne “ultimately views godly fear as a virtue that is put to use by the moral agent, a virtue that should not be construed as a habit or settled disposition” (86).

- 790. Centerwall, Brandon S.** “Loe her’s a Man, worthy indeede to travell’: Donne’s Panegyric upon *Coryats Crudities*.” *JDJ* 22: 77–94.

Argues that, in addition to *Coryat* and *Macaron*, the poem “Loe her’s a Man” in Thomas Coryate’s *Coryats Crudities* (1611) is by Donne. Traces “the curious circumstances under which this poem was lost to the Donne canon—mis-laid, in effect,” and addresses “those arguments that have been made against its authenticity” (81).

- 791. Choi, Jae-Hun.** “[The Politics of Desire in Donne’s *Songs and Sonnets*].” *JELL-CB* 49, no. 2: 331–48.

In Korean. Explores the politics of desire in the *Songs and Sonnets*. Claims that the poems contain Donne’s “most complicated exploration of love” and shows how they “embrace the various fields of philosophy, astronomy, law, medicine, sexology, and theology.” Discusses, in particular, how Donne’s poems reflect the new philosophy and “the new relations of time and space” that resulted from the Copernican revolution. Calls Donne’s poems “a manifestation in writing of the revolutionary principles of the post-Copernican philosophy” (348). (English abstract)

- 792. Choi, Sung-hee.** [“My New Found Lande’: Body Politics and Imperialism in John Donne’s *Ele-*

*gies*].” *MES* 11, no. 1: 151–75.

In Korean. Discusses Donne’s views on Elizabethan “body politics” and imperialism, focusing primarily on *ElBed* and *ElProg*. Maintains that “[b]y conflating the discourses of imperialism and capitalism with that of patriarchy, Donne shows that male domination over woman’s body provides the basic paradigm and justification for England’s geographical extension and economic exploitation of other cultures.” Shows in particular “how the iconographic extension of the queen’s body, that covers both England and its overseas domains, underpinned a discursive reversal of the erotic relationship between English ‘discoverers’ and their queen.” Points out that “[a]s the maritime courtiers described and mapped the New World by associating it with Queen Elizabeth, her body came to be constructed as a passive instrument in man’s struggle for power over the New World.” Maintains that Donne also parodies “the contemporaneous textual celebrations of the English explorers” primarily by “his intricate manipulation of the male speakers in the poems.” Concludes that “[t]he endeavors of Donne’s male speakers to gain mastery and control are shown to remain either incomplete or frustrated, and contrary to the widely held view, Donne’s queen emerges not as an object of the male speakers’ desire, but as a subject who threatens to subvert the patriarchal ideology” and that “[t]his exposes the fictitious nature of the patriarchal discourses of gender, which are manipulated to justify and rationalize male dominance and English imperialism” (151). (English abstract)

- 793. Ciompi, Fausto.** “Imparare a morire/vivere da oltreuomo: la retorica fluttuante negli *Holy Sonnets* di John Donne,” in *Many-voicèd fountains: Studi di anglistica e comparatistica in onore di Elsa Linguanti*, ed. Mario Curreli and Fausto Ciompi, 92–119. (Percosi: Collana del Dipartimento di Anglistica dell’Università di Pisa, n.s. 20.) Pisa: Edizioni ETS.

Points out the flourishing of Italian critical studies of Donne during the late twentieth cen-

ture, commenting briefly on the work of Marcello Paginini, Alessandro Serpieri, and Elsa Linguanti. Discusses, in particular, the *Holy Sonnets*, seeing in them an unresolved tension between carnality and spirituality, between sin and salvation, and between baroque fluidity and restraint. Comments on Donne's innovative contributions to the poetic language of his day and how he liberated poetry from traditional Petrarchism and from the melodic smoothness of the Elizabethan lyric. Examines the profound influence of the Bible on Donne's *Holy Sonnets*. Points out in Donne's poems the co-existence of theological serenity and seventeenth-century relativism and finds in them a kind of unconstrained eclecticism, all of which reflects both Donne's own spiritual condition and his culture. Compares and contrasts Donne with Montaigne, especially their views of death.

**794. Cockcroft, Robert.** "Going to Extremes," in *Rhetorical Affect in Early Modern Writing: Renaissance Passions Reconsidered*, 117–39. Houndmills, Basingstoke, Hampshire [Eng.] and New York: Palgrave Macmillan.

Discusses *Appar* as a poem that exemplifies "hatred as expressed through eroticism (robbing it of generosity and joy, and reducing it at the conscious level to an obsessive awareness of bodily appetites and revulsions)" (129). Suggests that in the poem Donne "pushes so far with the jealousy, mortification, malice, and lubricity of his persona, that he seems to be teasing the reader: should he carry on sharing the speaker's perspective as his guide to the three characters and the situation depicted [in the poem], or yield to feelings of scorn and revulsion against *him*?" (130). Shows how in the poem "the extremities of love and hate seem in this instance to be constantly discovering themselves inside each other" (131).

**795. Colclough, David.** "Introduction: Donne's Professional Lives," in *John Donne's Professional Lives*, ed. David Colclough, 1–16. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Introduces the 12 essays in this collection, pointing out that the volume shows how Donne "moulded his identity as a professional intellectual with the languages that were at hand." Claims that the collection "offers a revisionist interpretation of Donne's career and makes a polemical case for studying the full range of his writings" (jacket).

**796. ———, ed.** *John Donne's Professional Lives*. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer. xiii, 272p.

Collection of 12 original essays, each of which has been entered separately in this bibliography: (1) David Colclough, "Introduction: Donne's Professional Lives" (1–16); Jeremy Maule, "Donne and the Words of the Law" (19–36); (3) Louis A. Knafla, "Mr Secretary Donne: The Years with Sir Thomas Egerton" (37–71); Johann P. Sommerville, "John Donne the Controversialist: The Poet as Political Thinker" (73–95); David Cunnington, "The Profession of Friendship in Donne's Amatory Verse Letters" (97–119); (6) Alison Shell, "Donne and Sir Edward Hoby: Evidence for an Unrecorded Collaboration" (121–32); (7) Jeanne Shami, "Labels, Controversy, and the Language of Inclusion in Donne's Sermons" (135–57); (8) Mary Morrissey, "John Donne as a Conventional Paul's Cross Preacher" (159–78); (9) Peter E. McCullough, "Donne as Preacher at Court: Precarious 'Inthronization'" (179–204); (10) James Cannon, "Reverent Donne: The Double Quickening of Lincoln's Inn Chapel" (207–14); (11) Stephen Pender, "Essaying the Body: Donne, Affliction, and Medicine" (215–48); and Jessica Martin, "Izaak Walton and the 'Re-Inanimation' of Dr Donne" (249–59). Includes biographical sketches of the contributors (xii–xiii) and an index (261–72).

#### Reviews:

- Daniel W. Doerksen in *Journal of Ecclesiastical History* 55, no. 4 (2004): 788–89.
- Raymond-Jean Frontain in *SCN* 53, nos. 3–4 (2004): 176–79.
- Alex Davis in *MLR* 100, no. 1 (2005): 199–200.

- Victor Houliston in *SCJ* 36, no. 3 (2005): 842–43.

**797. Cone, Temple.** “After Donne’s Devotions.” *SHR* 37, no. 4: 369.

An original poem.

**798. Conti, Brooke.** “Donne, Doubt, and the *Devotions Upon Emergent Occasions*.” *JDJ* 22: 145–64.

Argues that in *Devotions* Donne’s autobiographical “reticence is in fact the most important part of his self-disclosure.” Maintains that although Donne “continually forces us to read between the lines, he does so, ... less because of any temperamental or cultural aversion to self-display than because what he wants most to talk about is precisely what he feels he must keep hidden.” Points out that “[a]part from the specifics of his illness, nearly the only life event that Donne mentions in the *Devotions* is his ordination” but that his “relationship with both the royal family and the Church of England are constant preoccupations in the work” (147). Maintains, therefore, that in *Devotions* Donne seems “anxious to present himself as an unfailingly orthodox member of the English Church.” Discusses how he “constantly reasserts his orthodoxy in order to counter the religious doubts that appear to have assailed him on what he expected would be his deathbed” (147). Cites the 23rd devotion as “[t]he closest Donne comes to articulating such sentiments” (148). Holds that *Devotions* is “a simultaneously public and private profession of faith” and that Donne’s “demonstration of his allegiance to the Church of England and his confession of his sins are done publicly, on the printed page, but the reasons for these declarations are buried deep within the text, probably intended to be fully legible only to Donne and his God” (150).

**799. Crowley, Lara M.** “Establishing a ‘fitter’ Text of Donne’s ‘The Good Morrowe.’” *JDJ* 22: 5–21.

Through an analysis of 40 manuscript versions and 7 seventeenth-century printed versions of

*GoodM*, presents a new text of the poem and defends the textual choices she makes. Argues that the Dolau Cothi manuscript text of the poem is likely the last authorial version of the text. (For a correction, see *JDJ* 23 [2004]: 371–72.)

**800. Cuesta, Jorge.** *Obras Reunidas. I. Poesía y traducciones de Éluard, Mallarmé, Spender y Donne*, ed. Jesús R. Martínez Malo, Víctor Peláez Cuesta, with collaboration of Francisco Segovia. Mexico, D. F.: Fondo de Cultura Económica. 126p.

Reproduces Jorge Cuesta’s Spanish translation of *Father* (123)—without notes or commentary.

**801. Cunningham, David.** “The Profession of Friendship in Donne’s Amatory Verse Letters,” in *John Donne’s Professional Lives*, ed. David Colclough, 97–119. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Discusses how Donne “often deftly and sometimes awkwardly negotiated the profession of friendship” in his verse letters to aristocratic women, in particular in his letters to the Countesses of Huntingdon, Salisbury, and Bedford, and how “the perspective and the vocabulary of professionalism can shed light on those of Donne’s writings that seem in some ways least professional and that have often seemed resistant to interpretation” (10). Discusses how the verse letters flatter these ladies “for their ability to disdain the tropes of tired poetic fashion” (98) and how they “suggest an image of the female courtier which was to become satirically conspicuous in Jacobean literature and court life” (98–99). Shows how Donne attempts “to restore a credibility to the poetry of compliment” (100), commenting on “the liberal and confining quality of Donne’s praise” in his “amorous” verse letters (103).

**802. Curzon, Gerald.** *Wotton and His Worlds: Spying, Science and Venetian Intrigues*. Philadelphia: Xlibris. 341p.

Discusses Donne's friendship with Henry Wotton. Notes that both men were with Essex in 1596 and 1597 during the Cadiz and Azores expeditions, although they "had little opportunity to meet" (65). Comments briefly on *Storm* and on Donne's letters (in prose and in verse) to Wotton and Wotton's letters to Donne, noting that "[a]lmost everything we know about Wotton's relationship with Donne is derived from this correspondence" (64). Observes that although the letters contain personal and confidential information, they suggest that Donne's friendship was "more intense" than Wotton's (66). Discusses Donne's interest in the New Philosophy and briefly comments on *Ignatius*, pointing out how Donne "used the new astronomy to beat the Jesuits" (157). Suggests that possibly Wotton may have sent Donne a copy of Galileo's *Messenger of the Stars* and claims that *Ignatius* contains "the first references to what Galileo saw through his telescope in any widely read piece of English literature" (155).

**803. Davis, Dick.** "Poetry: A Prognosis." *NewC* 21, no. 8 (April): 28–31.

Calls Donne, as well as Emily Dickinson and Gerard Manley Hopkins, "oddballs," whose poetry is too hard to paraphrase and too hard to scan and maintains that "[n]either of these qualities" is "ipso facto virtues in poetry." Complains that theirs is "the kind of poetry that almost all contemporary poets try to write" (28). Proposes, therefore, that we should put Donne and Hopkins "out to grass for a while, as invoked poetic forebears." Says that "[t]his is not to deny their immense talent (especially Donne's), just to suggest that the kind of poetry their examples have encouraged has had a very long innings indeed" and that "it has incidentally lost poetry's lay audience in the process" (30).

**804. Deschner, Annette.** "Reforming Baptism: John Donne and Continental Irenicism," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 293–313. Detroit: Wayne State University Press.

Discusses Donne's sermons as reflecting the irenic movement of the time, the aim of which was "to promote peace and reconcile the warring [religious] confessions" (293). Focuses on sermons in which Donne comments on baptism since they provide a "perfect guide" in tracing Donne "through this dogmatic maze" (294). Compares and contrasts Donne's views on irenicism with those of Hugo Grotius and maintains that in his sermons Donne "seems to be in a constant dialogue with the Protestant reformers about baptism" (199). Analyzes Donne's irenic view of baptism in several of his sermons, in particular his "Heidelberg sermon" of 1619. Shows how "[c]oming after the Protestant Reformation had reformed the ritual of baptism, Donne and other like-minded thinkers argued for an irenic reformation of baptism, tracing the ritual back to its cultic origins in the early Christian church" (312).

**805. Disch, Tom.** "After Donne." *Light* 40–41: 64.

Original poem.

**806. Docx, Edward.** *The Calligrapher*. Boston and New York: Houghton Mifflin. 360p.

A novel that makes several references to and comments on several of Donne's poems. Begins each chapter with a quotation from one of the *Songs and Sonets*. Thanks John Carey for his assistance and calls Carey's *John Donne: Life, Mind, and Art* (1981) "the last word" on Donne's life.

**807. Doerksen, Daniel W.** "Polemicist or Pastor? Donne and Modern Calvinist Conformity," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 12–34. Detroit: Wayne State University Press.

Argues that in his sermons and other late prose writings Donne "identifies in his own way with the conformist Calvinist piety that prevailed in the leadership of the Jacobean Church of England" and that "this helps to account for some distinctive elements in what he preached and

wrote.” Argues specifically that “Donne’s position within the spectrum of his church profoundly affects his approach toward his task as preacher, influencing not only the nature of his polemics but even his purposeful avoidance of some kinds of polemics” (12). Examines in some detail Donne’s moderate view on predestination and other tenets of Calvinism and comments on his rejection of Catholicism. Observes that, “[u]nlike the Laudians, Donne reserved his polemics for people outside the Church of England—Rome and the separatists—and exercised pastoral care in his sermons for those within the church who differed from his understandings of what the church should be like.” Concludes that Donne’s “affinities” lay with the “conformist (and even conforming puritans)” in the Church of England (27).

**808.** ----. “Reading English Renaissance Literature in Its Church Contexts.” *C&L* 52: 233–49.

Review of *Discovering and (Re)Covering the Seventeenth Century Religious Lyric*, ed. Eugene R. Cunnar and Jeffrey Johnson (2001) and *Wrestling with God: Literature and Theology in the English Renaissance: Essays in Honour of Paul Grant Stanwood*, ed. Mary Ellen Henley and W. Speed Hill, with the assistance of R. G. Siemens (2000).

**809. Donne, John.** *John Donne: Devociones*, trans. and prologue by Alberto Girri. (Traductores.) Buenos Aires: Santiago Arcos Editor. 144p.

In the prologue (5–8), presents a general introduction to Donne’s prose works, especially *Devotions*, primarily commenting on the artistic features of Donne’s prose style. Maintains that the same qualities that inform Donne’s poetry (passion, intensity, intellectual play, etc.) can be found in his prose works. Thereafter follows Spanish translations of the “Meditations” from the *Devotions* ([9]–141) and an index (143–44).

**810.** ----. *John Donne*. (Phoenix Poetry Series.) London: Phoenix. 99p.

A slightly revised reprint of *John Donne*, ed. D. J. Enright (Everyman’s Poetry, 33.) London: Dent; Rutland, VT: Tuttle (1997).

**811.** ----. *John Donne: Cien Poemas*, ed. and trans. Carlos Pujol. (Colección La Cruz del Sur, ed. Sarah Girri and Jorge Gallardo.) Madrid, Buenos Aires, Valencia: Editorial Pre-Textos. 389p.

In the “Introduction” (9–13), calls Donne “el rey del virtuosismo poético” (9) and briefly comments on major characteristics of his poetry and his critical reception, followed by translations into Spanish (with English texts on opposite pages) of the *Songs and Sonets* (16–217), 12 of the *Elegies* (220–79), 11 of the *Epigrams* (283–303), 11 of the *Holy Sonnets* (306–327), 8 selections from *Lit* (328–43), *Christ, Sickness, and Father* (344–52). In “Una Vida Barroca” (357–79), presents a biographical sketch of Donne and a brief history of editions of his poems, noting in particular previous translations into Spanish. Concludes with notes (383–89) and an index of poems (unpaginated).

**812.** ----. *John Donne’s Sermons on the Psalms and Gospels*. Berkeley, Los Angeles, London: University of California Press. 244p.

First edition, 1963. This volume is the second paperback printing (See Roberts 1).

**813. Edgecombe, Rodney Stenning.** “The Heroic Mental Journal: A Note on a Topos.” *ANQ* 16, no. 1: 24–27.

Points out that in *GoodM* (ll. 12–14) Donne borrows and adapts the trope of the heroic mental journey found in Lucretius’s *De Rerum Natura* (1. 74) and later in Horace’s *Odes* (1.28). Observes that “[w]hereas Horace’s ode serves chiefly to contrast Archytas’s mental journey with his confinement in the grave, Donne uses physical contraction to offset the daring of the

mental flights for which ‘one little room’ is the locus.” Notes also that “what had been heroic *solo* performances in Lucretius and Horace” become in Donne “a communal activity” in which “[t]he lovers simultaneously discover their Platonic *Urwelt* in each other” (25).

- 814. Ellrodt, Robert.** “La perception du temps dans les Sonnets de Shakespeare,” in *Le Char ailé du temps: Temps, mémoire, histoire en Grande-Bretagne aux XVIIe et XVIIIe siècles*, ed. Louis Roux, 35–46. Saint-Étienne: Publications de l’Université de Saint-Étienne.

Briefly compares Shakespeare’s concept of time as seen in his sonnets to Donne’s view of time in the *Songs and Sonets*.

- 815. Emsley, Sarah.** “Is Emily Dickinson a Metaphysical Poet?” *CRevAS* 33, no. 3: 249–65.

Cites examples that are “reminiscent of Donne’s poetry” (253) in Emily Dickinson’s poems. In particular, sees resemblances and differences in “Bring me the sunset in a cup” and *SGo*, in “To fill a Gap” and *ValMourn*, and in “They put us far apart” and “The heart is the capital of the mind” and *SunRis* and *GoodM*. Maintains that the comparisons between Dickinson and Donne “do not necessarily imply that she echoes his poetry consciously” (256).

- 816. Frontain, Raymond-Jean.** “Donne, Coryate, and the Sesqui-Superlative.” *EIRC* 29: 211–24.

Calls *Coryat* possibly Donne’s “most occasional” poem and maintains that it “demands that, in order to grasp Donne’s allusions one must actually read the entire of Coryate’s enormous book, a task that, paradoxically, Donne’s poem asserts is impossible.” Holds that the poem, nevertheless, “provides insight into Donne’s understanding of wit and proves a significant variation upon the all/nothing paradox that entertained Donne throughout his career” and, “most importantly, it illuminates Donne’s frustrations, at the most troubled moment in his career, with the would-be courtier’s strategy for

advancement” (211). Discusses how Donne’s satire is directed primarily at Coryate’s “love of superlatives” (215) and his “love of coined—particularly Latinate— words” (217). Maintains that of all the mock-encomia and comic defamations directed at *Crudities* Donne’s poem “stands out for the vehemence and ill-nature of its satire” (219–20) and suggests that Donne’s “virulent dismissal” of Coryate stems from “their conflicting modes of self-fashioning or competing self-presentations.” Points out that Coryate “sought to advance himself by publicly playing the buffoon, Donne by wittily disdaining the very notion of advancement.” Opines that Coryate’s “mad attempt to ingratiate himself through his wit to Prince Henry’s circle could only remind Donne of his own failure to do more subtly the same” (220).

- 817. ----.** “Donne’s Protestant Paradiso: The Johanne Vision of Second Anniversary,” in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 113–42. Detroit: Wayne State University Press.

Argues that *SecAn* “posits a Reformed alternative” to Dante’s *Paradiso*. Observes that “while both poems model themselves upon the prophecy of vision enacted in the Revelation of Saint John the Divine, Dante fashions himself as the passive witness to a divine drama, whereas Donne emphasizes that his prophetic vision occurs in his mind’s eye, the result of his devotional meditation,” thereby, positing “a new authority for the devotional poet as visionary prophet” (113). Discusses how *SecAn* “posits a Reformed fiction of the poet’s spiritual authority, one designed specifically to undercut Marian ‘mis-devotion’ and put that ‘pert’ Italian Dante in his place.” Maintains that Donne replaces in *SecAn* Dante’s Virgin and saints as “the primary source of spiritual authority” with “the devout Christian’s meditative activity.” Points out that “while Dante’s vision depends upon saintly assistance, Donne’s poem models how the soul can achieve a progress independent of some mediating agency through one’s own meditative powers” (114). Discusses also the trumpet motif at the end of *SecAn*, show-

ing how it places Donne's poem "within a Protestant tradition of admonition and sermonizing that spans the Tudor and Stuart eras" (133). Concludes that the *Anniversaries* "suggest a great deal about Donne's evolving devotional intentions, about his recognition of how his meditation may inspire others in an expanding circle of praise and prayer," and claims that the poems "aim at the re-formation of community after he anatomizes it, at the restoring or remembering of the body of the world" (133–34).

**818. Galens, David**, ed. "John Donne 1572–1631," in *Poetry Criticism: Excerpts from the Works of the Most Significant and Widely Studied Poets of World Literature*, Vol. 43, 99–207. Detroit: Gale.

Presents selected criticism on Donne from 1978 to 2001. Includes the following (all of which are fully annotated in this bibliography, in *Roberts* 2, or *Roberts* 3): David Aers and Gunther Kress, "'Darke Texts Need Notes': Versions of Self in Donne's Verse Epistles" (1978); Arthur Marotti, "Donne as Social Exile and Jacobean Courtier: The Devotional Verse and Prose of the Secular Man" (1994); John L. Klause, "Donne and the Wonderful" (1987); Tom Cain, "Donne and the Prince D'Amour" (1995); William Halewood, "The Predicament of the Westward Rider" (1996); Andrew Shifflett, "Sexual Calvinism in Donne's 'Communitie'" (1998); Lawrence Beaston, "Talking to a Silent God: Donne's *Holy Sonnets* and the *Via Negativa*" (1999); David Buck Beliles, "Donne and Feminist Criticism" in *Theoretically-Informed Criticism of Donne's Love Poetry* (1999); Theresa M. DiPasquale, "The Things Not Seen in Donne's 'Farewell to Love'" (1999); L. M. Gorton, "Philosophy and the City: Space in Donne" (1999); R. V. Young, "Love, Poetry, and John Donne in the Love Poetry of John Donne" (2000); and Shankar Raman, "Can't Buy Me Love: Money, Gender, and Colonialism in Donne's Erotic Verse" (2001). Includes also a brief introduction, a biographical sketch of Donne, an introduction to his major poetry, a brief survey of his critical reception, a list of his principal works, and a list of further readings.

**819. Garnier, Marie-Dominique**. "De l'anglais à l'anglé." *Imaginaires* 9: 353–64.

In a comparative study of theories of repetition by Jacques Derrida and Gilles Deleuze, examines as an example the elaborate patterns of repetition in *Relic*, commenting in particular on possible levels of interpretation of l. 6 of the poem ("A bracelet of bright haire about the bone").

**820. Goodblatt, Chanita**. "From 'Tav' to the Cross: John Donne's Protestant Exegesis and Polemics," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 221–46. Detroit: Wayne State University Press.

Discusses (1) how the study of Donne's understanding of the Old Testament "must include an investigation into the complex Jewish exegetical tradition as well as into its direct and indirect Christian transmission"; (2) how "any discussion of Donne's biblical hermeneutics must also encounter the textual and religious polemic—both Catholic versus Protestant and Jewish versus Christian—involved in biblical exegesis"; and (3) how "a flexible understanding of exegetical connections should be maintained, reflecting the intertwined and resolutely dialogic character of both the Jewish and Christian exegetical projects" (223). In order to illustrate these "complicated exegetical interconnections," focuses on Donne's treatment of "the semantic and christological implications of God's ineffable name" (227) and on his "iconic and theological transformation of the Hebrew letter 'tav' into the Cross," thereby showing Donne's "reading of the biblical text among Jewish, Catholic, and Protestant interpretations and between the literal and the figurative" (233).

**821. Goodblatt, Chanita and Joseph Glicksohn**. "From 'Practical Criticism' to the Practice of Literary Criticism." *PoT* 24, no. 2: 207–36.

Presents a reading of *Bait* using I. A. Richard's theory of metaphor and a Gestalt-interaction theory of metaphor. Suggests that in

*Bait* Donne “first presents fishing in terms of courtship, then portrays courtship in terms of fishing, and then fuses both semantic fields in an act of narcissism (i.e., a woman can be her own bait if she is in love with herself).” Maintains, therefore, that the poem “can be read as an imploration for love and to be loved, cast as a seductive and metaphorical act of fishing,” which is “contrasted simultaneously with the literal act of fishing,” finally culminating in a plea for “reciprocity and mutual sexuality in human love,” that is “free of the deceit that so characterizes the narcissism of ‘courtly’ behavior” (218). Finds in this “bidirectional reading” at least “three alternative readings: courtship discussed in terms of fishing, fishing discussed in terms of courtship, and a more interactive reading,” in which “the semantic fields of *fishing* and *courtship* become more and more entwined (and perhaps) fused” (218–19).

**822. Groák, Lajos.** “Ájtatosságok vészhelyzetben: John Donne orvosi nézetei” [Devotions Upon Emergent Occasions: Medical Views of John Donne]. *Orvosi hetilap* 144, part 12 (March 23): 573–75.

In Hungarian. Discusses Donne’s views about medicine, disease, the spiritual and psychological components of illness, and the role of the physician in curing patients as found in *Devotions*. Suggests the possible physiological and psychological nature of Donne’s illness as revealed in his devotional work. Sees in *Devotions* Donne’s general ambivalence toward science and its unsettling influence on his faith.

**823. Grzegorzewska, Małgorzata.** “God’s Part, The Woman’s Part: John Donne’s Maps.” *ZAA* 51, no. 3: 272–86.

Explores images of discovery, conquest, and mapping in Donne’s poetry. Points out that there is a “recurring parallel” in his poems “between the riches of the expanding world and the sensual beauty of the woman’s body who waits to surrender her autonomy to her discoverer,” which is “a standard element of colonial allegory.” Maintains that, “[a]t the same time,

the discourse of colonialism appropriates the biblical narrative of origins, recalls the moment of the Fall, and looks up to the promise of Salvation.” Argues that this “narrative framework” in Donne’s poems forces us to assign a double role to the woman-figure, since “woman’s role in Paradise has been defined in the Book of Genesis, where Eve is a dangerous seductress who brings death on mankind.” Observes that “[t]his ambivalence is also reflected in the cartographic metaphors of Donne’s poetry, where the European dominion over the newly discovered territories is constantly threatened by the silent presence of the female element: the hostile Other, who defies all attempts to map, possess, and control the unknown world” (272).

**824. ----.** “Who Speaks in the Garden?” *ChiersE* 63: 47–69.

Discusses how Donne in *Twick* re-creates and re-fashions the Bedford estate “in accordance with the mood of the [poem’s] speaker.” Notes that in his account, “the place is a theme park: the poet chooses only those elements which can be read as emblems of his grief.” Points out that the garden becomes “itself a poem: its flower beds, fountains, and trees do not simply please the eye” but, more importantly, “they signify.” Maintains, therefore, that “the text privileges an intensely subjective point of view when we are told that the presence of the subject changes the Garden of Eden... into a garden of poisonous plants” and that “[t]he harbinger of this change (though not an agent) is the poetic *persona* of Donne’s poem” (49). Shows how the argument of *Twick* is “designed in such a way that in the end the lover’s complaint finally takes precedence over the patroness’s domain and her authority outside the poem.” Observes that “[t]he colour, shape and smell of the plants are not mentioned” and that “we know nothing about the design of the flowerbeds, scented borders or bay edges, joyful sunshine and soothing shade.” Maintains that “[t]he interpretive activity of the poetic *persona* thus disrupts the integrity of the Countess’s domain: her garden is not described in its entirety, but reduced to a



series of personal *imprese*, designed by a melancholy lover” (52).

**825. Guibbory, Achsah.** “Reading and Teaching ‘The Good-morrow.’” *JDJ* 22: 1–4.

Introduces “Establishing a ‘fitter’ Text of Donne’s ‘The Good Morrow’” by Lara M. Crowley; “Betrothal: ‘The good-morrow’” by Ilona Bell; and “‘The Good Morrow’ and the Modern Aubade: Some Impressions” by Jonathan F. S. Post, essays that appear in *JDJ* 22: 5–21, 23–30, 31–45. These essays were originally presented in a panel at the John Donne Society Conference held in Gulfport, MS, February 2003. Each of the essays has been entered separately in this bibliography.

**826. Hill, Geoffrey.** “Keeping to the Middle Way,” in *Style and Faith*, 45–70. New York: Counterpoint.

First appeared in *TLS* (December 23, 1994), pp. 3–6.

Comments on the Augustinianism and Pauline theology in Donne’s sermons and finds similarities between Donne and Hooker. Observes that although the word “inordinate” is Donne’s “characteristic pejorative,” he himself is often inordinate (65). Discusses the “shocking spiritual” oxymoron or “wild” pun “Everlasting night” in *Christ* (l. 28) (66).

**827. Hodgson, Elizabeth M. A.** “Katherine Philips: agent of matchlessness.” *WoWr* 10: 119–36.

Outlines briefly the history and variety of epithalamia and discusses Katherine Philips’s “To my dear sister Mrs. C. P. on her Nupitalls” as a direct reply to Donne’s *EpLin*, a poem in which she “abandons virtually all of the elements of the epithalamic tradition” and demonstrates “resistance to the conventions of marriage in her culture, both literary and social” (127). Comments on Donne’s uses and exploitation of the conventions of the genre in *EpLin*, focusing primarily on its satirical elements. Noting how the tone of *EpLin* is “alternately lau-

datory and mocking,” explores “the complex web of gendered eroticism and parody in the poem” and comments on its “juxtaposition of bridal sexuality with mockery, parody and grotesque violence” (123). Maintains that *EpLin* is “ambiguous in its views of the wife, her role in marriage, and indeed, the functions of marriage itself” and that its “inherent instability, then, lies in the speaker’s shifting relationship to the event itself, sometimes resisting and sometimes claiming its power, especially as designated by the sexual and economic power of the groom over the bride.” Contrasts *EpLin* with Herrick’s “A Nuptial Song, or Epithalamie, on Sir Clipseby Crew and His Lady,” noting how Herrick’s poem is “far less satirical than Donne’s” (125).

**828. Ingram, Randall.** “Seventeenth-Century Didactic Readers, Their Literature, and Ours,” in *Didactic Literature in England, 1500–1800: Expertise Constructed*, ed. Natasha Glaisyer and Sara Pennell, 63–78. Aldershot, Hampshire, [Eng.] and Burlington, VT: Ashgate.

Points out that although Donne’s poems are not usually considered examples of didactic literature, a copy of the first edition of his poems (1633) in the Folger Shakespeare Library (STC 7042, copy 2) “seems to have held particular didactic appeal for at least one seventeenth-century reader,” who, at the end of the volume, composed an idiosyncratic index of alphabetized topics, thereby attempting “to impose an order on the collection that will allow the reader to find useful phrases quickly to incorporate into the reader’s own writing or speech” (66). Observes that the compiler of the index not only culls expressions from Donne’s book but also “restores controversial lines” omitted in the 1633 edition, such as ll. 73–74 of *Sat2* (70). Maintains that the index “marks the permeable boundary between ‘didactic literature’ and ‘literature’ in mid-seventeenth century England, demonstrating how the characteristics that make a book authoritatively literary could also open the book to practical use” (71) and showing how “early modern reading practices

trouble the neat separation of 'didactic literature' and 'literature'"(72).

**829. Innocenti, Loretta.** "Modalità del visibile e modalità dell'udibile nella poesia religiosa del Seicento inglese," in *Rites of Passage: Rational/Irrational, Natural/Supernatural, Local/Global*, ed. Carmela Nocera, Gemma Persico, and Rosario Portale, 11–29. (Atti del XX Convegno Nazionale dell'Associazione Italiana di Anglistica [Catania-Ragusa, 46 ottobre 2001].) Soveria Mannelli: Rubbertino.

Discusses the tension between the visual (seeing) and the verbal (hearing) in seventeenth-century religious poetry as a means of discovering the divine. Comments on the dramatic elements, the play of words and play on words, and the ambiguity in Donne's *Divine Poems*, especially *Holy Sonnets*, *Cross*, and *Goodf*, as well as in *Noct*. Comments also on how the iconoclastic views of Protestants affected sacred poetry of the period.

**830. Jenkins, Lucien.** "Three Poems." *PNR* 29, no.3: 67–68.

An original poem entitled "John Donne in Hollywood."

**831. Johnson, Jeffrey.** "John Donne and Paolo Sarpi," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 90–112. Detroit: Wayne State University Press.

Discusses Donne's portrait of Paolo Sarpi, their meeting in Venice (probably in February 1605), and Sarpi's possible influence on Donne. Maintains that although both men criticized the Council of Trent, they arrived "at some similar conclusions from profoundly distinct philosophical and theological foundations." Examines, therefore, both their similarities as "interpreters" of the Council and also the differences "in their renderings of the council and its rulings." Maintains that although both Donne and Sarpi endorse religious reform, "neither pursues a Reformation that can be strictly identified as either Protestant or Catholic/Counter"

and stresses how "each seeks, in his own way, a reformation of a more fundamental nature that transcends the bounds of sectarian allegiance" (91). Argues that "clarification of the thought of Donne and Scarpi provides a lens through which to gauge the complexity of responses to the Council of Trent and the religious controversies it sparked" (91–92). Comments on how Donne and Scarpi agree in their criticism of the Council of Trent, "especially concerning the papal self-interest that governed the council and which, they believed, established the Counter-Reformation by thwarting the possibilities for conciliarism." Suggests, however, that "their distinct aims and ideals" and "their respective epistemological and theological differences are most clearly seen in their views of the Church" (97). Illustrates these differences by examining three sermons Donne gave in early spring and summer of 1626. Maintains that "the profoundly different views of grace held by Donne and Scarpi result in profoundly different views of the Church and of the type of conciliarism that each believes necessary to unify the Church" (108).

**832. ----.** "One, four, and infinite': John Donne, Thomas Harriot, and *Essays in Divinity*." *JDJ* 23: 109–43.

Maintains that *Essays* reveals Donne's "development of a hermeneutic of the center" and also "exposes just how profoundly Donne understands the implications of the new philosophy, including the problems of the infinite." Points out that "[a]s Donne seems to indicate, the difficulty of manifesting, from the standpoint of practical theology, how humanity apprehends divinity is the same difficulty as calculating, from the standpoint of the new philosophy, how the finite expression of numbers and geometry articulates the infinite." Observes that at the time Thomas Harriot "was immersed in the problems of expressing the infinite and infinitesimal as mathematic and spatial continuums" and argues that parallels between *Essays* and Harriot's manuscript notes "demonstrate the depth of Donne's familiarity with the new philosophy and, more importantly, illuminate

the extent to which Harriot's materialism influences not only Donne's understanding of natural law, but also, by extension, the principles of his practical theology, especially with respect to his hermeneutic practice and his ecclesiology" (113). Suggests that Donne "relies on the astronomy and materialism of Thomas Harriot because he knows that sound theology requires sound natural philosophy" and holds that "what Donne is promoting" in *Essays* is "what might be described as a theological atomism, in which the progression of finite activities... establish[es] a continuum that finally culminates in the infiniteness of God." Concludes that although Donne "accepts significant elements of Harriot's natural philosophy, neither Donne nor Harriot adopts these new concepts at the expense of completely rejecting Aristotelian thought and older configurations of the universe." Maintains that, in fact, both men "strain in their writings to synthesize the new with the old" (143).

**833. Kay, Magdalena.** "The Metaphysical Sonnets of John Donne and Mikolaj Sep Szarzynski: A Comparison." *EMLS* 9.2: 1.1–50.

Compares and contrasts the *Holy Sonnets* with those of the Polish poet Mikolaj Sep Szaraynski (1550–1581), showing how each builds "a philosophical conception of man's place in the universe while employing a dramatic, personal, highly innovative style" (1). Says that a fundamental difference between the two is that Donne "accepts his humanity, whereas Sep cries out in despair against it" and that, whereas Sep desires "to leave the body," Donne sublimates desire in his "eroticization of divine union" (20).

**834. Knafla, Louis A.** "Mr Secretary Donne: The Years with Sir Thomas Egerton," in *John Donne's Professional Lives*, ed. David Colclough, 37–71. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Discusses Donne's career as secretary to Sir Thomas Egerton and his relations with the

Egerton family. Examines "the culture and the working of the environment of York House, the extended Egerton family and its coterie, and the legal and political cultures and structures of the age" (37). Argues that Donne's "work and association in the household of the Lord Keeper contributed to shape his political and religious choices and may have proved instrumental in the attitudes and positions that coalesced in his last years as Dean of St. Paul's" (38). Discusses Donne's family and background, his early connections with and training in the legal profession, and his travels abroad. Presents a detailed sketch of the religious, political, and legal culture of the Egerton household. Comments on Donne's marriage and his dismissal from York House and his quests for a livelihood thereafter, which culminated in his ordination as a priest of the Church of England.

**835. LaBlanc, Michael L.,** ed. "John Donne," in *Literature Criticism from 1400–1800: Critical Discussion of Fifteenth-, Sixteenth-, Seventeenth-, and Eighteenth-Century Novelists, Poets, Playwrights, Philosophers, and Other Creative Writers*, Vol. 91: 1–126. (Literature Criticism from 1400–1800, ed. Michael L. LaBlanc.) Detroit: Gale.

Calls Donne "[o]ne of the most prominent literary figures of the early seventeenth century" but notes that he has "engendered widely differing views regarding the merits of his work" (1). Presents a biographical sketch of Donne, a general introduction to his major works and a brief survey of his critical reception, followed by a listing of his principal works (1–3). Reprints Achsah Guibbory's "Oh, let mee not serve so': The Politics of Love in Donne's *Eligies*" *ELH* 57 (1990): 811–33 (3–14); Maureen Sabine's "No Marriage in Heaven: John Donne, Anne Donne, and the Kingdom Come," in *John Donne's "desire of more": The Subject of Anne More Donne in His Poetry*, ed. M. Thomas Hester (Newark: University of Delaware Press; London: Associated Presses), pp. 228–55 (14–28); Lisa Gorton's "John Donne's Use of Space" *EMLS* 4.2 (1998): 1–27 (28–36); H. L. Meakin's "Donne Writes Back: His Dialogue With Ovid and Sappho," in *John Donne's Articulation of*

*the Feminine* (Oxford: Clarendon, 1998), pp. 109–38 (36–50); Stanley Fish's "Masculine Persuasive Force: Donne and Verbal Power," in *Soliciting Interpretation: Literary Theory and Seventeenth-Century English Poetry*, ed. Elizabeth D. Harvey and Katharine Eisaman Maus (Chicago and London: University of Chicago Press, 1990), pp. 223–52 (50–61); Theresa M. DiPasquale's "The Cunning Elements of 'I am a little world'" and "The Three Sonnets of 'Good-friday, 1613,'" in *Literature and Sacrament: The Sacred and Secular in John Donne* (Pittsburgh: Duquesne University Press, 1999), pp. 101–19, 199–29 (61–74); Douglas Trevor's "John Donne and Scholarly Melancholy" *SEL* 40 (2000): 81–102 (74–85); Barbara Everett's "Donne and Secrecy" *EIC* 51 (2001): 51–67 (85–92); Lukas Erne's "Donne and Christ's Spouse" *EIC* 51 (2001): 208–29 (92–101); Susannah B. Mintz's "Forget the Hee and Shee': Gender and Play in John Donne" *MP* 98 (2001): 577–603 (101–114); and Michael Schoenfeldt's "'That spectacle of too much weight': The Poetics of Sacrifice in Donne, Herbert, and Milton" *MES* 31 (2001): 561–84 (114–25). Concludes with a list of further readings (125–26).

**836. Labriola, Albert C.** "The *Donna Angelicata* in Donne's 'Aire and Angels,'" in *Reading the Renaissance: Ideas and Idioms from Shakespeare to Milton*, ed. Marc Berley, 90–108. Pittsburgh: Duquesne University Press.

Maintains that in *Air* Donne "wittily transubstantiates the Thomistic angel, a philosophical and theological creation of the 'angelic doctor,' into a '*Donna angelica*' or '*Donna Angelicata*,' a real presence and a firsthand experience." Explains that Donne "accomplishes this transformation by ascribing to the beloved in the poem the very angelic presence that women manifested in their interactions with him and other men." Argues that "[t]his angelic presence results, of course, when a woman assumes the 'air of an angel,' i.e., when 'a woman becomes redolent with, and emits, the 'air' (the fragrance and aroma) of '*angelica*,' a family of plants whose roots, stalks, leaves, flowers, and fruits were, and are even today, used to add

flavor to food and drink, to create herbal and medicinal potions and oils, to make candied victuals, and, of prime importance, to produce perfume" (94). Points out that "[b]y extracting the 'essences' from this family of plants and using them in any one or more of the ways stated above, a woman could and did exercise potent influence over a man at his intake of food and drink, in his reaction to herbal potions and oils, and during his response to a fragrance that she exudes" (94–95). Maintains that "[w]hereas the Thomistic angel assumes air, perhaps even ether, and condenses and illuminates it when appearing to humankind, women affect men by (par) and through (per) the fume that they emit." Holds that in *Air* "the speaker reacts to the 'air' of a woman perfumed with *angelica*." Proceeds by presenting "a brief Neoplatonic and Paracelsian overview of herbal and floral essences and fragrances, with emphasis on *angelica* and its properties," and by surveying herbal fragrances in Herrick's poems. In the light of this information, offers an analysis of *Air*, arguing that the woman in the poem becomes a *Donna Angelicata*, "who will neither be tainted by nor yield to the bodily impulses of the speaker, who seeks to refashion her more materialistically" but who finally "is compelled to rarefy his love by accommodation to angelic purity" (107).

**837. ----.** "'Vile harsh attire': Biblical Typology in John Donne's 'Spit in my face yee Jewes.'" *JDJ* 22: 47–57.

Explicates ll. 11–14 of *HSSpit* based on iconographic and typological renditions of Jacob's trickery in Genesis 27, 6–29, in particular those appearing in *The Bible of the Poor*. Also suggests how these lines "not only bear on other poems that Donne wrote but also anticipate the very manner in which he prepared himself for death" (48). Notes that Donne in *HSSpit* develops "a typological contrast with the self-serving Jacob and self-sacrificing Jesus," who "'cloth'd himself in vile mans flesh' in order that '[he] might be weak enough to suffer woe'" (50–51) on behalf of all mankind. Maintains, therefore, that in *HSSpit* Donne "applies the

word 'vile,' whose synonyms are 'base,' 'lowly,' and 'mean,' to Jacob and Jesus because both figures degrade themselves." Points out that "[a]s a corollary to this typological analysis, Rebecca foreshadows the role of the Virgin Mary, who invests the Son with his human nature" and that "Isaac's blindness may be compared to God the Father's seeming lack of sight." Suggests that "[b]y punishing Jesus, the innocent victim, in place of the miscreant Adam, God the Father appears to have judged blindly" but, "[i]ronically, Jesus, in adopting the form and nature of humankind, may be construed as having deceived and tricked the Father, who, like Isaac, mismatches the legacy with the heir." In other words, the Father "bestows a legacy of bitterness, justly belonging to Adam and his progeny on Jesus and humankind receives, in turn, the merciful bequest of redemption" (51). Comments on other poems in which Donne develops a similar viewpoint, "with explicit reference to attire and with implicit allusion to the story of Jacob," such as *Goodf* and *Father*. Suggests that the funeral shroud that Donne donned in his last days signifies "both the garment of Jesus at the Passion and his bloodied humanity" (55); thus, Donne, like Jacob, wishes to "impersonate" Jesus and "deceive" the Father, as Jacob deceived Isaac (56–57).

**838. Langan, Steve.** "After John Donne." *Hotel Amerika* (Ohio University Athens) 1, no. 2: 47.

An original poem in imitation of Donne.

**839. Levy-Navarro, Elena.** "Breaking Down the Walls that Divide: Anti-Polemicism in the *Devotions Upon Emergent Occasions*," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 273–92. Detroit: Wayne State University Press.

Discusses how Donne in *Devotions* "takes an anti-polemicist position in order to renew and revitalize 'true Religion' in England." Maintains that Donne "counters an emerging polemicism in the church, evident in the increase of inflammatory pamphlets and sermons in the 1620s, in order to conserve what he sees as the founda-

tion of its Reformation heritage" (273), urging "his church audience to focus on their shared Reformation heritage rather than on what he defines as less important and potentially divisive religious concerns." Focuses on the conclusion of the *Devotions* "to demonstrate that Donne is committed to broadly conceived principles of the English Reformation" and to illustrate that, although he uses the rhetoric of "a militant Protestant," he does so "in a characteristically anti-polemicist way" (275), undermining "those exclusionary categories erected by the polemicists of his day" (286). Maintains that in multiple ways Donne "seeks to break down the barriers that divided the church of his day" and "revels in imagining the moment of the final consummation as one that breaks down all the walls currently maintained and erected in the church by strident polemicists" (287).

**840. Loscocco, Paula.** "Inventing the English Sappho: Katherine Philips's Donnean Poetry." *JEGP* 102: 59–87.

Argues that the recent focus of critics of Katherine Philips's Donnean poems of love and friendship on "her presumably royalist politics, lesbian sexuality, and alternately transparent or screened poetry—has made it almost impossible to understand or appreciate her work as it deserves." Maintains that "[r]egarding her poetry as autobiographical code, readers reduce it to its alleged political or sexual content and respond to it with perplexing ideological passion" (60). Insists that Donne was for Philips "an inspirational but limited forebear whom she moved beyond as she developed her own poetics" (61). Points out that Philips's marriage poems show that she "uses Donne to posit an intimate relationship, but that she drops him both when she transforms his notion of private relationship into her ideal of sealed 'Union,' and when she dismisses his poetry of elaborate comparison in favor of what is in these poems a mysteriously 'unitary' or specular poetics" (61–62). Maintains that in her sapphic poetry, Philips "picks up" where Donne's *Sappho* "leaves off, taking the specular discourse that

his elegy vainly seeks and that her marriage poems keep mainly to themselves, and revealing it to be a fully developed sapphic poetics brilliantly adequate to the expressive demands of (female) union.” Calls Philips “Donne’s last and best heir and innovator” and “a major poet in her own right.” Exploring Philips’s Donnean poems of love and friendship, suggests some reasons why her poetry has been misrepresented and ignored, such as “the occluded nature of sapphic discourse within masculinist rhetorical tradition; the possibility that in sealing up Donne for 200 years, Walton sealed up the Donnean Philips for 300; and Philips’s status as ‘the English Sappho,’ a complex and fluid designation that may or may not identify her as a poet, leader, wanton, or lesbian, and that was at her death undergoing a semantic shift that still colors our response to her poetry” (62).

**841. Malzahn, Manfred.** “The Flea, the Sun, and the Critic: A Communicational Approach to John Donne’s Poetry.” *Symbolism* 3: 53–70.

Analyzes *Flea* and *SunRis* to illustrate certain key concepts presented by Paul Watzlawick, Janet Beavin Bavelas, and Don D. Jackson in *Pragmatics of Human Communication* (1967), “first and foremost the fundamental axiom ‘one cannot not communicate’” (57). Maintains that the speaker of *Flea* “succeeds at scoring a rhetorical-digital victory in the face of pragmatic-analogic defeat: the addressee retains authority over her body, and he remains in control of the communication.” Points out that “[a]t the same time, as long as the interchange follows the pattern of symmetric escalation, the demonstration of his superior wit is actually counterproductive to both possible resolutions, one being compliance, and the second his acquiescence in rejection.” Concludes, therefore, that the poem is “not the record of an attempted seduction, but of such pathological communication as ensues when seduction has failed.” Notes that “[i]f you want to turn someone on, you do not talk of death and decomposition, nor of fleas and cloister either.” Discusses also author/reader communication in *Flea*, in which “there are likewise two levels and two aspects present,

digital/analogic and content/relationship” (61). Points out that one must “recognize the ingenuity and subtlety of the rhetorical exercise” and also “realize that the speaker’s rhetoric undercuts itself through its metacommunicational aspect.” Notes that “[w]hat emerges on the analogic level is the self-definition of the author who at the same time asserts and denies his own authority and the validity of poetic rhetoric” (62). Analyzes also *SunRis*, observing that in it “[t]he ostensible addressee, the sun, functions as a stage prop in a miniature three-act one-man drama performed for the benefit of the lady, who is the audience as well as a minor character with a mute role.” Maintains that in *SunRis* the speaker’s message to the lady is “initially a consequence of the abovementioned fact that one cannot not communicate, especially not when waking up together after a night of amorous activity, when silence would be a disconfirmation of the relationship, unless it went hand in hand with the analogic communication of continued lovemaking” (66).

**842. Martin, Catherine Gimelli.** “Unmeete Contraries: The Reformed Subject and the Triangulation of Religious Desire in Donne’s *Anniversaries* and *Holy Sonnets*,” in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 193–220. Detroit: Wayne State University Press.

Argues that “the aesthetic instability of the *Holy Sonnets* and *Anniversaries* reflects the reckless competition for psychic and social assurance prevalent throughout a ‘culture of anxiety,’” which in Donne’s case “was greatly aggravated by the competition between rival theological models of salvation” (193). Points out that in *Sat3*, for instance, “doctrinal conflict among Protestants so severely pits them against one another that some are driven back to the dubious ‘embrace’ of ‘mother’ Rome, a reversion most Protestants considered equivalent to atheism.” Finds similar irresolution and conflict in the *Holy Sonnets*. Says that Donne’s purpose in creating “conflicting perspectives” in the *Holy Sonnets*, as well as in *Anniversaries* and his sermons, “is not resolution but irresolution, a tactic that keeps him at the perpetu-

ally unstable apex of the sacrificial crisis they dramatize" (194). While admitting that this view has some merit, maintains that "it ultimately overlooks the alternate pole of Donne's dialectic," namely his "attempt to forge a viable *via media*" between the conflicting religious positions of the time. Comments on the melancholy and "angst-ridden" spirituality of the time (195) and on the Protestant "re-creation of sacramental symbols" (195), once transubstantiation is rejected. Points out that in *FirAn* Donne "associates sacramental loss not just with the elimination of holy acts, images, sanctuaries and relics" but also with "the loss of the ritual power of language" and sees the poems as "quintessentially baroque in supplementing the lost sacramental potency of art with a displaced aesthetic substitute" (196). Regards the *Holy Sonnets* as a triangulation between "Calvinist iconoclasm and Counter-Reformation neosacramentalism" (197), poems that show believers "hopelessly torn between confessing their defective faith and blaming the deity for permitting the conflicting claims that asked them as no previous generation to make such temporally and eternally life-threatening choices" (199). Shows how Donne gives voice to the spiritual and psychological conflicts of his time.

**843. Martin, Jessica.** "Izaak Walton and the 'Re-Inanimation' of Dr Donne," in *John Donne's Professional Lives*, ed. David Colclough, 249–59. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Discusses how Walton's biography of Donne follows the conventions of a "clerical biographical preface" that required "the subservience of secular portrayal to clerical exemplarity" (251). Comments on how Walton uses and transforms Donne's language and images, especially from the sermons, to achieve his goal of portraying Donne as a new St. Augustine.

**844. Martz, Louis L.** "Donne's *Anniversaries*: The Powers of the Soul," in *Reading the Renaissance*:

*Ideas and Idioms from Shakespeare to Milton*, ed. Marc Berley, 78–89. Pittsburgh: Duquesne University Press.

Praises Edward Tayler's *Donne's Idea of a Woman: Structure and Meaning in "The Anniversaries"* (1991) and in the light of this study revises his earlier charting of the structure of the *Anniversaries* in *The Poetry of Meditation: A Study in English Religious Literature of the Seventeenth Century* (1954). Points out that he had labeled the divisions of each section of *FirAn* as "Meditation," "Eulogy," and "Refrain and Moral" and the later sections of *SecAn* as "Meditation" and "Eulogy." Maintains that "one should not limit the term 'Meditation' only to the first part of the second" because "[t]he whole threefold sequence of every section is a meditation by the three powers of the soul, while the whole five-part or seven-part sequence constitutes a complete meditation," with *FirAn* "clearing the ground for the 'Progress' envisaged in the sequel" (87). Presents then a revised charting of the progress in *SecAn*.

**845. Maule, Jeremy.** "Donne and the Words of the Law," in *John Donne's Professional Lives*, ed. David Colclough, 19–36. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Argues that Donne's "intellectual interest in English law has been underestimated" as has "the degree to which it continued to help structure his thought in his later years as a clergyman" (20). Points out the prevalence of references to law (civil and canon) and legal practice in Donne's secular and religious poetry and in his prose works. Discusses how these works reflect his keen interest in and knowledge of the law and of legal language. Presents a detailed reading of *HSPart* as an example of a poem that echoes Donne the lawyer and suggests how the sonnet, "not disinterestedly, offers its own version of legal aid" (27) and hinges on the "invisible pun on the word 'testament.'" Maintains that *HSPart* "reveals the way in which English common law, even though Donne no longer practised it in 1609–10, cuts right

across the general civilian terms of the Continental theologians and participates in debates on ownership and possession very present in those years” (34). Concludes that Donne’s achievement in *HSPart* is that “he makes Gospel, Law” but “does so not in the angry denunciations of the Puritan lecturer, but by pleading as eloquently as he can the impossible claims of humanity before a divine judge” (36).

**846. McCullough, Peter.** “Donne and Andrewes.” *JDJ* 22: 165–201.

Argues that Donne and Lancelot Andrewes are “in so many crucial ways—generation, churchmanship, prose style—so different as to be compared perhaps only insofar as the proverbial apple and orange” and suggests that “much more productive work on similarities should be carried out” by comparing Donne to Hugh Latimer, Hooker, Hall, or John King and Henry King (165). Examines, however, the tradition of comparing Donne and Andrewes by surveying “the factual biographical grounds for considering the two together,” examines “the bibliographical politics of the 1620’s and ’30’s that began to force them into an unnatural proximity” (165), and lastly looks at “the perhaps much more productive use of the two in the recent, but long overdue work of assessing Donne’s churchmanship, with particular reference to the relative places in it of preaching and the eucharist as conduits of divine grace” (165–66).

**847. ———.** “Donne as Preacher at Court: Precarious ‘Inthronization,’” in *John Donne’s Professional Lives*, ed. David Colclough, 179–204. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Examines “the details of when, where, and why Donne preached at the courts of James I and Charles I.” Points out that such an examination “raises questions about the canon of Donne’s sermons” and that “attention to matters of text, place, auditory, and dating of Donne’s

court sermons” shows that “‘the court’ itself is a social space much more complex than usually allowed in literary study.” Maintains that Donne’s sermons “(like all others) are fundamentally, although never simplistically, occasional pieces of writing.” Warns that scholars “must not wade into Donne’s sermons looking for evidence of his theological or other views without much more carefully considering the place, time, and occasion of the individual sermon” (179). Reviews “the surviving evidence of Donne’s appearance as a preacher at court—from his ordination in January 1615, to his last sermon, before Charles I in February 1631,” and then uses Donne’s “attendance as preacher at Charles’s court as a smaller case study of the way more rigorous bibliographical and historical scholarship can inform our interpretation of Donne’s political and literary craftsmanship in the pulpit.” Maintains that “[t]his in turn yields valuable new evidence about Donne’s always vexed relationship with courts, and about the emergence of Laudianism before the Personal Rule” (180). In an appendix (203–04), presents a chronological chart of Donne’s sermons preached at court.

**848. Morrissey, Mary.** “John Donne as a Conventional Paul’s Cross Preacher,” in *John Donne’s Professional Lives*, ed. David Colclough, 159–78. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Discusses Donne’s sermons preached at Paul’s Cross, examining, in particular, how these sermons “allowed him to make public statements on political subjects without diverging from a strict definition of his role as preacher of the Gospel” (159). Maintains that an analysis of “how Donne *explicated* and then *applied* the texts on which he preached provides us with an historically sensitive method for investigating his use of Scripture to engage with current affairs.” Discusses three of Donne’s Jacobean Paul’s Cross sermons to show how in each Donne’s “description of the subject’s duties and the monarch’s responsibilities are carefully placed within the larger context of Christian



doctrine” and points out how Donne “exercises a stronger sense of rhetorical decorum than many other Paul’s Cross preachers, as he takes care to treat his texts in ways that provide advice for those present, James’s subjects, without dictating precepts for, or defining, the duties of the king” (161). Points out that the three sermons illustrate Donne’s “particular skill in using all of the resources of the preacher, from the choice of text, the method of *division*, the *explication* and the choice of points for *application*, in the development of the argument” (177–78). Maintains that Donne’s “use of techniques that silently pass over or separate matters of controversy shows the subtlety of his method as a political preacher” (179).

**849. Morrow, Laurie.** “T/K: The passion of John Donne.” *World & I* 18, no. 6: 244–53.

Presents a general, appreciative survey of Donne’s life and work. Argues that great poetry “is founded in genuine experience, in the struggles of everyday life” and that the events of Donne’s “tumultuous life” provide the substance of his poetry. Warns, however, that the poems are not strictly autobiographical. Maintains that Donne’s life was governed by two major passions—his love for his wife and his love of God (244). In a biographical sketch, comments, in particular, on Donne’s religious background and development and his marriage to Anne More. Stresses that in both Donne’s secular and sacred verse the reader finds a blend of brilliant intellectual play and intense passion.

**850. Moses, John,** ed. *One Equal Light: An anthology of writings of John Donne*. Foreword by Rowan Williams. Norwich: Canterbury Press. xvi, 352p.

American edition: Grand Rapids, MI and Cambridge [Eng.]: William B. Eerdmans, 2004.

Contains a foreword (xi–xii) by Rowan Williams, Archbishop of Canterbury, who praises Donne for showing how “a mercurial personality and a wildly extravagant and often dark imagination can be made the vehicles

for Christian orthodoxy” (xii); a preface by the editor (xiii–xv), who points out that the intent of the anthology is to present “a comprehensive overview” of Donne that, “drawing in large measure upon his sermons, provides the general reader with an introduction of his thought” (xiii); and three introductory essays: “The Man and His Meaning” (3–16), “Poet, Propagandist, Preacher” (17–46), and “Deane of Paules” (47–59). Thereafter (67–316) follows more than 1000 quotations from Donne, 800 of which are drawn from the sermons, intended to provide “ample illustration of Donne’s observance of life, his wit, his awareness of God, his affirmations of faith, the wealth of imagery he employed, his tricks of style and his rhetoric” (xiv). Concludes with notes (317–52).

Reviews:

- P. M. Oliver in *Journal of Theological Studies* 55 (2004): 763–65.
- Gerald Bray in *Sobornost* 27, no. 2 (2005): 98.
- Eileen Conway in *AngTheoRev* 87 (2005): 363–64.
- William E. Engel in *SR* 113, no. 3 (2005): lxii–lxvi.
- Pegram Johnson in *AEH* 74 (2005): 125–28.
- Matthew Kely in *CSQ* 40 (2005): 105–06.

**851. Müller, Wolfgang G.** “Gegenwart und Vergangenheit im lyrischen Gedicht.” *ArAA* 28, no. 1: 43–58.

Examines the use of tense in lyric poetry and points out that Donne’s “self-expressive” poems “frequently have the tendency to absorb the past into the present” (43). Brief reference to *Noct*.

**852. Munoz-Teuilié, Marie-Christine.** “Visages de la souffrance dans les poèmes religieux de John Donne: ‘Mon Dieu, mon Dieu . . . Tu es un Dieu qui manie la représentation et la métaphore.’” *ETR* 78, no. 1: 47–57.

Discusses the theme of suffering in Donne’s devotional poetry. Maintains that his understanding of suffering came not only from religious meditation and aesthetic analysis but also from his own personal experience. Suggests that Donne often puts himself in the po-

sition of the psalmist and that much of his inspiration on the theme of suffering comes from the psalms. Compares and contrasts Donne's images of suffering with conventional images of suffering. Maintains that through the power of poetry he was able to reconcile his inner tensions and doubts concerning his salvation.

- 853. Nassaar, Christopher S.** "Plato in John Donne's 'The Good Morrow.'" *ANQ* 16, no. 1: 20–21.

Points out several Platonic features of *GoodM* and discusses in particular how "Plato's cave allegory and his World of Ideas are integral to a full understanding of this highly complex poem." Suggests that in l. 4 Donne alludes not only to the seven Christian sleepers but also to Plato's cave dwellers and notes that the line is "immediately followed by a Platonic reference to the lady as the Idea of Beauty." Points out that in stanza 1 of *GoodM* both the speaker and his beloved are "in darkness" but that, in stanza 2, they emerge "into the sunlight, awakened from the dream that they previously considered to be reality" (20). Observes that whereas "Plato's freed cave-dwellers discover God," Donne and his mistress "find each other" (20–21), thus making *GoodM* "a very clever reworking of Plato's cave allegory," in which Donne and his beloved "establish a perfect love relationship and become themselves part of the World of Ideas" and, "[t]ogether, they constitute a complete and perfect world." Maintains that in ll. 19–21 of *GoodM* Donne presents "the possibility of a perfect eternal love relationship, such as one would expect to find only in Plato's World of Ideas." Discusses how Donne and his lady "emerge from the dreamlike unreality and darkness of the cave and immediately discover that henceforth it is they who are the Platonic Idea of sexual love." Concludes that "[a]lternately, one can argue that Donne (or his poetic voice) experiences a transient relationship in this poem that may or may not develop into a Platonic Idea" but that, even so, the speaker "has learned a great deal and become capable, as a consequence, of achieving the Platonic Idea of sexual love in a possibly new, deathless encounter that is 'mixed equally'" (21).

- 854. Nelson, Brent L.** "Courtship and the Hill of Truth: Religion, Career, and the Purification of Motives in Donne's Satyres and Sermons." *Ren&R* 27, no. 4: 5–29.

Argues that the placement of *Satz* in the middle of the five *Satyres* was "designed as a symbolic solution to the problem of career and the threat of moral pollution in situations where individual conscience comes into conflict with social demands and political exigencies, a concern that Donne similarly addresses again some years later in the sermons." Discusses how *Satz* "aims to involve its audience in a symbolic reorientation of the motives dramatized in the surrounding narrative." Believes that, to achieve this end, Donne "employs a baptized mode of courtship that turns the logic of worldly pursuits of desire toward a pursuit of a higher end" (6). Discusses how the central image of the "hill of truth" in the central poem of the five poems serves "a symbolic function with respect to the rest of the *Satyres* and the problem they elaborate." Maintains that this image "enacts a ritual of purification, enabling the satirist and the audience whom he counsels to continue seeking a public career in precarious circumstances by subordinating this pursuit to a larger project of seeking truth"; thus "[c]areer is made to be an element in a larger courtship that envisions as its end truth in religion and, ultimately, God" (8).

- 855. ----.** "Pathopoeia and the Protestant Form of Donne's *Devotions Upon Emergent Occasions*," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 247–72. Detroit: Wayne State University Press.

Discusses how in *Devotions*, as in the sermons, Donne uses the "strategies of *pathopoeia*, the arousing of the emotions," and specifically "*hypotyposis*, or vivid depictions of emotionally charged circumstances, to incite the passions of his audience and motivate them in devotion" (247). Maintains, furthermore, that "[t]hese circumstances typically bear a formal pattern of fall and redemption, a distinctively Protestant emphasis in devotional experience,

which aims to move the congregant or reader to feel profoundly his or her complete dependence on God's grace and to respond with faith in Christ" (247–48). Argues that "as a pastor-preacher," Donne's intention "was not simply to convey personal experience or even to teach by example" but rather "to *move* his audience to greater devotion" (249). Examines "the Protestant *pathopoeic* form" of the *Devotions* and shows how Donne "uses this form to stimulate and move his audience toward greater devotion" (251).

**856. Ning, Zhiming and Lin Zhao.** [Contribution of Donne and Milton to Sonnets.] *Journal of Adult Education of Hebei University* no. 3: 84–85.

In Chinese. Discusses the development of the sonnet in England, noting how both Donne and Milton broke with tradition and brought the sonnet to its maturity. Discusses *HSMIn*, *HSSpit*, *HSBatter*, and Milton's "Methought I Saw My Late Espoused Saint." Says that Donne broadened the theme of the sonnet by introducing religious experience, new science, new knowledge, and new ideas, thereby opening up the sonnet for future poets.

**857. Noble, Louise.** "And two pasties of your shameful heads': Medicinal Cannibalism and Healing the Body Politic in *Titus Andronicus*." *ELH* 70, no. 3: 677–708.

Points out how Donne in *LovAlch* "problematizes the healing potential of the dead female body" and in *Devotions* "plays on the complex paradoxes of mummy and the body of Christ in the eucharist," noting how he intellectualizes "the physician's use of human flesh as medicine for his ailing body" (687). Maintains that "[i]n his hypothesis of the pharmacological and spiritual relationship between the eater and the eaten, Donne explains the superior curative value of ingesting dead human flesh" (687–88). Says that, for Donne, "the remedy is simple: the homeopathic power to restore his own body to health lies within the corpse of another" (688).

**858. North, Marcy L.** "Coterie Anonymity and Poetic Commonplace Books," in *The Anonymous Renaissance*, 159–210. Chicago and London: University of Chicago Press.

Comments on Donne as a coterie poet, noting how the coterie culture that flourished from Wyatt to Donne "made anonymity into an evocative symbol of elite values and made coterie poetry some of the most collectible of the period" (161). Discusses in detail the two Dalhousie manuscripts now housed in the Texas Tech University Library, which "offer an opportunity to explore inconspicuous anonymity, its elusive agency, and the connections between inconspicuousness and seventeenth-century coterie culture" (194). Observes that although Donne is "the primary author in the manuscripts, poems by Thomas Overbury, John Davies, John Roe, Sir John Harington, and others both divide and connect the Donne clusters to one another, suggesting that one cannot have a Donne anthology without the vital network of individuals who also wrote within his circle and who read and transmitted his works" (199). Comments on Donne's letter to Goodyer in 1614 in which he suggests collecting his poems but points out that because his poems circulated within his social network and because he does not have copies of all of them, he must ask the members of his coterie for copies. Maintains that the letter shows that Donne "clearly does not consider himself the owner of his poems, even though he views himself as the author"; in other words, "[h]e does not have unlimited use of the products of his imagination" because "[p]ropriety and the realities of the coterie transmission have set limits on his manipulation of his work." Discusses also how the publication history of Donne's letters "illustrates how important his coterie were to the compilation of his works" (200). Comments on three poems in Dalhousie I—*ElAnag*, *Curse*, and *Triple*—that "make coterie anonymity an implicit subject" and that show Donne "manipulating the meanings of discretion and social authorship" (201). Maintains that coterie anonymity is "based on the transfer of author information to a target audience with their values in mind and on the sub-

sequent consequences when that information does or does not reach the next reader" (204).

**859. Nugnes, Barbara.** "Geometrie del cuore," in *Many-voicèd fountains: Studi di anglistica e comparatistica in onore di Elsa Linguanti*, ed. Mario Curreli and Fausto Ciompi, 120–41. (Percosi: Collana del Dipartimento di Anglistica dell'Università di Pisa, n.s. 20.) Pisa: Edizioni ETS.

Compares the treatment of love in the poetry of Donne and Emily Dickinson, both of whom see love as an entrance into an unknown, fascinating world of spiritual and intellectual discovery and rebirth. Calls love "the cosmology of the heart." Presents a detailed analysis of *SunRis* in which love is seen as order and harmony and the bedroom viewed as a private, privileged space that the lovers inhabit, thereby shutting out the crass outside world.

**860. Orgel, Stephen.** "Not on his picture but his book." *TLS* 23 August: 9–10.

Comments on portraits of Donne, on the manuscript circulation of his poetry, and on the early printed copies of his works. Points out that the 1635 edition of his poems contains an "engraved frontispiece by William Marshall, after the miniature of Donne at eighteen, the presumed Hilliard portrait that has now disappeared" and that "the same frontispiece continued to adorn editions of the poems until the 1650's." Suggests that, by using this engraving rather than others that were available, the publisher of the poems obviously wanted to present Donne as "a romantic youth, Donne the courtier-lover at the age of eighteen, wide-eyed, earringed, his fist clutching the hilt of his sword, which looks as if it is about to explode with excitement." Maintains that the portraits of Donne, "or at least the iconographic assumptions embodied in them," are an important part of literary history (10).

**861. Pando Canteli, María J.** "... an often Absences/ Withdrew our Soules and made us Carcasses": The Destructive Power of the Female Figure in Donne's

*Nocturnall* and Quevedo's Love Poetry." *SEDERI* 13: 155–62.

Argues that the poetry of Donne and of Francisco de Quevedo "come together neither under the powerful presence of the metaphysical wit, nor due to their concern with love and death" but rather "converge in the unavoidable presence in their poetry of a powerful poetic subject, pervading all themes and all poetic sub-genres, from the religious and the moral, to the erotic and satirical, which is invariably expressed through strikingly powerful material, bodily images." Believes that "[t]his self-centred concern" comes from the Petrarchan tradition, "from which Donne and Quevedo somehow recover but also discover this 'subjective' quality, intensifying and purifying it." Discusses, as examples, "the destructive power of a female figure *in absentia* in the landscape of the lyric I's physical identity" in *Noct* and Quevedo's "Canta Sola a List" and "Amore me ocupa el seso y los sentidos." Maintains that, in this light, the love poetry of both poets "exhibits interesting affinities with their religious and occasional poetry." Argues that "[t]he singular treatment of the subject's body and its vulnerable stability in both Donne's and Quevedo's texts may work as a point of departure to discuss the problematic concept of subjectivity in early seventeenth-century poetry" and also "the role of the female figure in the construction of such an identity"—and "may also lead to reassess the significance of Petrarchan conventions in the formation of the poetic experience" (155).

**862. Papazian, Mary Arshagouni.** "The Augustinian Donne: How a 'Second S. Augustine'?" in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 66–89. Detroit: Wayne State University Press.

Discusses the influence of St. Augustine on Donne, in particular, Augustine's later predestinarian theology, "with its emphasis on original sin, election, perseverance, and grace" and maintains that it represents "a continuation of—not a break from—the underlying

theology of the *Confessions*” (67). Argues that “[a]wareness of this connection between the *Confessions*, late Augustine, and the Reformation will enable us to define more fully an important backdrop for interpreting the emotions Donne displays throughout his divine poetry and in such works as *Devotions Upon Emergent Occasions*,” emotions that “place Donne squarely in the theological mainstream of the Church of England” (68–69). Discusses passages from Donne’s sermons to show that he “turned to Augustine’s *Confessions* as far more than simply a pattern for his own life”; “[r]ather the *Confessions* enabled Donne to do nothing less than define man’s nature and his relationship to God” (76). Discusses also the importance of Augustinianism in the divine poems, especially the *Holy Sonnets*, in which Donne “presents speakers who embody Augustine’s view of sinful man yearning for the grace that only God can give” (80). Concludes that, “[i]n short, Donne can be considered a ‘second S. Augustine’ not simply because his life, in Walton’s eyes, followed an Augustinian pattern, but, more importantly, because he put into poetry as powerful as that of Augustine’s own *Confessions* the emotions behind the predestinarian theology that was Augustine’s legacy to the English Church” (83–84).

**863.** ----, ed. *John Donne and the Protestant Reformation*. Detroit: Wayne State University Press. viii, 385p.

Collection of 13 original essays by diverse hands, each of which has been entered separately in this bibliography. Contains an introduction by the editor (1–11) that outlines the purpose of the collection—to explore the impact of the Reformation on Donne’s life, theology, prose, and poetry; presents an introduction to Donne’s biography in the light of the historical and religious contexts in which he lived; and comments on the essays that follow that show Donne as “one deeply committed both to the Reformation heritage of the Church of England and as a preacher deeply committed to effective pastoral care of his flock” (5). Includes the following essays: Dan Doerksen’s

“Polemist or Pastor? Donne and Moderate Calvinist Conformity” (12–34); Jeanne Shami’s “‘Speaking Openly and Speaking First’: John Donne, the Synod of Dort, and the Early Stuart Church” (35–65); Mary Arshagouni Papazian’s “The Augustinian Donne: How a ‘Second S. Augustine’?” (66–89); Jeffrey Johnson’s “John Donne and Paolo Sarpi” (90–112); Raymond-Jean Frontain’s “Donne’s Protestant *Paradiso*: The Johannine Vision of the *Second Anniversary*” (113–42); Paul R. Sellin’s “‘Souldiers of one Army’: John Donne and the Army of the States General as an International Protestant Crossroads” (143–92); Catherine Gimelli Martin’s “Unmeete Contraries: The Reformed Subject and the Triangulation of Religious Desire in Donne’s *Anniversaries* and *Holy Sonnets*” (193–220); Chanita Goodblatt’s “From ‘Tav’ to the Cross: John Donne’s Protestant Exegesis and Polemics” (221–46); Brent Nelson’s “*Pathopoeia* and the Protestant Form of Donne’s *Devotions Upon Emergent Occasions*” (247–72); Elena Levy-Navarro’s “Breaking Down the Walls That Divide: Anti-Polemicism in the *Devotions Upon Emergent Occasions*” (273–92); Annette Deschner’s “Reforming Baptism: John Donne and Continental Irenicism” (293–313); Maria Salenius’s “True Purification: Donne’s Art of Rhetoric in Two Candlemas Sermons” (314–34); and Gale H. Carrithers, Jr., and James D. Hardy, Jr.’s “‘Not upon a Lecture, but upon a Sermon’: Devotional Dynamics of the Donnean Fisher of Men” (335–59). Concludes with a biographical sketch of the contributors (361–63) and an index (365–85).

#### Reviews:

- Robert C. Evans in *BJJ* 11 (2004): 300–05.
- Kate Gartner Frost in *RenQ* 57 (2004): 1168–70.
- Jeffrey Powers-Beck in *SCN* 62, nos. 3–4 (2004): 179–82.
- Christopher Baker in *SCJ* 36, no. 2 (2005): 637–39.
- Robert Ellrodt in *EA* 58, no. 2 (2005): 208–10.
- P. G. Stanwood in *C&L* 54, no. 3 (2005): 440–444.
- Peter McCullough in *MP* 103, no. 4 (2006): 555–58.

**864. Payne, Michael and John Hunter**, eds. "John Donne (1572–1631)," in *Renaissance Literature: An Anthology*, 896–948. (Blackwell Anthologies.) Malden, MA and Oxford: Blackwell.

Presents a brief introduction to Donne's life, poetry, and the *Devotions* (896–97) that includes a paraphrase of *Air*, followed by 39 poems from the *Songs and Sonets*, 5 elegies, *FirAn*, 9 selections from the *Holy Sonnets*, 2 hymns, and the meditation and expostulation No. 17 from *Devotions*—with brief explanatory notes.

**865. Pender, Stephen**. "Essaying the Body: Donne, Affliction, and Medicine," in *John Donne's Professional Lives*, ed. David Colclough, 215–48. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Discusses how the "deliberate intrication of sickness, self-scrutiny, scriptural wrangling, and semiotics typifies the *Devotions*." Observes that "[a]lthough, like most devotional writers, Donne's purpose is broadly ethical, the *Devotions* is intimate rather than merely didactic, 'experiential' rather than proscriptive." Calls *Devotions* "a spiritual autobiography" (216). Maintains that although the "structure, typology, numerology, and place in English and European meditative traditions" of *Devotions* "have been interrogated thoroughly" and although "it has been mined for Donne's views of sickness, rarely has the *Devotions* been examined for Donne's attitude toward medical thought," even though "his knowledge of medicine was profound" (217). Shows that *Devotions* reveals that Donne's medical thought "encompassed clinical practice, therapeutics, anatomy, surgery, and hygiene" and that he had "an acute sense of the work necessary to the maintenance of the human body" (218). Places the *Devotions* "in the context of the early modern discourse of affliction," noting that, "like other devotional writers and theologians, Donne conceived sickness as an emblem of sin." Also examines the ways in which Donne "enlists medicine in general and medical semiotics in particular" in order "to explore the relationship between

rhetoric and reason, knowledge and inference, reading and rectitude." Observes that, for Donne, "mapping the contours of the soul as they are manifest in the body depends upon the ability to reason prudently from symptoms to syndromes, from signs to intentions, from bodies to souls" (219).

**866. Post, Jonathan F. S.** "'The Good Morrow' and the Modern Aubade: Some Impressions." *JDJ* 22: 31–45.

Notes that beginning with Grierson's edition (1912) until the 7th edition of *The Norton Anthology of English Literature* (2000), *GoodM* occupied "pride of place" by being placed first in editions of and selections from the *Songs and Sonets* (31) and considers "some consequences" that stem from the poem's "long reign" as an "inaugural poem" (32). Explains how "the prominence" of *GoodM* in the twentieth century raises "some issues unique to this poem" and also heightens "a particular view of Donne that left its mark on some important poetry written in the century" (32–33). Discusses *GoodM* as an aubade and notes that many aubades "suspiciously Donnean" start appearing "by the middle of the twentieth century" (36), citing examples from Robert Lowell, W. D. Snodgrass, Richard Wilbur, W. H. Auden, Anthony Hecht, Philip Larkin, and especially Elizabeth Bishop.

**867. Prescott, Anne Lake**. "Male Lesbian Voices: Ronsard, Tyard and Donne Play Sappho," in *Reading the Renaissance: Ideas and Idioms from Shakespeare to Milton*, ed. Marc Berley, 109–29. Pittsburgh: Duquesne University Press.

Discusses *Sappho* as a lesbian poem and notes that, although Donne "was not the first Renaissance male poet to imagine love from a lesbian perspective," he is, however, the first "to do so sensuously and [probably] to make his lesbian speaker Sappho herself." Points out two poems by Ronsard and one by Pontus de Tyard in which the poets "adopt the voice of a female speaker who yearns erotically, or at least pas-

sionately, for another woman” but notes that “[n]one mentions Sappho” (112). Compares and contrasts Donne’s poem with these three French precedents and maintains that the French poems “can help us more accurately to disentangle what is unique and what merely unusual in Donne’s poems, to set his elegy in one more literary and cultural context.” Suggests that Donne may have wanted “to show his friends that an English wit could rival, overgo, imitate or otherwise equal the risqué French” and that “[t]he map of his social world included the Continental literary scene as well as that of ancient Rome, and more faintly drawn, Sappho’s Lesbos” (127). Concludes that “whatever their moments of misogyny, of accusatory cynicism, Ronsard, Tyard and Donne could also imagine, or try to imagine, or think they were imagining, a sexual subjectivity other than their own and to do so with what strikes some readers as real if limited sympathy” (128).

**868. Rizzardi, Alfredo.** “Sul tradurre la lirica del Seicento: i versi in traducibile,” in *Many-voiced fountains: Studi di anglistica e comparatistica in onore di Elsa Linguanti*, ed. Mario Curreli and Fausto Ciompi, 48–56. (Percosi: Collana del Dipartimento di Anglistica dell’Università di Pisa, n.s. 20.) Pisa: Edizioni ETS.

Discusses the difficulty, even the impossibility, of translating perfectly a poetic text from one language to another, a translation that fully represents not only the technical aspects of the poem but also its emotional effects. Points out that no Italian translation of Donne’s poetry has been able to capture its uniqueness. Notes how Donne’s poetry, which replicates the rhythmic cadences of spoken English, cannot be adequately rendered into Italian. Observes also the difficulty of translating successfully into Italian the sweet, melodic rhythms of Carew’s poems. Concludes that at best only transliterations are possible.

**869. Ronk, Martha.** “Donne, Meditation IV.” *Colorado Review* 30, no. 2: 156.

Original poem based on Donne.

**870. Rude, Donald W.** “Seamus Heaney and John Donne: An Echo of ‘The Ecstasy.’” *JDJ* 22: 255–57.

Points out that the speaker’s initial description of his beloved and himself in Seamus Heaney’s “Glanmore Sonnet X” from *Field World* (1979) reminds one of the opening lines of *Ecst.* Notes, however, that unlike “the transcendent union of spirit” between the two lovers in Donne’s poem, Heaney’s lovers “seem to transcend their separateness only momentarily” and find only a “respite” from isolation and the world around them.” Believes that Heaney “intends that the reader recognize this allusion” (256), thereby underscoring “our awareness of the less idealistic point of view in his poem” (257).

**871. Ryerse, Barbara.** “Browning’s *Christmas-Eve and Easter-Day*: Formal Verse Satire and the Donnean Influence.” *VRev* 29: 46–69.

Argues that Browning’s “Christmas-Eve and Easter-Day” (1850) “owes much to the model provided him by the young John Donne, both as an individual seeking truth in the midst of difficult choices affecting his spiritual life, and as a Christian satirist” (50). Maintains that Browning, like Donne, “discovered in the conventions and techniques of formal verse satire a viable method of examining, however, obliquely, questions relating to his Christian faith.” Examines Browning’s “life-long fascination with Donne’s poetry” (51). Discusses the similarities and differences between Browning’s poem and Donne’s *Satyres* and concludes that whatever contrasting features there are between the poems, “such differences as exist are far outweighed by the similarities based on the methods and techniques of formal satire; nor do these differences take away from the overwhelming evidence of Browning’s attachment to John Donne” (67).

**872. Salenius, Maria.** “True Purification: Donne’s Art of Rhetoric in Two Candlemas Sermons,” in *John Donne and the Protestant Reformation*, ed. Mary Ar-

shagouni Papazian, 314–34. Detroit: Wayne State University Press.

Argues that in order to understand Donne's religious disposition and evolution in his sermons one should shift "the main attention away from the actual doctrinal contents to the presentation thereof, to look at Donne's rhetoric of *presenting* his theology rather than at the *details* of this theology." Using Thomas Wilson's *Art of Rhetoric* as a guide, discusses Donne's two Candlemas sermons (1624 and 1627) in order "to trace his true faith and to show its realization in and with rhetorical device." Comments on how Donne "uses rhetorical conventions to discuss his topic from a Protestant viewpoint" and how he "uses a Protestant rhetoric to define his originally medieval and Catholic themes." Also maintains that "beyond Donne's references and implications there is a deep and strongly convincing rhetoric conveying his Protestant disposition and reaching out to his audience in a powerful way" (315). Concludes that an examination of the linguistic and rhetorical aspects of the two sermons, "as opposed to the purely theological details, reveals an element of communication that can easily go undefined but that has strong impact on the final text and its intended effect on the audience" (329–30).

**873. Schall, James V.** "Unlike the Spider in the Window: 'To Chuse, is to Do.'" *University Bookman* 43, nos. 3–4: 63–64.

Comments on Donne's views on letter-writing as reflected in four of his letters to Goodyer, written between 1604 and 1608. Notes that Donne says that "[t]he frequent letter conveys better than anything else both knowledge and love" (63). Observes that although Donne refers to Pliny, Seneca, St. Paul, the Jesuits, Martial, and Montaigne among others, he thinks that "the prize goes for letter-writing, perhaps with some irony, to the Italians" (64).

**874. Sellin, Paul R.** "'Souldiers of one Army': John Donne and the Army of the States General as an In-

ternational Protestant Crossroads," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 143–92. Detroit: Wayne State University Press.

Maintains that "[t]hroughout the course of Donne's adult life English military involvement in the Low Countries wars deeply impinged on him and his" and is reflected in his poetry and prose. Examines in detail "the religious, political, and cultural milieu in which British military personnel abroad found themselves in the Netherlands" (144), noting that "the list of officers commanding Scottish and English units during the first quarter of the seventeenth century reads like a military honor roll of Protestant chivalry involving the first families governing England and the Dutch republic" (144–45). Traces Donne's active military service and discusses his accompanying Doncaster to The Hague in 1619–1620. Comments on Donne's keen interest in the military operations abroad after his own active service concluded and discusses his personal connections with many of the military officers of the time. Points out that there is an "astonishing" amount of "detailed information that regularly turns up in Donne's letters regarding military and political affairs in the Low Countries" (153).

**875. Shami, Jeanne.** "Approaching Donne's Theology." *JDJ* 22: 259–62.

Review of Jeffrey Johnson's *The Theology of John Donne* (1999).

**876. ----.** *John Donne and Conformity in Crisis in the Late Jacobean Pulpit*. (Studies in Renaissance Literature, Vol. 13, ed. Graham Parry.) Woodbridge, Suffolk, and Rochester, NY: Boydell & Brewer. viii, 318p.

In Chapter 1, "Discreet or Religious Preachers": John Donne and the Late Jacobean Public Sphere" (1–35), indicates that the purpose of this study is to examine the late Jacobean pulpit, especially Donne's sermons, "as an index of 'conformity' and its expression in the years immediately preceding and including the transi-



tion from the Jacobean to the Caroline monarchy (1621–5)” (1). Proposes to place Donne’s sermons in the context of the “historical circumstances affecting pulpit discourse” and in the context of Donne’s “personal circumstances and vocational responsibilities during these years.” Maintains that Donne’s “crucial role” in the events surrounding the *Directions to Preachers* in 1622 to the death of James and Charles’s accession “make him the ideal barometer” of the various “political and religious crises” of the time and can be seen as “a test case for responding to historical claims about the Jacobean sermon.” Maintains that Donne’s sermons “articulate these crises in their most complex forms and expose fault lines in the late Jacobean English church that produced their most profound effects only after Donne’s death.” Stresses that Donne’s “vision for the Church of England meant that he resisted the pressure to radicalize, although his sermons bear all the marks of the tension to stay whole” (2). Surveys the importance of sermons in the political and religious life of the time and examines problems related to studying and interpreting late Jacobean sermons. Discusses the effects of the *Directions to Preachers* on Jacobean preaching, noting, in particular, how it prompted some preachers, such as Donne, “to greater efforts of moderation and negotiation between hard-line extremes” and to a “greater commitment to shared values.” Proposes to show in the following chapters how Donne’s “experience as a public figure in the 1620s expresses in all its complexity the religious conflicts of the age” (35). In Chapter 2, “‘The Indiscretion of that Foole’: John Knight and the Jacobean Pulpit, 1620–2” (36–74), discusses the censorship of pulpit oratory and reprimands given to transgressors of the *Directions* and its aftermath. Discusses how during this period “[t]he intertwined discourses of polemical religion, official pronouncement, anti-rhetorics,” each of which struggled for “interpretive control of biblical authority,” can be found in both the sermons delivered and those published (74). In Chapter 3, “‘The Fishing of Whales’: John Donne’s Sermons, 1620–2” (75–101), surveys Donne’s sermons of 1620–22, especially

their casuistical rhetoric, and focuses, in particular, on his sermon of 15 September 1622 in which he defended James’s *Directions*. Stresses how Donne’s sermons during this period show “his sensitivity to controversial doctrinal and political issues” (100) and express “the pressure exerted on his conscience to edify his congregations, to conform to established doctrines of the Church of England, to satisfy his own beliefs and principles, and to communicate with Christians not only within England but internationally as well.” Shows how the sermons contributed significantly to “a discourse of Reformed Christianity in the Church of England that articulates the conflicts, the compromises, but also the consensus of its institutional identity” (101). In Chapter 4, “‘Faire Interpretation’: The *Directions* and the Crisis of Censorship” (103–138), surveys in more detail circumstances leading up to the issuance of *Directions* and the aftermath effects it had and suggests why James chose Donne to defend his proclamation. Points out that “the last months of 1622 mark the limits of Donne’s professional ambitions,” and, therefore, “challenge the modern image of Donne as royal spokesman” (138). In Chapter 5, “‘Wise as Serpents, and Innocent as Doves’: Zeal and Discretion in the Pulpit, 1623–5” (139–65), discusses how sermons following the *Directions* “bear all the marks of anxiety, tension and pressure that the *Directions* had identified” (139). Surveys late Jacobean sermons “in preparation for a methodological shift” in the following chapters of this study to five “moments of crisis” in the English church. Maintains that each of these events provides “a lens for viewing the battle for the public sphere conducted in the pulpit” and shows “the degree to which controversial questions of doctrine moved outward from the private sphere of conscience into a public institutional domain” (139). Points out that during this time Donne preached “substantially fewer” sermons, partly because of his ill-health and partly because of his dislike of controversy. Observes, however, that “extant materials from the last years of the Jacobean reign show Donne handling some of the most important political and religious issues of his day, culminating in his first sermon

preached before Charles” (140). In Chapter 6, “‘Jesus Wept’: The Journey to Spain and the Pulpit Lamentation” (166–82), discusses those sermons, including those by Donne, following the departure of Prince Charles and Buckingham for Spain in 1623 to negotiate a marital match with the Spanish Infanta and comments on James’s steps to prevent public commentary on the event. Notes that the mood of these sermons was lamentation and tearfulness and observes how they focus on anti-Catholicism and on the Church of England as “the means to salvation.” Discusses how Donne’s sermons of the time focus on “national centrist solidarity against separatist threats” (182). In Chapter 7, “‘Blinde Buzzards in the Choise of a Wife’: Sermons and the Moral Marketplace” (183–211), discusses those sermons delivered following Prince Charles’s return from Spain unwed, sermons that mostly in oblique ways commented on the anxieties surrounding the possible marriage. Comments on the subtle political advice to Prince Charles expressed in *Devotions* by which Donne challenges the prince “to consider the public significance of his private actions, to accept the responsibility to govern openly and honestly, and to accept the counsel” of those who “were authorized to help him” (205). In Chapter 8, “‘The Lovesick Spouse’: Parliament, Patriots, and the Public Sphere” (212–233), discusses those sermons preached in the early months of 1624, sermons that “express renewed anti-papist energy, renewed public concern for the duties of magistrates and ministers, and increasing anxiety about the religious constancy of those in authority.” Points out that Donne’s sermons at this time once more articulate “his pastoral responsibilities and his even-handed targeting of opponents at the margins of the religious spectrum” and that, “most significantly, these months show Donne’s continued professional interest in the role of ministers within the Church of England, a role that he defined most clearly as ‘to stand inquiring right’” (233). In Chapter 9, “‘Church-Quakes’: Post-Parliamentary Fault-lines” (234–55), discusses those sermons preached following the Parliament session of 1624, sermons characterized by “militant and

apocalyptic calls to arms,” on the one hand, and “calls for peace, order, and unity” on the other. Observes that Donne’s sermons at this time “stand out for the inclusiveness of their theological and political reach, and for their discreet defusing of polemic,” thereby distinguishing him from the “avant-garde conformists” (255). In Chapter 10, “‘If the Foundations Be Destroyed’: Rules of Engagement” (256–69), discusses sermons preached following the completion of the negotiations for the match between Prince Charles and Henrietta Maria of France and the death of James. Comments in detail on Donne’s sermon of 3 April 1625 which provided him “with an opportunity to establish clearly, at the outset of the new reign, his religious and political principles.” Maintains that this sermon’s “style and its content characterize Donne at his most effective as a preacher” (269). In Chapter 11, “‘Blessed Sobriety’: John Donne, the Public Sphere, and Caroline Conformity” (272–83), comments on Donne’s role in the post-Jacobean church, noting how his sermons contributed to “the construction of a set of principles governing public religious discourse established to counter the effect of personal revilings and provocative absolutist rhetoric” so prevalent “in the preaching and polemic of his contemporaries” (273). Concludes that Donne’s “public religious identity as constructed in his sermons, his role as prolocutor, and his charitable service with the Charterhouse express how completely discreet service in the public sphere was for him the ethical and rhetorical embodiment of religious community that marks him as one of the foundational voices of the Reformed English Church” (283). Contains a list of works cited (284–95), a general index (297–312), an index of Donne references (313–16), and an index of Donne’s sermons (317–18).

#### Reviews:

- James S. Baumlin in *RenQ* 57 (2004): 1530–32.
- Daniel W. Doerksen in *C&L* 54 (2004): 138–41.
- Annabel Patterson in *JDJ* 23 (2004): 363–70.
- Robert C. Evans in *SCJ* 36, no. 2 (2005): 488–89.
- Lori Anne Ferrell in *Journal of Ecclesiastical History* 56, no. 2 (2005): 392–93.

- Dennis Flynn in *EIC* 55, no. 2 (2005): 175–77.
- Peter McCullough in *RES* 56 (2005): 671–72.
- Byron Nelson in *SCN* 63, no. 3–4 (2005): 135–37.
- Eugene D. Hill in *Religion* 36, no. 1 (2006): 57–58.
- Paul Parrish in *R&L* 38, no. 4 (2006): 143–50.
- Richard Todd in *MLR* 101, no. 1 (2006): 223–24.

877. ----. "Labels, Controversy, and the Language of Inclusion in the Sermons," in *John Donne's Professional Lives*, ed. David Colclough, 135–57. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Observes that in Donne studies today, "the desire to label Donne has become acute, leading to a dizzying profusion of Donnes and an equally muddled scholarly discourse" (135). Examines "how Donne used the sensitive, controversial vocabulary of religion in his sermons of the 1620s" and "how recent scholars have interpreted the public religious identity he constructed from this vocabulary" (136). Articulates "some of the problems of definition that Donne's religion has raised" and suggests "alternatives to this 'over-precise' language within the profession." Identifies "several potentially misleading practices by which religious positions have been established in modern scholarly discourses," such as "a practice of selective quotation" or "the politics of quotation"; "a practice of creative 'pairing'" or "sounds-like' argument"; and "the problematic use of an unexamined biographical narrative (from apostasy to ambition) to establish Donne's network of religious allegiances" (139). In response to these scholarly practices, recommends certain "foundational principles that can help to interpret these fragments and narratives," such as "Donne's discretion" (143), which is shown primarily in his "interpretative middle way, in his respect for due process in religious debate, and in his essentially practical divinity formulated by long years of immersion in casuistical habits of thought and discourse." Maintains that Donne in his sermons "seeks to avoid controversy by creating the climate for constructive religious debate, and the conditions

for inclusion." Argues that Donne's "rejection of controversial labels distinguishes his sermons throughout his career" (144) and that his "rhetoric of moderation was tactically *inclusive* rather than *exclusive*," and that "his goal was to expand rather than to limit the grounds of conformity to the Church of England." Maintains, therefore, that Donne "sympathised with the goal of 'public tranquility' which the various Protestant churches attempted at Dort [in 1618]" (145). Discusses how Donne's late Jacobean sermons "clearly express an emerging and self-conscious awareness of the impact of public discourse on the expression of religious orthodoxy, and the importance of establishing principles governing this discourse" (146). Maintains that Donne sermons, unlike works of controversy, "focus on revising the terms of the debate and stressing the interpretative possibilities rather than the absolute meanings of words." Points out, for instance, how Donne redefines controversial terms "so that they lose their current polemical baggage and become available for more inclusive spiritual purposes" (147). Concludes by explaining why the more recent attempt to label Donne an "Arminian" is "unhelpful" by examining briefly a sermon Donne preached in 1626, which illustrates Donne's "rhetoric of inclusivity" (157).

878. ----. "Speaking Openly and Speaking First: John Donne, the Synod of Dort, and the Early Stuart Church," in *John Donne and the Protestant Reformation*, ed. Mary Arshagouni Papazian, 35–65. Detroit: Wayne State University Press.

Argues that Donne's "election by the lower clergy as their prolocutor in 1626 signals his importance and reputation as a middle voice on matters of religious controversy" and that his Latin oration on 8 February 1626 to the full Convention "betrays his anxieties about speaking publicly" in what was a very "controversial atmosphere" (36). Points out that "[n]onetheless, comments in his oration and in sermons of the first half of 1626 reveal Donne's conviction that these public, conciliar processes are the best means for handling controversial matters" (36–37). Argues further that "the doctri-

nal positions Donne articulates for the Church of England in these sermons are very similar to those of the English delegates to the Synod of Dort (1618–19).” Maintains that “the middle way that Donne articulates for the Church of England is located in these sermons more in their processes of inquiry than in dogmatic pronouncements” (37). Discusses how the sermons of this period “articulate a fairly coherent set of principles for governing public religious debate” (41) and that his “model of temperate discussion and consultation on contentious doctrinal matter was provided, most likely, by the Synod of Dort” (43). Concludes that Donne’s “religious identity as constructed in his sermons, his role as prolocutor, and his charitable service with the Charterhouse express how completely discreet service was for him the politics, the rhetoric, and most importantly, the ethics of his vocation as one of the foundational voices of the Church of England in the 1620s” (59).

**879. Shell, Alison.** “Donne and Sir Edward Hoby: Evidence for an Unrecorded Collaboration,” in *John Donne’s Professional Lives*, ed. David Colclough, 121–32. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Maintains that Donne was “an intellectual associate” of Sir Edward Hoby and “may have helped him with some of his writings.” Does not attempt to ascertain Donne’s possible “contributions to specific parts of Hoby’s oeuvre” but rather invites the reader “to consider the accusations of ghost-writing and self-interested intellectual patronage levelled at Hoby by his religious opposites, Hoby’s response to these accusations, and the nature of the collaboration which may in fact have taken place” (121). In particular, cites allusions to Donne as Hoby’s collaborator in a controversial pamphlet by a Jesuit, John Floyd, entitled *Purgatories triumph over hell* (1613) to which Hoby replied in *A curry-combe for a coxe-combe ...* (1615). Notes that Hoby does not deny Donne’s collaboration but repudiates as a fiction Floyd’s

anecdote in his pamphlet about Donne’s “blasphemous worship of his mistress” (129).

**880. Solomon, Michelle.** “Trafique: A Consideration of John Donne’s *The First Anniversary An Anatomie of the World*.” *JDJ* 22: 59–75.

Suggests that the language of Donne’s poetry and sermons seems “to echo the language” of pamphlets on foreign exchange written by Gerard de Malynes and notes that “their economic philosophies seem to overlap” (61). Points out how in *FirAn* Donne shows “an awareness” of the economic problems of his day: “As he dissects the world, he notes problems not only in spiritual or cosmic matters, but also in the personal, and especially financial relations between individual citizens, and on a larger level, between nations” (64). Acknowledges that “this topic is not the central concern” of *FirAn*, but believes that “a working knowledge of the metaphors derived from the economic environment is central to a complete understanding of the poem.” Maintains that the economic instability that Donne addresses is “yet another symptom of the decaying world, but one that has been largely ignored” (65). Cites examples to show how Donne in both *Anniversaries* comments on economic matters. Shows, in particular, how *FirAn* “not only reflects the general anxiety provoked by debate over economic policy, but also provides an example of Donne’s reaction to new economic conditions” (75).

**881. Sommerville, Johann P.** “John Donne the Controversialist: The Poet as Political Thinker,” in *John Donne’s Professional Lives*, ed. David Colclough, 73–95. (Studies in Renaissance Literature, 10, gen. ed. Graham Parry.) Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer.

Observes that recent literary scholars have done “some remarkable work” on Donne’s religious and political ideas, “employing close textual analysis, and psychoanalytic techniques, to reappraise his thinking.” Points out, in particular, how recent literary critics have challenged the

notion that Donne was “an establishment figure, who took much of the same line as James I himself on religious and political questions,” and have presented “an altogether more ambivalent and subversive Donne” (73). Challenges, however, this newer view and argues that “the historical evidence supports the older rather than the new interpretation.” Divides the essay into four parts: (1) surveys “what critics say to show that Donne was an apostate from Catholicism, and that his betrayal of his faith scarred him for life, leaving its mark on most of his literary productions”; (2) “describes the arguments of those who claim that Donne was not an advocate of royal absolutism but an opportunist, or at least no more than a lukewarm supporter of the king’s policies”; (3) “turns to Donne’s texts and contexts, examines his attitude to royal power, and responds to modern interpretations that portray him as a subversive”; and (4) “discusses the contexts of *Pseudo-Martyr*” to show that Donne’s primary aim was “to persuade Catholics to accept the oath by using arguments derived largely from Catholic sources.” Argues that Donne “remained sympathetic to his former co-religionists” and that in *Pseudo-Martyr* he “employed his learning to undeceive them from ill-grounded principles liable to lead them to false martyrdom” (76). Maintains that the goal of *Pseudo-Martyr* was not only to save Catholics from a pointless martyrdom, but also “to secure the state by discouraging doctrines permitting the use of violence for religious ends” and also “to clear the path to truth by exposing forgeries, corruptions, and misinterpretations—of medleys of superstition and assertion” (95).

**882. Stewart, Stanley.** “Reading Donne: Old and New His- and Her-storicism,” in *Reading the Renaissance: Ideas and Idioms from Shakespeare to Milton*, ed. Marc Berley, 130–52. Pittsburgh: Duquesne University Press.

Challenges the assumptions of “new historicists,” calling them “New Empsonians” (132). Maintains that “[l]iterary history drawn on sources that Donne or Herbert had read or could have read exert different claims to rel-

evance in discussions of their works than do those that draw on the writings of Marx, Althusser, Foucault, Freud, Derrida, Lacan, Irigaray, and Empson” (133–34). Discusses Edward Tayler’s *Donne’s Idea of a Woman: Structure and Meaning in ‘The Anniversaries’* (1991) as an example of the “old” historicism, noting how “[i]n his efforts to frame Donne’s expression in terms of Renaissance ways of thinking and doing such things, Tayler posits a contextual claim of relevance for the various literary and cultural practices encompassed in his argument” (135). Discusses as examples of “new” historicism: (1) Ronald Corthell’s *Ideology and Desire in Renaissance Poetry: The Subject of Donne* (1997), in which Corthell offers a psychoanalytic reading of Donne, supporting his position by referring to “a host of writings by Freud and Freudians” (137); and (2) Thomas Docherty’s *John Donne, UnDonne* (1986), particularly Docherty’s reading of *Canon*. Maintains that “no matter how it is trussed up with pseudoscientific vocabulary imported from the social sciences, these New ‘His’ and ‘Her-storicism’ are in fact thinly disguised forms of social preachment” (147) and, “while pretending to adhere scrupulously to the true sense of the scientific nomenclature cribbed from sociology and anthropology, New Historicism routinely end up hectoring colleagues, students, neighbors, business, labor, politicians and society as a whole with moral preachments” (148). Holds that for many “new” historicists “it is an offense to suggest that literary quality exists at all, for such a term does little more than hypostatize oppressive standards of the elite, dominant, white, male, heterosexual, European, hegemonist culture” (149).

**883. Sullivan, Ernest W., II.** “What Have the Donne Variorum Textual Editors Discovered, and Why Should Anyone Care?” *JDJ* 22: 95–107.

A slightly revised version of an essay entitled “What We Know Now about Donne’s Texts That We Did Not Know Before” that appears in *Text* 17 (2005): 187–96.

**884. Sun, Jing.** [A Comparison of Li Shangyin and John Donne.] *Journal of Hehai University* no. 3: 68–71.

In Chinese. Finds similarities between the poetry of Donne and Li Shangyin, a Tang Dynasty poet. Points out that both poets lived in a society of tense political pressures and impending revolution that made their fate uncertain; that both visited places that influenced their poetry; that their marriages impacted their literary work; and that their writing techniques and uses of metaphor were similar. Compares *ValWeep* and *ValMourn* with Li Shangyin's "Jinse." Notes also that both poets use stream of consciousness techniques and unusual allusions, citing, as examples, *Break* and *SGo* and Li Shangyin's "The Milky Way."

**885. Sykes, John D., Jr.** "Wit, Pride and the Resurrection: Margaret Edson's Play and John Donne's Poetry." *Renascence* 55: 163–74.

Maintains that "[f]or reasons internal and external to Margaret Edson's play *Wit*, it is easy to miss the serious dialogue with John Donne's poetry to be found in it." Comments on how "audiences and reviewers seem resistant to two stark Augustinian themes sounded by the play: the recalcitrance of human pride and the utter graciousness of the Resurrection." Argues that, "far from rejecting Donne, the play grapples with these theological issues in terms largely set by Donne's divine poems." Maintains that *Wit* should be regarded as an expression of what Karl Rahner called anonymous Christianity, or even more precisely, as one of Karl Barth's parables of the Kingdom." Observes that although the leading character "makes no explicit connection between the Christian orthodoxy of the Holy Sonnets and her own crisis, we are invited to see her in that light." Shows how the poetical texts within the play "supply that context." Concludes that "if we are willing to grant that the triune God is at work extra muros ecclesiae, we are free to let Edson's character bear witness not to the strength of the human spirit, but to the healing power of Easter."

**886. Tsur, Reuven.** *On the Shore of Nothingness: Space, Rhythm, and Semantic Structure in Religious Poetry and Its Mystic-Secular Counterpart: A Study in Cognitive Poetics*. Exeter, [Eng.] and Charlottesville, VA: Imprint Academic. 380p.

Explores various strategies of dealing with religious and mystical experience in poetry, using a "conceptual system involving cognitive, linguistic, and stylistic terms, to describe the interaction of verbal structures with their contents in a poem," thereby accounting, "systematically, for the perceived subjective quality regularly associated with such interactions between contents and verbal structures" (8). In particular, focuses on how religious ideas "are turned into verbal imitations of religious experience by poetic structure," how "poets attempt to express the ineffable by using words," and how certain meditative poems, in particular, attempt to convey a "nonconceptual state of mind by using conceptual language" (7). Only those chapters that contain discussion of Donne's poetry have been annotated. In Chapter 1, "Introduction: Means, Effects, and Assumptions" (11–37), presents "an overview of attempts to define varieties of religious and meditative experiences," noting that there is "a religious and secular variety of mystic poetry." Discusses problems of converting "perceived qualities from reality to some semiotic system, or from one semiotic system to another," an issue introduced by a study of onomatopoeia. Also comments on the "problem of ineffability." In Chapter 2, "Poem, Prayer and Meditation" (39–54), distinguishes between a devotional poem as poem, as prayer, or as meditation, all of which have "logical, semantic, and structural differences." Shows how *HSBatter* "can be read as a poem, a prayer, or a meditation at different times" (11). In Chapter 4, "Composition of Place, Experiential Set, and the Meditative Poem" (87–118), discusses various aspects of Jesuit meditative techniques and what Louis Martz (1954) calls the poetry of meditation, noting that some secular poems are more meditative than some religious poems. Comments on *HSRound* as a meditative poem. In Chapter 5, "Mystic Poetry—Metaphysical, Baroque and Romantic" (119–39), contrasts Platonic poetry and meta-

physical poetry—with only a minor reference to Donne. In Chapter 6, “The Sublime and the Absolute Limit” (141–65), discusses the notion of the “sublime” as “a means for rendering the ultimate limit apprehensible” in biblical, metaphysical, and romantic poetry. Comments on how in *HSLittle* Donne “sabotages” the sublime by shifting “the locus of religious experience from the beyond to the inner self” and how he “accomplishes this shift through an exemplary use of the metaphysical conceit based on the images of water and fire” (165). In Chapter 11, “Let There be Light and the Emanation of Light—The Act of Creation in Ibn Gabirol and Milton” (287–315), contrasts Donne to Milton, noting that whereas Milton in describing creation in *Paradise Lost* arouses “wonder and admiration in the fact of what is beyond understanding,” Donne, as seen in *HSLittle*, presents “two world pictures side by side, sharpening their conflict as much as possible” in order “to achieve metaphysical wit” (294). Also contrasts the use of the compass in *Paradise Lost* and in *ValMourn*, maintaining that in Milton the image is sublime, whereas in Donne it is witty. Says that in *ValMourn* the compass is only “a simile, speaking of the spiritual in terms of the ‘domestic,’” whereas in Milton’s poem the compasses are “no ‘mere’ figure of speech” but rather “part of a sustained mythical image, really existing in the context of the possible world of an architect creating a universe” (298). Also compares the “hierarchical organization” in Gabirol’s Hebrew mystical poem and Donne’s poem, noting how in both “the primary objects of description are shapeless qualities” and how “definite shapes are introduced as subsidiary discordant elements” (304). In Chapter 12, “Light, Fire, Prison: A Cognitive Analysis of Religious Imagery in Poetry” (317–48), examines “the cognitive foundations and the literary applications of spatial imagery.” Discusses “two stylistic modes, ‘Metaphysical’ and ‘Mystic-Romantic,’” and maintains that “the metaphysical mode seeks to yield an insight into matters of religious significance in a flash, through a sudden transition from complexity to unity,” whereas “the ‘Romantic’ or ‘Mystic’ mode seeks to achieve the verbal imitation of some

experiential contact, of an intuitive rather than conceptual nature, with some reality that lies beyond the *absolute limit* of our experience.” Discusses the use of “images of light, fire and prison” in several poets, including Donne (17), in particular, comparing and contrasting the use of fire imagery in Donne and T. S. Eliot. In Chapter 13, “The Asymmetry of Sacred, Sexual and Filial Love in Figurative Language” (349–57), discusses how Donne achieves witty effects by speaking of sexual love in terms of sacred love and also by speaking of sacred love in terms of sexual love. Concludes with references (359–68) and an index (369–80).

**887. Valbuena, Olga L.** “Blind your selves by the Oath: Political Allegiance and Infidelity in Donne’s Thought,” in *Subjects to the King’s Divorce: Equivocation, Infidelity, and Resistance in Early Modern England*, 38–78. Bloomington and Indianapolis: Indiana University Press.

Reviews the historical context of the Oath of Allegiance controversy and examines Donne’s early poetry for traces of his “nostalgia for, and guilt about” his rejecting his Catholic heritage. Argues that in *Pseudo-Martyr* Donne does not “wholeheartedly repudiate Catholicism,” but rather provided English Catholics “with a caustical accommodation for the Stuart regime calculated to meet the immediate demand for a profession of loyalty as well as the subject’s will to self-preservation.” Sees *Pseudo-Martyr*, therefore, as “an exercise in negotiating internal, private belief and external coercion” and says that Donne’s treatise “betrays the conviction that, poised between the two indeterminate circumstances of God’s remoteness and the political vagaries of the outward visible church, it is preferable to *mudar* the self, to change one’s outward habit to fit the times, than to perish for a conviction.” Maintains that *Pseudo-Martyr* is neither absolutist propaganda nor irony nor “a rhetorical ploy” in Donne’s quest for advancement (40). Argues that Donne considered that the “best way of participating in the current doctrinal war involved not getting caught in, and instructing others in how to avoid, the crossfire” (41). Maintains

that in *Pseudo-Martyr*, as well as in his poetry, when “confronted with persecution,” Donne “opts for and recommends creating a divided realm within the self” and claims that “in the course of defending the king’s temporal and spiritual jurisdiction in England, Donne betrays his own ethical self-division regarding a confirmed Catholic’s obligation to take the Oath of Allegiance” (76).

**888. Wöhrer, Franz.** *Phänomenologie mystischer Erfahrung in der religiösen Lyrik Englands im 17. Jahrhundert: Richard Crashaw, John Donne, George Herbert, Thomas Traherne, Henry Vaughan, Ann Collins, Mary Mollineux und Gertrude More.* Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien: Peter Lang. 498p.

Explores the “mysticism” in the religious poems of Donne, Herbert, Crashaw, Vaughan, Mary Mollineaux, Ann Collins, Gertrude More, and Traherne from “an interdisciplinary and cross-cultural perspective” (439), using the insights drawn from the empirical psychology of consciousness, Christian mystical theology, the history of eastern and western spirituality, and modern theoretical studies on mysticism and the philosophy of mysticism. Focuses on three central aspects of mystical experience. First, explores “the initial stage of spiritual prayer preparing the contemplative for the mystical encounter by the practice of ‘active contemplation’ and/or ‘affective devotion,’” noting how the theme of spiritual combat or struggle is “central” in the poems of Donne, Herbert, and Vaughan, but “only minor” in Crashaw and Traherne, and “only marginally addressed” by Mollineaux and Collins. Argues that Donne in the *Holy Sonnets*, unlike Herbert and Vaughan, who sometimes “overcome the tribulations of the spiritual combat,” was not able “to overcome the initial stage of purification” and thus “[h]is struggle proves to be abortive” as he “flounders in his endeavour to achieve inner peace and loving communion with God” (440). Presents a detailed analysis of the theological and spiritual aspects of *HSBatter* to show how the sonnet is not a mystical poem but rather a meditative poem in which

the speaker struggles and suffers in a kind of spiritual warfare. Secondly, explores “the phenomenology of spiritual desire,” pointing out how Crashaw, More, Traherne, and Mollineaux describe “different degrees of ‘infused desire’ including the ardent desire for the union with God transporting the speaker into ecstasies of bliss,” whereas for Herbert and Vaughan “the frustrated desire for God’s immanence is sometimes accompanied by the explicit desire for death,” a death that is “eschatologically motivated and perfectly consonant with the phenomenological pattern of the penultimate state of the mystical ascent.” Thirdly, explores the “pivotal phenomenon of theistic mysticism, the sense of Presence,” commenting on “[s]everal varieties of mystical encounters and modes of mystical union” in the poems of Crashaw, Herbert, Vaughan, More, Collins, and Traherne. Maintains that this study “dismisses critical views that deny Herbert, Crashaw, Vaughan and Traherne a place amongst the mystics merely on the grounds that there is allegedly no evidence for them ever to have experienced ‘mystical union’” (441).

**889. Wynne-Davies, Marion.** “John Donne,” in *Sidney to Milton, 1580–1660*, 44–49. (Transitions, gen. ed. Julian Wolfreys.) Houndmills, Basingstoke [Eng.] and New York: Palgrave Macmillan.

Discusses Donne’s poetry as representing poetically the transition that occurred between faiths during the Reformation, noting that Donne’s writing “often incorporates Catholic discourses even as it attempts to challenge them” (45). Comments on Donne’s shift from writing erotic love poetry to composing devotional poetry and sermons and analyzes *HSRound* as an example of this shift, noting how in the sonnet Donne transforms Petrarchan discourse into spiritual discourse. Comments also on *Pseudo-Martyr*, noting how Donne “explicitly denies the interpretation of martyrdom [by Catholics] as an allowable form of suicide, while simultaneously using the text as a proclamation of his own Protestant faith” (48).



**890. Yan, Kui.** [The Emblem of Love: On the Round Images in “Forbidding Mourning.”] *Journal of Zhao-tong Teachers’ College* no. 1: 39–45.

In Chinese. Argues that *ValMourn* “abounds in round images, physical, spiritual, and structural, of which the first two are encircled within the third.” Maintains that these round images are “symbolic of a perfect love and a harmonious universe” and that the poem “works as a promise to true love, a hope for universal exploration, and a speculation on the relationship between man and nature, body and soul, contradiction and harmony, all identical with the round images that are the fruit of a strong sensibility and the emblem of eternal love.”

**891. Xiong, Yi.** [Conformity of Diverse Aesthetic Feelings—A Construction of Tension in Emotion of

John Donne’s Poems.] *Journal of Xiangtan University* no. 2: 119–22.

In Chinese. Discusses the unity of reason and emotion and the co-existence of passion and philosophy in Donne’s poems. Comments on *HSBlack*. *ValWeep*, *Fun*, and *Sat3*.

**892. ----.** [Original Connection of Icons in Conceits and Tension of Metaphor.] *Foreign Language Teaching and Translation* no. 4: 12–14.

In Chinese. Discusses the original icons and tension of metaphor with the theory of symbolization, giving readers another way to enjoy the beauty of Donne’s poetry.

## 2004

- 893. Albrecht, Roberta.** "Coining and Conning: Alchemical Motifs in Donne's 'Oh My Blacke Soule.'" *ELN* 42, no. 2: 1–10.

Discusses Donne's subtle use of theological alchemy in *HSBlack* and *HSWilt*, each of which deals with "the theme of 'money' or 'coining falsely,' of alchemical chicanery which pretends to make gold." Shows how the two sonnets are "the obverse and reverse of the same coin" with each side informing the other. Explains how in *HSBlack* Donne "depicts a speaker intent upon paying his own way to heaven with counterfeit gold," whereas in *HSWilt* he "depicts a speaker who has learned that Christ is the great Adept, the only one capable of making gold sufficiently pure to buy back his 'stolne stuffe.'" Points out how both sonnets use "alchemical signs" and "coded language," such as "*death, prison, grace, wash, still, make/made*" as well as "color imagery *black/white/red*" (2). Maintains that as "correspondents," these two sonnets "prove Donne's mastery of the sonnet to be greater than heretofore supposed" (8).

- 894. Anderson, Judith H.** "Donne's (Im)possible Punning." *JDJ* 23: 59–68.

Discusses so-called "(im)possible punning" in Donne's poems, i.e., "counterlogical and paralogical puns that from one point of view defy rational context, whether syntactical, commonsensical, philosophical, or all three" but that "from another point of view have a strange appropriateness" (60). Comments on the pun on "die" at the end of *GoodM* as an example and sees it as a sexual pun as well as referring to ceasing to live. Shows how the pun "conveys more than a spiritual transcendence of mortality, the primary sense of the line, and more than merely a secondary sense, although it carries both these meanings" (64). Discusses "(im)possible puns" also in *SunRis*, such as "lie here" (l.18), "all here" (l.20), "nothing" (l.22), and "shine" (l.29). Concludes that

in the "simultaneity" of Donne's "(im)possible punning," "the crossing of boundaries, disruption of the everyday, and doubling of reference actually *trans-figure* the world that we know, rather than merely reflecting, refusing, or rising above it" (68).

- 895. Baker, David J.** "'The religion I was born in': Forgetting Catholicism and remembering the king in Donne's *Devotions*," in *Forgetting in Early Modern English Literature and Culture: Lethe's legacies*, ed. Christopher Ivic and Grant Williams, 110–21. (Routledge Studies in Renaissance Literature and Culture.) London and New York: Routledge.

Maintains that Donne's "religious leanings cannot be equivocally assigned to any one persuasion" and holds that "as he matured he developed a syncretic theology that allowed him to reconcile the tensions we might expect in an Anglican divine who was also a lapsed Catholic," "ecumenically synthesizing confessional traditions into a theological amalgam" (113). Argues that in the famous "no-man-is-an-island" passage in *Devotions* Donne "is giving voice to a premise that animated the theology of James I," i.e., that under certain circumstances there might be a truly Catholic faith that could include both the Church of England and the Catholic Church (115). Claims, in other words, that *Devotions* is an ecumenical work inspired by the king's commitment to religious unity and peace. Maintains that Donne could never forget the faith of his youth, but that in that remembering, he did not remain "a tacit adherent to it." Holds rather that "in his *oeuvre* he reworked the distinction between Catholicism and Anglicanism, neither of which he could have forgotten or remembered without the other" and that "[i]t was in this dialectical fashion, perhaps, that the claims of Donne's Catholic heritage and his Anglican loyalties were, if not altogether rectified, then 'almost'" (120). Shows how in *Devotions*, therefore, "forgetting calls up memory, and memory forgetting" and how "the workings of both are contingent and relative to one another" (121).

**896. Beecher, Don.** “Eye-beams, Raptures, and Androgynes: Inverted Neoplatonism in Poems by Donne, Herbert of Cherbury, Overbury and Carew.” *CahierE* 65: 1–9.

Discusses how Donne inverts neoplatonism and “brings to sexuality the language of philosophical transcendence, giving back to the physical embrace a component of high intellection even unto mysticism,” as seen most vividly in *Ecst* and *Canon*. Points out that Donne “looked upon the retrograde interest in cognitizing sex as the stuff of outlandish poetic conceits” (5). Maintains that Donne “borrowed from the language of neoplatonic love to play upon the margins between the tantra of the spiritualized embrace and the libertine invitation to sex” (7).

**897. Bennett, Lyn.** “Crowns of Devotion,” in *Women Writing of Divinest Things: Rhetoric and the Poetry of Pembroke, Wroth, and Lanyer*, 153–64. (Medieval and Renaissance Literary Studies.) Pittsburgh: Duquesne University Press.

Compares the uses of rhetoric in Donne’s *Corona* and in Lady Mary Wroth’s “crowne of Sonetts” in *Pamphilia to Amphilanthus* to show how “rhetoric can be used toward expressive ends that are as different as they are similar” (153). Points out that both poets make clear that “what is sacred and what is secular are not always diametrically opposed” and that, in fact, “the sacred and the secular are equally important to the poetic expression of devotion” (154). Maintains that “[a]s much as Donne can be seen to ‘activate the corporeal as an expressive mechanism of devotion’ in *Corona*, so Wroth ‘can be seen to activate the devotional as an expressive mechanism of earthly, and sometimes erotic love’ in her ‘crown’ and that both ‘suggest that thought and word are not separable, but are as interdependent as all of the other binaries their respective coronas bring together’” (160). Cites a major important difference, however, between the two works: the “Christian certainty” in *Corona* contrasts with “the sustained ambivalence” of Wroth’s sonnets (160–61). Discusses also how Donne’s poem

is “more overtly rhetorical” while Wroth’s is “more subdued” (162).

**898. Berman, Antoine.** “Per una critica delle traduzioni: John Donne. Ed. and trans. by Maddelena De Carlo.” *Testo a fronte: rivista semestrale de teoria e pratica della traduzione letteraria* 30: 33–44.

Discusses the complexities of translation and examines various “schools” of translation. Briefly mentions *ElBed*, calling it one of the most beautiful of love poems and noting how in a seminar at the Collège International de Philosophie in 1989 he commented on the poem and examined the translations of it by Yves Denis, Phillippe de Rothschild, and Octavia Praz. Decided that these remarks should be published as a book on the criticism of translation and at the same time a study of Donne and his translators.

**899. Biberman, Matthew.** “‘By thee adulterous lust was driv’n from men’: Donne, Milton and the Rise of the Jew-Sissy,” in *Masculinity, Anti-Semitism and Early Modern English Literature: From the Satanic to the Effeminate Jew*, 71–99. (Women and Gender in the Early Modern World, ed. Allyson Poska and Abby Zanger.) Aldershot, Hampshire [Eng.] and Burlington, VT: Ashgate.

Discusses how “the related ideologies of anti-semitism and antifeminism, which stand behind the stereotype of the effeminate Jewish male, emerged in the Renaissance but did not fully take shape and gain dominance within the culture until as late as the nineteenth century.” Comments on the “back-story” for the image of the effeminate Jew “by identifying its origins in an earlier dominant antisemitic vision that associates Judaism with a demonized form of hypermasculinity” (1). Discusses specifically how “early modern notions of gender and sexuality are grounded in theological discourse.” Working from Donne’s “deployment of the sanctioned language of Christian prayer to produce a defining example of homodevotion,” i.e., “ecstatic discourse offered by a male to a male deity,” argues that Milton’s devotional

verse “grapples with the fact that the body of Christ, as male, cannot be the poet’s object of erotic cathexis.” Maintains that Milton “promotes a sensibility that reconciles the need to cathect erotically with a body that is both female and sacred.” Holds that “[t]his conflation of the religious and erotic inverts the culturally sanctioned fantasies of male-male devotional verse and transgressively directs them toward the female,” thus “toward the non-Christian.” Maintains that “[t]his examination of sexuality and Christianity yields the conclusion that the construction of modern heterosexuality corroded the linkage between Judaism and masculinity, thus largely erasing the figure of the Jew-Devil” by “impeding men’s intense identification with Christ, an alteration that also muted the culture’s violent demonization of the Jew.” Maintains, therefore, that the Jew-Devil “was erased because its continued existence as the Christian man’s alter ego would only have served to highlight the manifold ways in which modern masculinity fell short of the previous ideal of Greco-Roman martial masculinity” (5). Discusses Donne’s “devotional eroticism,” his “hypermasculinizing” of Christian devotion (75), and his “form of martial Christianity” that was appealing to “the stridently masculine culture of early modern England” (76). Sees in Donne’s work “an effort to supplant the established association of Christianity with femininity with an alternative masculine theology that blends individualism, action, and passion” (75). Notes also that Donne’s “characterization of creativity, in all its manifest forms—commercial, sexual, theological, and poetic—strongly reflects both his promasculinism and his antifeminism” (76). Sees Donne as “executing a monopolistic act, pushing the Christian man further into masculinity, to reconstitute him as hypermasculine and thus immortal, because man will then be transmuted into being one with God the Father” (77).

**900. Blevins, Jacob.** “Catullan Oaths and John Donne’s Fractured Subjectivity,” in *Catullan Consciousness and the Early Modern Lyric in England: From Wyatt to Donne*, 97–123. Aldershot, Hampshire

[Eng.] and Burlington, VT: Ashgate.

Argues that although Donne is not thought of as an imitator of the classics, his love poetry “represents the full spectrum of Catullus’ poetry in terms of style, versatility, and the ability to use a variety of voices in his work.” Maintains that “[t]hese same characteristics ultimately make Donne’s work furthest removed from Petrarchan love poetry.” Observes that “[i]n many of the idealistic poems, Donne’s speakers rely heavily on neoplatonic love—although they do often alter the neoplatonism of Castiglione and give physical love more importance as in the original neoplatonic philosophy of Plotinus.” Compares and contrasts the love poetry of Donne and Catullus, noting that Donne is “very different from Catullus in his neoplatonic poems” (16) but that when he “depicts lovers having to deal realistically with the objects of their affection, there are affinities with Catullus’ lover and the idea of broken oaths” (16–17). Points out that Donne “actually shares some of the same imagery with Catullus, particularly those images found in Carmen 5: the rising and setting sun, the perpetual night that waits for all lovers, the counting of kisses, which serves as an example of the intensity of present love, and the shunning of those who speak against love” (101). Discusses Donne’s creative use of the imagery of Carmen 5 in *Anniv*, *ValMourn*, and *Canon*, noting that Donne “has more in common with Catullus when he depicts speakers having difficulty obtaining an ideal love than when he shows them achieving the ideal” (107). Observes how both Donne and Catullus in their cynical love poems focus on the idea of the breakdown of lovers’ oaths or contracts, citing examples from *WomCon*, *SGo*, *LovInf*, and *Jet*. Finds the closest thematic parallels between the two poets in the *Elegies*. Acknowledges that Donne and Catullus are “certainly not identical in their portrayal of the lyric subject” but claims that Donne is “much more Catullan than the seventeenth-century neoclassicists who more directly imitate Catullus” (114). Supports this position by surveying seventeenth-century poets who imitated Catullus, such as Jonson, Herrick, Crashaw, and Lovelace. Concludes, therefore, that Donne

“remains the most ‘Catullan’ of the seventeenth-century poets” and that he differs most from Catullus by his “emphasis on the spiritual union of the lovers in some of his poems, the variety of voices (or personas) in the poems, and the complete disjointedness of a narrative structure.” Recognizes also that Donne’s “sometimes mystical, always metaphysical, and witty style is contrary to the more direct expression of love in Catullus” but maintains that “when it comes to the conception of their subject, the intratextual nature of the poems, the conception of love and what love poetry should do, Donne is connected to Catullus much more than any other Renaissance love poet” (123).

- 901. Bloom, Harold.** “John Donne,” in *The Best Poems of the English Language: Chaucer Through Frost*. Selected and with commentary by Harold Bloom, 138–45. New York: Harper Collins.

Presents a brief critical introduction to Donne’s poetry, commenting primarily on Donne’s ironical wit and maintaining that there is “no authentic divide between his libertine and his divine poetry” (139). Reproduces *SGo*, *Noct*, *Ecst*, *Sickness*, and *Father*—with no additional notes or commentary.

- 902. Blythe, Hal and Charlie Sweet.** “Eliot’s ‘The Love Song of J. Alfred Prufrock.’” *Expl* 62: 108–10.

Discusses parallels between Eliot’s “The Love Song of J. Alfred Prufrock” and *SGo* and maintains that a “remarkable likeness in the method of narration employed by Donne and Eliot undergirds the similarity in situation and theme in the two poems.” Concludes that the parallels are “so close” that “rather than simply an allusion used for contrast,” *SGo* “may be a source” for Eliot’s poem (109).

- 903. Borris, Kenneth,** ed. “The Sapphic Renaissance,” in *Same-Sex Desire in the English Renaissance: A Sourcebook of Texts, 1470–1650*, 317–41. New York and London: Routledge.

Discusses evidences of homoeroticism in Donne’s poetry, primarily in *Sappho*. Notes

that, although there are “incidental slurs” (338) about prostitute boys and sodomy in the *Satyres* and although Donne forbids his mistress in *ElFatal* to dress as a page because she might attract foreign male lovers, Donne’s youthful verse letters to T. W. seem homophile. Points out that Donne’s principal model for *Sappho* is Ovid’s “Sappho to Phaon,” which he “re-fashions.” Observes that, “[a]lthough recent queer-positive reactions have been divided,” *Sappho* “documents the cultural possibilities, circa 1600, of favorably conceiving such love, advocating it, and hypothesizing a correlative sapphic sexual subjectivity” (337).

- 904. Cáceres, Daniel Nisa.** “‘Be My Trew Mistres Still, Not My Faignd Page’: Truth and Disguise in Donne’s ‘Elegy 16.’” *Atlantis* (Salamanca, Spain) 26, no. 1: 37–47.

Argues that a “pivotal element” in *ElFatal* is Donne’s “use of the page-disguise motif” in the poem (37), in which the speaker “uses his powers of persuasion to convince his mistress that to dress as a page and follow him in his travels would be a foolish course of action” (38). Presents a “brief overview of the general principles underlying the device of disguise,” a “critical exploration of possible sources of inspiration,” and “the rationale of Donne’s individual approach as modulated by his attitude towards certainty and authority, all with a view of elucidating its precise function and ramifications.” Discusses how “easily and meaningfully” Donne departs from the conventional use of the disguise motif and comments on how a study of Donne’s poem also sheds light on the conventional use of the disguise theme in Elizabethan and Jacobean drama. Shows how “[i]n his unmasking of appearances, fallacies, and idealisations, Donne avails himself of the classical tradition along with the carnivalesque ambivalence of laughter, physicality, and grotesque realism,” all of which “contribute to the creation of a realistic impression of life more harmoniously proportioned to his commanding temperament, to which they ultimately revert” (45).

**905. Cain, Tom.** "Elegy and Autobiography: 'The Bracelet' and the Death of Henry Donne." *JDJ* 23: 25–57.

Maintains that Donne "very probably believed that Jesuit machinations had indirectly brought about his brother's death" in 1593 and that "his anger, grief and sense of betrayal find expression in a number of early poems," especially *ElBrac* (25). Presents a biographical reading of the poem that accounts for "the intrusion of powerful, apparently incongruous religious discourse into the 'exercise of wit,' and the disproportionate intensity with which the apparently trivial subject is invested." Maintains that "[f]or all its witty surface, this is a poem which resonates with rage, and appears to acknowledge the speaker's own guilt and anger in a transaction more serious than the loss of a bracelet" (27). Recalls the details of nineteen-year-old Henry Donne's arrest, imprisonment and death and the politico-religious tensions of the times. Maintains that if Donne did believe that his brother had been betrayed by the Jesuits, "it would explain his rejection of Roman Catholicism in its new, post-Tridentine form" and also "his later preoccupation with the issue of loyalty, an issue to which he was to return in *Pseudo-Martyr*" and, thereby "would certainly counter the charge of time-serving apostasy" (38) often levelled against Donne. Shows how in 1593 "Roman Catholicism, martyrdom, betrayal, loss, judgement and gold converge powerfully" both in Donne's life and in *ElBrac* (41). Insists that the poem is "not a systematic allegory on Henry's death" (43) but rather is a poem in which Donne's feelings "are handled obliquely, in language that is loaded with implications that are never worked out, and which are therefore impossible to refer explicitly to a larger scheme in the way that a systematic allegory would be." Discusses how "the witty surface and the implied plot of the dramatic monologue hold the poem together, while one image apparently leads to another in association rather than by preconceived plan" (44). Suggests that Jonson may have admired the poem, not so much for its witty play on angels but rather "because he recognised beneath its wit a profound anger at the personal conse-

quences of religious persecution" (57).

**906. Castro Hidalgo, Ma. de los Angeles.** "Rostros del amor en el quehacer metafísico de John Donne." *Káñina* 28, no. 2: 49–53.

Discusses *ElProg*, *SGo*, *WomCon*, and *SunRis* as examples of Donne's various responses to human love, showing how he combines thought and feeling and logic and passion, characteristic of his inimitable style.

**907. Cefalu, Paul.** "The elect body in pain: Godly fear and sanctification in John Donne's poetry and prose," in *Moral Identity in Early Modern English Literature*, 115–33. Cambridge: Cambridge University Press.

An expanded version of "Godly Fear, Sanctification, and Calvinist Theology in the Sermons and 'Holy Sonnets' of John Donne." *SP* 100 (2003): 71–86.

Argues that Donne "subjects the standard early modern distinction between filial and servile fear to one of the most exhaustive analyses of his time." Points out that, for Donne, "[f]ilial fear ordinarily describes the fear of defecting from election," whereas "servile fear describes a slavish fear of punishment and damnation." Notes that Donne the theologian "accepts the Calvinist distinction," but that Donne the poet, "acknowledges the extent to which his awareness of his decaying, fallible body inspires servile fear in spite of his sense of election." Maintains, therefore, that in Donne's poetry and prose we find "neither an endorsement or critique of Reformed theories of morality, but rather an unresolved play between dogmatic theology and bodily praxis." Says that, for Donne, "the consolations of theology continually bump up against his fearsome, damnable body in pain" and that, "[i]n his inimitable way, Donne posits his anatomy as a fundamental source of normativity" (10).

**908. Chater, Veronica.** "John Donne: Bulimic Bore?" *The Absinthe Literary Review* Issue 2: 1–9.

Discusses Donne's sense of loss that resulted from his rejection of the Catholic faith as it appears in the *Holy Sonnets*, specifically in *HSBatter*. Says that in the sonnet Donne "depicts the agony of a man who has lost the once-cherished physical contact with his lover and instead of humbling himself, is using manipulative passive-aggressive behavior." Maintains that the speaker is "so desperate to regain the sensation that he longs for the touch to be violent and masculine and even painful" and wants it "to convince him beyond a doubt that he is in contact with his beloved." Sees the speaker as "begging for the return of something he once had" and thinks the loss he feels results from his relinquishing "one very specific church doctrine for another: namely the Catholic doctrine of 'true substance' for the Anglican doctrine of the 'real presence' in the sacramental Eucharist" (3). Analyzes *HSBatter* in this light and maintains that Donne's intention was that "the mimesis of the sonnet" would do "what the consecration of the bread in an Anglican mass does: to offer, symbolically, the 'real presence' of God" and that, in this way, the poem "can function as equal partner to the sacramental Eucharist, which is exactly what Donne is after: a divinely inspired revelation, or the divine gift of grace, but in a purely personal format." Maintains, however, that, "no matter how you look at it, there is still no physical being"; there is "simply no *body*!" Thinks, therefore, that Donne's "loss is destined to remain a loss" (8).

**909. Choi, Sung-hee.** "The Subversion of Phallogocentric Myth in John Donne's 'Sappho to Philaenis.'" *Feminist Studies in English Literature* 12, no. 1: 227–48.

In Korean. Explores Donne's view of lesbianism as seen in *Sappho* and maintains that in the poem Donne "critiques heterosexuality inherent in English patriarchy" and "constructs a detailed argument for the superiority of lesbian love." Shows how Donne alters Ovid's representation of Sappho "to represent the female body and desire which challenge the lesbian sexuality constructed through literary exchanges between men." Maintains that Donne

depicts the relationship between Sappho and Philaenis as "essentially non-hierarchical and unrelated to marriage and motherhood," a relationship in which "both refuse to become the object and property to be exchanged between father and husband." Claims that Donne questions the "gender hierarchies of patriarchy" by showing how Sappho "inverts and transcends gender differences." Concludes that in *Sappho* Donne "exposes the fictitious nature of patriarchal discourses of heterosexuality and rejects the largely male-authored discourses on lesbianism that continue to privilege the phallus as the primary sexual signifier" (248). (English abstract)

**910. Chorney, Tatjana.** "John Donne's Satires: How Will They Reform?" *Reader* 50: 10–58.

Argues that the speakers in the *Satires* "are implicated into the subject they satirize to such a degree that they virtually empty the poems of a normative presence (at least in the person of the satirist), and that they complicate the seemingly simple relationship between those who judge and those who are judged" (13). Discusses how "[t]he unreliability of the satiric personas" in these poems "can be effectively demonstrated by examining them in relation to the qualities traditionally associated with the satiric persona and the assumptions concerning reader expectations" (13–14). Holds that satire "can function in many different ways" and that "the reception of satirical texts will be determined not only by what exists in the text alone, or by the satirist's intention, but [also] by the way those texts 'fall' on the ears of their recipients" (14); in other words, the text's meaning must be "unraveled according to what that text means to the reader." Suggests that "[m]anuscript evidence of the circulation and reception of Donne's poetry during the early seventeenth century indicates the prevalence of this ahistorical and reader-centered mode of interpretation" and claims that "the empowered role these attitudes accord readers is not far removed from the one articulated by some twentieth-century reader-response theories" (21). Analyzes the *Satires* in this light, showing

how the reader “cannot depend on a coherent, stable moral point of reference provided by the persona” (25) and demonstrating how “[t]he same poem, received by a different audience, is capable of yielding a set of insights with a different interpretive inflection” (27). Maintains that the “reformative powers” of Donne’s *Satyres* are not effected “by the text alone” but rather “experienced as a validation, or a re-affirmation of a moral and ethical outlook already in place in the readers’ mind” (29). Insists that “by arousing in readers affective responses,” Donne’s satires call for their “participation in the text, either in an attempt to identify with the speaker by filling the ‘gaps’ necessary to complete that process, or in the attempt to reject the unpleasant totality of the subject by reverting to immediate detachment and casting him or her self in the position of the dispassionate, superior observer” (43). Concludes, therefore, that the *Satyres* “challenge the traditional notion that satire begins with a perception of definite difference” and that, “in turn, they challenge the secure position of the reader,” who “cannot be either only the judge or only the judged” but rather “must continuously try to negotiate between two contentious voices,” neither of which the reader “can entirely identify with or reject” (45).

**911. Clutterbuck, Charlotte.** “Donne’s Seeker and the Anguish of Desire,” in *Encounters with God in Medieval and Early Modern English Poetry*, 111–48. Aldershot, Hampshire [Eng.] and Burlington, VT: Ashgate.

Discusses how the religious conflicts of his time affected Donne’s “treatment of anguish and his ability to resolve it through depicting an encounter with God.” Points out that Donne took “a far more individualistic approach to anguish than the poets who preceded him” (112) and that he agonized “not over the common fate of Everyman, but over his own fate,” thereby making “the human dilemma more personal, particular, and powerful.” Maintains, therefore, that in Donne’s poems, “both reader and persona are able to confront the anguishes of death, psychic disintegration, history, sin,

and doubt with a renewed intensity” (113). Argues that “although Donne’s syntax constructs a God as absent, his diction, with its reliance on the Biblical imagery of salvation history, makes God a powerful presence in his poems” and that he “collapses all the anguishes into one anguished question: ‘When I die, will the God who has saved the historical world forgive my sins and save me?’” Observes how this question “underlies” *Sat*3, the *Holy Sonnets*, *Goodf*, and, to some extent, the hymns and claims that the fact that “God is never depicted as answering the question is the very thing that ensures the poems’ urgency, as Donne explores the tension between his longing for a loving God, and his fear that this God may not be accessible to him.” Believes that “[t]he anguish of psychic disintegration is perhaps strongest in some of Donne’s love lyrics, where he displaces religious imagery onto his treatment of love” (115), citing, as examples, *Flea*, *Canon*, and *ValMourn*. Discusses how in the *Divine Poems* “anguish is never actually, but only potentially resolved” and that what draws all his anguishes together is “the anguish of doubt—doubt not as to God’s goodness, but as to the sinner’s right, after death, to claim that goodness for himself” (147).

**912. Colclough, David.** “Donne, John (1572–1631),” in *Oxford Dictionary of National Biography*, ed. H. C. G. Matthew and Brian Harrison, Vol. 16: 535–45. Oxford: Oxford University Press.

Presents a detailed sketch of Donne’s life and writings, followed by a brief survey of his reputation as a poet and preacher from the seventeenth century to the present. Concludes that “[a]t present, his reputation is secure as one of the most significant writers of the English Renaissance” (544). Contains a list of sources and information on portraits of Donne. Adds a note indicating that, according to R. C. Bald (1970), Donne was worth between 3,000 and 4,000 pounds at the time of his death in 1631.

**913. Cotterill, Anne.** “The ‘Motion of Corruption’ of Donne’s *Anniversaries*,” in *Digressive Voices in Early*



*Modern English Literature*, 51–93. Oxford and New York: Oxford University Press.

Comments on the various, often contradictory, critical evaluations of the *Anniversaries* and argues that the poems are “aggressive and deliberately digressive” and that, in fact, Donne makes “digressive progress his subject” (56) in them. Argues that the “digressive voice of the narrator” in the poems is “a literary mode of resistance to the act and vision of both physical dissection and the literary genre of anatomy; to the breakdown and isolation of bodies and subjects into parts.” Maintains that “[t]he literary movement of digression—of stepping aside, around, away—is here above all a movement to forestall speechlessness, to step around death,” and that, “[m]eanwhile, the speechless Elizabeth Drury,” who needs Donne’s voice, “becomes a fit vehicle for absorbing, reversing, and transforming feelings of vulnerability, unfulfilled promise, and transcendent visionary capacities into a marketable self” (60). Reviews the relationships “among physical anatomy, the body, and the female” in *FirAn* “in the context of Donne’s complex relation to women who dissolve and ‘kill us,’ and to the Countess of Bedford, in particular” (60–61). In the context of Donne’s Catholic background, examines “the relation between his deep interest in themes of marginality and the criminal, on the one hand, and the social, religious, and aesthetic politics of anatomy on the other.” Holds that *Biathanatos*, *Ignatius*, and *Pseudo-Martyr* are Donne’s “attempts to approach privately and then distance himself from the history of imprisonment, execution, and martyrdom of his recusant maternal relations” while, at the same time, the *Anniversaries* “incorporate Roman Catholic and High Church elements of theology and stylistics.” Concludes that “the digressive movements of the narrator lead him out of the eerie life-in-death of the images that open both *The First* and *The Second Anniversary* to an image of the explosion of swollen aristocratic pride and an announcement from commanding moral heights, of a visionary voice that silences anatomists.” Believes that the narrator’s “sharp swerves of tone, from digressive story telling to satire to fantastic hy-

perbole, parody and defy the anatomist’s blade and mode of knowledge by scrutiny of parts, which are equated in *The First Anniversary* with a suffocating, literal-mined, and inexorable feminine rule over the anatomical state.” Maintains that Donne’s “exaggerated elevation of Elizabeth, on the one hand, and his tales of ‘poor’ distracted mothers and recital of creation myths, on the other, slip this stealthy ‘slow-pac’d starre’ (l. 117) around and out from under the female hold: not only on the fallen physical body but on the masculine, poetic promise that struggles between birth and death” (61).

**914. Craik, Katherine A.** “Reading ‘Coryats Crudities’ (1611).” *SEL* 44:77–96.

Argues that the “crudities” in Thomas Coryat’s *Coryats Crudities* (1611) “resist ideals of humanist pedagogy,” in which “rhetorical *digestio* involved the proper organization and assimilation of knowledge.” Discusses how Coryat and his fifty-nine mock panegyrists, including Donne, “explore connections between writing and intemperance” and discuss “the painful effects of pleasurable reading experiences on the bodies of aristocratic men.” Claims that, “in so doing, they coin a new generic position for *Crudities* as a travelogue that resists truth telling but is nevertheless not quite a traveler’s tall tale” (abstract). Shows how Donne in *Coryat* and the other mock panegyrists “collude with Coryat’s metaphor of crudity by recording their responses to the text in startling corporeal terms” (78). Maintains that “the crudeness of *Crudities* provides a vocabulary to trace the connections in the early modern imagination between food, desire, and intemperance, and to explore the consequences on a male, courtly readership of a reading experience designed to bring pleasure” (78–79).

**915. Cunningham, David.** “Donne’s New Days.” *EIC* 54: 18–37.

Comments on the “plurality of effects” in the *Songs and Sonets*. Maintains that in “their metrical versatility” the lines of Donne’s poems

“enact the conditions of diversity and change-fulness that so many of the *Songs and Sonets* study as the element of selfhood.” Argues that “[i]n appearance, the *Songs and Sonets* may practise the structuring principle intrinsic to the ideas of *variatio* that, for the three hundred or so years from the publication of Petrarch’s poems, informed the design of Continental *Canzoniere*” but that “in the manner which the collection’s formal discontinuity coheres with the attempt of individual poems to conceive of dissipations of selfhood suggests a principle of design as close to that of Montaigne’s *Essais* as to that of Petrarchan *variatio*.” Points out that in his essays Montaigne produces “exercises and studies of selfhood” but resists “the continuities of narrative coherence, the progression of one instance of the self into another.” Suggests, therefore, that “[t]hinking about the poems of the *Songs and Sonets* in a similar way affords an understanding of how Donne’s prosodic craft accords with the impression of variety achieved by his lyrics as a collection.” Maintains that “[m]ade up of poems that repeat and vary their images of impending crisis, the *Songs and Sonets* allows its individual lyrics’ measure of time’s imminence to be experienced, across the collection, within a different temporal logic of artistic recurrence” (21–22). Notes that repeatedly “instances of mortality, lovers’ parting, and passion’s abatement are felt in their immediacy and then felt to return differently as another poem.” Says that “those lyrics that figure, with the insistence of repetition, the vicissitudes of selfhood, present the intricacy of their introspection as compatible with the design of a collection in which each ‘I’ is both distinct and a constituent in a fragmentary poetic identity” but notes that “each ‘I’ can also be the plenitude of selves sounded in the versatility of lines open to numerous, if not infinitely, extensible emphases” (22). Illustrates this concept by a detailed critical analysis of *Break and SunRis*.

*erweel*, ed. Jan Frans van Dijkhuizen, Paul Hoftijzer, Juliette Roding, and Paul Smith, 75–85. Hilversum: Uitgeverij Verloren.

Points out that “[t]he idea that pain can be a useful spiritual tool, and a source of mystical insight and self-transformation, is part of a long tradition of Christian conceptions of pain” (78) and that the notion that “the suffering of Christ can be shared and re-enacted on a lesser plane, by humans, plays a crucial role especially in medieval Christianity” (78–79). Observes that Reformation theologians, however, “voiced strikingly different attitudes towards the spiritual meaning of pain” (79) and points out that this shift “can be seen in later representations of the Crucifixion by Lucas Cranach” (80). Observes that Donne “repeatedly addressed questions of pain and salvation in his sermons, prose works and poetry” and discusses, as an example, Donne’s Lenten sermon preached at Whitehall on 20 February 1617, in which he addresses the issue of the theological meaning of suffering. Maintains that the sermon is “clearly informed” by Calvin’s thinking that Christ’s suffering “can only be meditated on, not imitated, by humans” (81). Claims that Donne’s view, however, is somewhat ambivalent, as evidenced in the opening of *HSSpit*, in which he expresses a desire to suffer with Christ. Comments also on how in *HSBatter* Donne confronts “the two opposing theological models of pain ... with particular intensity” (82) and maintains that although Protestantism “denied the validity of pain as an inherently meaningful religious experience, and emphasised man’s passivity in the face of God’s decrees,” in *HSBatter* “this results only in a spiritual doubt that borders on despair.” Notes that “the unresolved question” in the sonnet is “how religious experience can offer certainty if it is stripped of the conclusiveness of bodily sensations.” Concludes, therefore, that Donne “felt drawn to both Catholic and Protestant models of pain, but was also sensitive to what he saw as the shortcomings of both” (84).

**916. Dijkhuizen, Jan Frans van.** “Pain and Protestantism: From Lucas Cranach to John Donne,” in *Living in Posterity: Essays in Honour of Bart West-*

**917. DiPasquale, Theresa M.** “The Feminine Trinity in ‘Upon the Annunciation and Passion.’” *JDJ* 23:

117–38.

Maintains that in *Annun* Donne “finds a created reflection of the triune deity in three feminine figures: the cogitating Christian soul, the woman upon whom her mind’s eye gazes (the Blessed Virgin), and her guide (the Church)” and that “[e]ach member of this triad has a distinct identity,” although “all are—in another sense—united as one ‘Shee’: she who ‘sees,’ she who is ‘seen,’ and she who ‘hath shown’ how a Christian ought to respond to the triune God” (124). Discusses how Donne’s “construction of this three-fold figure is grounded in his use of the word ‘she(e)’ as the prevailing nominative pronoun throughout the poem” (124–25), noting how the soul (the *anima*) has traditionally been seen both grammatically and theologically as feminine and how the Church has been traditionally called Christ’s spouse. Shows how the poem has “a tripartite form established by the speaker’s movement through these three figures, each of whom is defined in visual language as seeing, being seen, or showing” (125). Discusses also how this “feminine ideal” envisioned in *Annun* “reflects the theological goal” that Donne would later on pursue as a priest (136). Concludes that *Annun* confirms Donne’s view that the soul, when joined with Mary and with “a feminine rather than patriarchal version” of the Church, can evade “masculine authority and open herself to the infinite goodness of the Father, Son, and the Holy Ghost” (138).

**918. Doerksen, Daniel W.** “Discerning God’s Voice, God’s Hand: Scripturalist Moderation in Donne’s *Devotions*,” in *Centered on the Word: Literature, Scripture, and the Tudor-Stuart Middle Way*, ed. Daniel W. Doerksen and Christopher Hodgkins, 148–72. Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses.

Explores how Donne’s responses to God in *Devotions* “reflect a view of the communication between God and man, a view befitting a conformist member of the Jacobean Calvinist consensus” (148). Pays particular attention to how Donne regards God “as speaking to

people, whether in the Scriptures (verbally) or through the experience of life (nonverbally)” and how he “goes about hearing or detecting God’s voice” (148–49). Maintains that “a main concern in the *Devotions* is with distinguishing God’s ways in the individual’s life, hearing God’s voice, seeing God’s hand, and responding appropriately” and that Donne’s “attitude to his church and to ‘mankind’ expressed in *Devotions* arises from his own and his church’s scripturalism” (149). Believes that, for the most part, the “role of the Scriptures for the mature Donne of the *Sermons* and *Devotions* has been underrated” (150). Maintains that “[t]o understand the *Devotions* properly one must realize that the writer is regarding himself in biblical fashion, like Hezekiah, like the Psalmist, as a representative human being” (151). Explores Donne’s approach to and response to scripture and how his biblical theology is reflected in *Devotions*, a work in which God speaks to him “through the various stages of his illness and recovery” (158). Points out how *Devotions* makes it clear that Donne is “clearly a conformist, though not of the avant-garde or Laudian variety” (160), and discusses how he “wrote his scripture-filled *Devotions* in a mode favored by the ‘contented conformists’” (167).

**919. Doerksen, Daniel W. and Christopher Hodgkins,** eds. *Centered on the Word: Literature, Scripture, and the Tudor-Stuart Middle Way*. Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses. 367p.

Collection of 14 original essays by diverse hands, four of which focus on Donne: Raymond-Jean Frontain’s, “‘the man which have affliction seene’: Donne, Jeremiah, and the Fashioning of Lamentation” (127–47); Daniel W. Doerksen’s, “Discerning God’s Voice, God’s Hand: Scripturalist Moderation in Donne’s *Devotions*” (148–72); Jeanne Shami’s, “Squint-Eyed, Left-Handed, Half-Deaf: *Imperfect Senses* and John Donne’s Interpretive Middle Way” (173–92); and Robert Whalen’s, “Sacramentalizing the Word: Donne’s 1626 Christmas Sermon” (193–223). Each of these essays has been entered separately in this bibliography. In the introduction

(13–27), the editors point out that the various essays in the collection support the notion that “the word-centeredness” of the English church “had both powerful and subtle effects on the literature produced in and immediately after Elizabethan and Jacobean times” (18). Presents a brief summary of each essay and explains the terms “Calvinist,” “Arminian,” “Laudian,” “avant garde conformist,” and “conformist.”

Reviews:

- Jacob Blevins in *SCN* 52, nos. 3–4 (2004): 182–86.
- Susan M. Felch in *C&L* 54, no. 2 (2005): 289–93.

**920. Donne, John.** “Epithalamion on the Lady Elizabeth and Count Palatine Being Married on St. Valentine’s Day.” *Parabola* 29, no. 1: 42–45.

Prints *EpEliz* without notes or commentary, accompanied by photographs by Rosalie Winard.

**921. ----.** “Hymn to God, My God, In My Sickness,” with a commentary by Jude Leimer, in *Literary Selections on Cartography*. Madison, WI: History of Cartography Project, Department of Geography, University of Wisconsin-Madison. Printed by Tracy Honn at the Silver Buckle Press, Madison, WI. [2]p.

Limited to 250 copies. A letterpress printed broadsheet. Reproduces *Sickness* and, on a separate sheet, a commentary by Jude Leimer in which he notes that David Woodward, co-founder and editor of the *History of Cartography*, and a devotee of Donne’s poetry, was particularly impressed by *Sickness* because of its use of maps and scientific allusions. Reproduces a passage from Woodward’s study of the poem in which he proposes that Donne had in mind “the double hemisphere stereographic projection, one of the most popular world map types of the late sixteenth century.” Maintains that Donne would have undoubtedly been familiar with this kind of map published by J. Hondius in 1595 (the so-called “Drake Broadside Map”) to commemorate Drake’s and Cavendish’s circumnavigations.

**922. ----.** *John Donne: Verse and Prose*, ed. Mark Oakley. (The Golden Age of Spiritual Writing, ed. David Scott.) London: SPCK. xi, 110p.

Contains an introduction to the series by David Scott ([ix]–xi), acknowledgments ([xiii]), an excerpt from Virginia Woolf on Donne ([xv]), and an introduction ([1]–9) by Mark Oakley in which he comments on his appreciation of Donne and the importance of Donne in his spiritual development, outlines Donne’s life, and briefly discusses Donne as poet, preacher, and theologian. Reproduces 12 selections from the *Songs and Sonets*, *Corona*, *Res*, the *Holy Sonnets*, *Tilman*, *Father*, *Sickness*, *Gaz*, *Lit*, 2 verse epistles, 1 paradox, 1 problem, 2 selections from *Devotions*, and 25 excerpts from the sermons (11–107). Concludes with a select bibliography ([109]–[110]).

**923. ----.** *Where many shipwrack: early poems by John Donne*. Designed and printed by Nicolas McDowell and woodcuts by Robert Macdonald. Monmouthshire [Eng.]: The Old Silte Press. 73. [5]p.

Special edition limited to 26 copies; main edition limited to 190 copies. Prints 28 poems from the *Songs and Sonets* and 3 of the *Elegies*—without notes or commentary (7–73), followed by a table of contents and a brief description of the volume.

**924. ----.** *Po kom zvonit kolokol: obrashcheniia K Gospodu v chas nuzhdy i bedstvii: Skhvatka smerti, iii, Uteshenie dushe, vvidu smertel’noi zhizni i zhivoi smerti nashego tela*, trans. Anton Viktorovich Nesterov and Olga Sedakova. Moscow: Aenigma. 429p.

Translates into Russian *Devotions* (21–320) and “Death’s Duell” (321–96). Contains an introduction (5–20) and a critical afterword on images (397–419) by Anton Viktorovich Nesterov and ends with a chronology of Donne’s life (421–25) and a table of contents (427–30).

**925. Egorova, L.** “Iazykovoe myshlenie Dzhona Donna” [The Linguistic Thought of John Donne]. *VLit* 4 (July–August): 101–24.

Analyzes various types of language Donne uses in his work: the language of *reflection*, as evident in *Sat4* and *Dissol*; *secretive/hiding* language as seen in *Under*; *metaphysical* language prevalent in *Storm* and *Calm*; the language of *preaching* found throughout the sermons; and the language of wit and metaphor that pervades numerous works. Concludes that Donne believed in the power of language to save souls and saw language as the instrument of the Holy Spirit for expressing truth.

**926. Florén, Celia**, ed. *John Donne: A Complete Concordance to the Poems*. 2 Vols. Hildesheim, Zurich, and New York: Olms-Weidmann. 1027p.

Based on John Carey's text (1990). Notes that all contracted forms have been excluded and full forms used and that the number of times a word appears is shown with each word. Explains the abbreviations of individual poems used (3–8) and presents an index of rhymes (981–1027).

Example of entries:

AMAZED (2)

S4,129 who boys, and who goats. I more amazed than Circe's prisoners, when They

SS45,19 soonest break: This (which I am amazed that I can speak) This death hath

S4=*Sat4*; 129=line 129 of the satire. SS45=*Dissol*; 19=line 19 of the poem.

**927. Flynn, Dennis**. "Donne's *Amicissimo et meritissimo Ben*: Jonson and the Daring of *Volpone*." *LIRE-vALSC* 6, no. 3: 368–89.

Includes Brian Parker's translation of *Amic* and a preface and translation of the poem by Marcia Karp (368–71). Discusses the friendship between Donne and Ben Jonson and says that what most stands out in *Amic* is "how much Donne admired Jonson's daring as a writer." Comments, in particular, on Jonson's daring in *Volpone* and the risk he took in "telling truth about, and to, the English government." Notes that Donne considered Jonson as a writer "to be comparable in daring to such ancient poets as Horace and Ovid, or to such a playwright as

Aristophanes, or to such a satirist as Lucan, all of whom challenged the public figures of their own day" (374). Suggests that Donne, who returned to England from Venice in 1601, may be one source of Jonson's portrayal of the city in *Volpone* and that Donne's information about Henry Wotton, the English ambassador in Venice, and his hatred of the anti-Catholic Robert Cecil and Edward Coke may have contributed to Jonson's portrayal of Sir Politic-Would-be in the play. Also points out parallels between the portrayal of the court in *Sat4* and *Sat5* and Jonson's play. Speculates, therefore, that not only Sir Politic-Would-be but also characters in the subplot of *Volpone* "may have grown not only from Jonson's reading of Donne but from what Donne told Jonson about his trip to Venice." Sees *Volpone*, "as among other things, a daring design on early Jacobean government, not necessarily in the form of a set of precise parallels to Sir Henry Wotton or others, but in the same vein as Donne's *Satyres* generalizing and incorporating truthful and dangerous criticisms" (386). Points out that during this period of persecution following the Gunpowder Plot, when Jonson wrote *Volpone* and Donne his *Satyres*, both poets daringly criticized the Jacobean government for its intolerance and injustice toward Catholics. In an afterward, praises Marcia Karp's translation of *Amic* (388–89).

**928. Frontain, Raymond-Jean**. "the man which have affliction seene": Donne, Jeremiah, and the Fashioning of Lamentation," in *Centered on the Word: Literature, Scripture, and the Tudor-Stuart Middle Way*, ed. Daniel W. Doerksen and Christopher Hodgkins, 127–47. Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses.

Discusses Donne's "self-fashioning" of himself as Jeremiah, "his self-presentation as 'the man which have affliction seene'" in *Lam*, "one of the more difficult paradoxes and problems of Donne's poetic canon" (128). Argues that Donne's self-fashioning and his translation of *Lam* are "imaginative gestures by which he sacramentalizes grief—grief that despoils paradise and threatens to trap him in the profane world"

(129). Shows how the lamentations of Jeremy offered Donne “the hope that his own disturbing profane world can yet be sanctified” (139). Maintains that although Donne may have undertaken *Lam* as “a spiritual exercise following his wife’s death” or perhaps as an expression of his sympathy with the Protestants suffering in the Palatine at this time, it is more likely that *Lam* “had a much deeper, far less occasional, resonance for Donne—or deeper because responding to multiple occasions, both personal and political.” Holds that “[b]y imagining himself as ‘the man which have affliction seene’—that is, by presenting himself as the emblematic person of grief, by positioning himself at the very center of loss—Donne hopes as well to experience the redemption known to biblical Jeremiah.” Claims that “[n]othing so powered Donne’s imagination as his haunting, devastating sense of marginalization from the sacred” and that “the linguistic gestures that define his poetry, he learned early on, were his primary means of projecting himself from the realm of the profane to that of the sacred.” Concludes that biblical Lamentations taught Donne “how powerful a tool poetic language can be when fashioned to elicit a divine response” (140).

**929. Galbraith, Steven K.** “John Donne, 1572–1631,” in *The Undergraduate’s Companion to English Renaissance Writers and Their Web Sites*, 35–37. (Undergraduate Companion Series.) Westport, CT and London: Libraries Unlimited.

Lists 11 web sites for information on Donne, 7 biographical and/or critical works, 1 index and 1 concordance, 1 journal (*JDJ*), and 3 bibliographies.

**930. Gardiner, Anne Barbeau.** “Division in Communion: Symbols of Transubstantiation in Donne, Milton, and Dryden.” *Symbolism: An International Annual of Critical Aesthetics* 4: 15–39.

Discusses how Donne, Milton, and Dryden in their poetry “present us with a ‘symbol’ of transubstantiation.” Points out that although “the first two rejected the Catholic doctrine of

transubstantiation,” each of them “deliberately used this term and attached a different meaning to it” in order to explain his “own idea of communion” (16). Observes that, although in his fourth Prebend Sermon Donne, agreeing with Hooker, uses the word *transubstantiation* “to mean an internal alteration happening after communion,” i.e., “a completely interiorized experience” (17), he remained somewhat ambivalent about transubstantiation throughout his life, perhaps as a result of his Catholic upbringing. Shows how *Goodf*, “written not long before he was ordained in the Church of England, is a symbol of Donne’s belief that a purely spiritual encounter with the real presence, one that leaves the body aside, is enough to transubstantiate one into the image of Christ” (18). Discusses how in the poem Donne “tells of a private journey that leads to an encounter with the real presence, followed by a substantial interior conversion.” (21). Maintains that *Goodf* is, in fact, “a symbol of his belief in the real presence and in an interior transubstantiation.” Shows how “[n]one of what he writes contradicts what he learned in his Catholic youth, though it reduces it by half.” Explains how in *Goodf* Donne “abridged and interiorized the Catholic Eucharist” (25) and “showed his belief in Christ’s Presence to the soul at the moment of communion, as well as in an ensuing ‘transubstantiation’ in the receiver into Christ” (39).

**931. Godman, Maureen.** “John Donne (1572–1631),” in *The Age of Milton: An Encyclopedia of Major 17th-Century British and American Authors*, ed. Alan Hager, 112–17. Westport, CT and London: Greenwood Press.

Presents a biographical sketch of Donne’s life, an introductory survey of his works, a discussion of his critical reception, a bibliography of Donne’s works, and a selected list of studies of Donne. Observes that in all his works Donne “brings the same kind of rigorous examination, delight in extension of intellectual thought, and vivid imagery” and that “[i]ntensity and passion, wit, and often humor characterize his writing” (113).

**932. Gömöri, George.** “A Memorable Wedding’: The literary reception of the wedding of the Princess Elizabeth and Frederick of Pfalz.” *JES* 34, no. 3: 215–24.

In a survey of poems occasioned by the marriage of Princess Elizabeth and Frederick V, Elector of the Palatine, in February 1613, comments briefly on Donne’s *EpEliz*. Points out the bird imagery in the poem, especially Donne’s symbolic use of the phoenix.

**933. Gorton, Lisa.** “Flies and Poems.” *HEAT* 7: 113–18.

Suggests the possible influence of one of Donne’s sermons and *ValMourn* on Emily Dickinson’s “I heard a Fly buzz” and briefly comments on the enthusiasm about Donne among nineteenth-century New Englanders, especially Emerson, Henry James, Lowell, and Longfellow. Points out that Donne’s “greatest advocate in America” was Robert Browning (116) and suggests that Dickinson may have come to read Donne through Browning’s influence.

**934. Grenfell, Joanne Woolway.** “Donne, John the younger (1604–1662/63),” in *Oxford Dictionary of National Biography*, ed. H. C. G. Matthew and Brian Harrison, Vol. 16: 545–56. Oxford: Oxford University Press.

Presents a sketch of the life and works of Donne’s son and literary executor, John Donne the Younger. Comments on his role in the publication of his father’s works, in particular his letters and *Biathanatos*.

**935. Gross, Kenneth.** “John Donne’s Lyric Skepticism: In Strange Way.” *MP* 101: 371–99.

Discusses the “typical movement of Donne’s early lyrics, their inner drama of trope, voice, and gesture, their composition of opposing perspectives.” Points out that the poems in the *Songs and Sonets* typically begin “by making us conscious of a background situation of threat or danger; they open strikingly, with some awareness of intrusion, blockage, or loss

that sets at risk a present or wished-for state of possession or unity (usually but not exclusively erotic).” Maintains that in these poems the speaker “confronts some judgmental, accusatory, or slanderous agency beyond his control, or else faces some more impersonal power of chance and change—even though one often gets a sense that the danger reflects equally the poet’s doubt of his own powers, and the very conflicted shape of his own desire.” Argues that the “crucial point is that the poem itself, the unfolding sequence of speculations, fictions, arguments, challenges, prayers, analogies, and hyperboles emerge out of the speaker’s desire to master the situation of threat purely by his words.” Notes that, therefore, he “deploys his lyric tropes to answer the intrusion, to shape some figure of reparation or possession that might control or rationalize the threat.” Observes furthermore that “[t]his struggle for mastery is at once emotional, conceptual, and metaphysical.” Notes that “the attempts at mastery is liable, in any given poem, to fail or show an inescapable flaw” and “some shadow of the initial menace will remain, or some new threat will suddenly arise to take its place” (375). Notes also that “each failure begets additional and often more desperate attempts at mastery: each produces further sequences of increasingly baroque and wire-drawn conceits, conceits that will on the one hand acknowledge the fact of failure itself and on the other attempt to overcome that fact and its implications” (375–76). Maintains, in other words, that “the poems continually generate figures of mastery in which the reality principle and the pleasure principle seek satisfaction at the same moment” (376). Illustrates the point by a discussion of *ValName*, *Flea*, *Canon*, *ValMourn*, and *Appar*, poems that “thrust their speakers sharply into the present tense of argument and speculation, seduction and evasion,” and “speak from a place in time where past and future (both real and fantastic pasts and futures) are caught up in a particularly volatile mixture” (390). Presents also a detailed discussion of *Relic*, showing how the poem “unfolds against the background of a true love lost, spent, and obscured, an affair conveyed to us through

misleading, forgotten, or misread signs” (395). Points out how the poem’s “final refusal of an answer” challenges us to consider “how the sacred and secular interanimate each other, and about the shifts we are put to in the face of our failure to find certainties about either category” (395–96). Stresses that “the ironic gap” in *Relic* “locates itself not simply, as dramatic irony does, between the situation of the speaker and the truths of his utterance, but also between the poem and its reader,” finally suspending him in “poignant doubt” and “skeptical suspension” (396). Claims that Donne’s love poems attempt “to inhabit and map a polymorphous realm of thought that muddles purifying dichotomies between the sacred and the profane, between true worship and idolatry” (397).

- 936.** ----. “Shapes of time: On the Spenserian Stanza.” *SSt* 19: 27–35.

Discusses the stanzaic form in *Metem*, which, like the Spenserian stanza, consists of rhyming pentameters with a closing hexameter, but which, unlike the Spenserian stanza, contains 10, not 9, lines, rhyming aabccbddd. Maintains that Donne’s form, by adding an additional line, ruins “the subtle mathematics of Spenser’s form” and that its rhyme pattern “makes of Spenser’s flowing, interwoven harmonies something more abrupt and disjunctive in structure.” Says that Donne’s form produces “a pattern that piles rhymes up together rather than allowing them subtly to reach across space.” Holds, therefore, that Donne’s stanzaic form “embeds in itself his poem’s broader challenge to a Spenserian metaphysic” and that Donne “exacts from his altered form a darker, even an antithetical vitality.” Suggests that Donne, like other poets of the time, “must have been in awe of *The Faerie Queene*” since “[h]is very need to wrench Spenser’s vision so violently shows the quality of its force for him” (33). Maintains, furthermore, that Donne’s verses, “in this strange combination of homage and parody, also remind us of just how delicate and how contingent a contrivance the Spenserian stanza is, how much of desire and will are wrapped up in the power of that

form to keep at bay the disjunctions of time, and also how subtly the form lets Spenser hug the coast of chaos.” Concludes, therefore, that *Metem* “shows us something of that vision of time that the Spenserian stanza helps its inventor to critique and against which his poem offers a defense” (34).

- 937. Hackett, Helen.** “The Art of Blasphemy? Interfusions of the Erotic and the Sacred in the Poetry of Donne, Barnes, and Constable.” *Ren&R* 28, no. 3: 27–54.

Points out that “a striking feature of much English poetry of the 1590s is the use of sacred imagery in erotic poetry and erotic imagery in sacred poetry, in ways that seem arresting and unsettling to the modern reader” and that the sacred imagery in erotic poetry is “often drawn specifically from Catholic practices and doctrines.” Cites Donne as the most “notorious” example but points out that two of his contemporaries, Barnabe Barnes and Henry Constable, also “cross the boundaries between the erotic and sacred” and “use Catholic terms in erotic verse” (27). Discusses the religious biographies of all three poets and how Catholic imagery “becomes a standard convention of love poetry” in the seventeenth century (28). Suggests that in all three poets “sexuality is invoked for its dangerous and thrilling potency” but that “the force of its combination with Catholic language differs widely between each case.” Points out that for Barnes “Catholicism at once connotes the culturally forbidden, and something which is nothing to do with him”; for Constable it “comes to be the very means of defining himself”; but for Donne “Catholicism is simultaneously an innate part of himself and something forcefully repudiated, forbidden not just by culture and law, but [also] by a profound and anguished personal choice” (48). Maintains that Donne’s use of Catholic terms is marked “by various kinds of indeterminacy,” which is “itself a strong and perhaps self-conscious ingredient in the unsettling effect of his use of Catholic terms” (49). Maintains that Donne’s innovation in poetic language can be “convincingly explained in terms



of his unusual biography.” Observes that “a few decades later, his unconventionality had itself become the convention.” Says that “it was left to Catholics to object specifically to the appropriation of their forms of worship by erotic poets. Notes that Edward Thimelby in the 1650s “deplores the fact that what to him as a Catholic is blasphemy—indeed what Donne perhaps deployed precisely because it felt blasphemous and dangerous to him—has now, in the wide culture, become merely commonplace” (50).

**938. Hamlin, Hannibal.** *Psalm Culture and Early Modern English Literature*. Cambridge: Cambridge University Press. xi, 289p.

Discusses Donne’s appreciation of the psalms, noting how for him, as for others of his time, the psalms were “the preeminent ancient poetry upon which they believed the later Greco-Roman tradition to be modeled” and that David, having been a poet, provided them with “a crucial precedent and justification for their own poetic vocation” (14). Comments on the influence of the Sidney Psalter on Donne and his tribute to the translators in *Sidney*.

**939. Harries, Byron.** “John Owen the Epigrammatist: A Literary and Historical Context.” *RenSt* 18, no. 1: 19–32.

Compares and contrasts Donne with his Welsh contemporary John Owen, the Latin epigrammatist. Notes the Catholic background of both men and their rejection of that faith, suggests they may have met as students at Oxford, and points out that they had many friends and patrons in common.

**940. Harvey, Andrew.** “Crossing Wits: Donne, Herbert, and Sacramental Rhetoric.” *RenP*, pp. 69–83.

Examines the “sacramental rhetoric” in *GHerb* and in Herbert’s “In Sacram Anchoram Piscatoris” to show how the two poets “cross wits in these poems and, as true wits of the cross, dramatize the action of grace in language in a way that out-wits or cross-wits both Protestant and

post-modernist readings” (70). Explains “sacramental rhetoric” by analyzing “the witty exchange” between the two poets, by explaining “the rhetorical figure chiasmus and its significance,” by showing how “chiasmus relates to the cross and crucifixion,” by explaining how “the cosmos is informed by chiasmus and the cross,” and finally by showing how an understanding of the Platonic tradition is “necessary for understanding sacramental reality (how one thing can be two things at once) and how this pertains to wit” (71). Shows how Donne and Herbert “communicate a sacramental view of nature, a priestly dignity of man, and the paradoxes of Christian belief by using a rhetoric whose imagery and logic are informed by liturgy.” Concludes, therefore, that the sacred poems of Donne and Herbert embody “a sacramental theory of language where the real presence of the signified evinces itself through its signifiers by virtue of their reciprocity” (83).

**941. Harvey, Elizabeth D.** “‘Mutuall elements’: Irigaray’s Donne,” in *Luce Irigaray and the Premodern Culture: Thresholds of History*, ed. Theresa Krier and Elizabeth D. Harvey, 66–87. London and New York: Routledge.

Examines Luce Irigaray’s gendered ethics and shows how, by means of “an analysis that moves between her critique of philosophy and science” and Donne’s “engagement with erotic poetry, elemental philosophy, and medicine, Irigaray’s theoretical roots join her to an early modern culture to which she is indebted and on which, given her professed desire to be read in rigorously philosophical rather than literary terms, she is a surprisingly articulate commentator.” Notes that Donne’s “interest in physic and physics was matched by his fascination with metaphysics” (67) and suggests that Irigaray’s “desire to uncover the affective infrastructures of science and philosophy has an affinity with Donne’s emotional responses to the epistemological and scientific change he witnessed” and that “[h]is conception of seventeenth-century medicine and science, particularly with respect to the elements, can help us to excavate the physic in metaphysical and pon-

der its relationship to the passions" (68). Says that in *SecAn* (ll. 263–68) Donne "encapsulates the seventeenth-century epistemological and medical crisis surrounding the elements" (70), in which Paracelsian theory challenged the older Galenic theory of the elements. Shows how Donne's response to metaphysical anguish is "Irigarayan, articulated, even in its vistas of heaven, from the perspective of a gendered corporeality" (74). Discusses how the eroticism in Donne's poetry, his "mixture of intellect and passion, his metaphorization of the elements, and his constant preoccupation with corporeality as a condition shared by the sexes, anticipate some features of Irigaray's radical reconceptualization of sexual relations" (75). Comments on Donne's preoccupation with the relationship between the body and the soul and the "intricate suturing of body and soul through the operation of the passions" (76), citing, as examples, passages from *Ecst*, *HSLittle*, *Dissol*, the *Anniversaries*, and *Air*. Maintains that although in his poems Donne "stages the controversy between the sexes and between spiritual and carnal love, his practice demonstrates that he, like Irigaray, sees transcendence as taking place through—not in spite of—the body and its fleshly passions" (81).

**942. Hockberg, Shifra.** "John Donne's 'The Flea' and the Homiletic Exemplum Tradition." *LJHum* 29, no. 1: 13–18.

Surveys briefly the origins, sources, narrative stylistics, and structure of the homiletic exemplum and argues that *Flea* is a parody of this traditional genre. Maintains that Donne's use of the exemplum "adds further ironic dimensions" to the poem's "conventional generic status as a seduction poem, since the traditional goal of an exemplum was to persuade man to repent, to lead a virtuous life, and to embrace God's grace" (13–14). Observes that, "[l]ike the function of traditional animal exempla in sermons, the witty use of the flea exemplum has an overt and intrinsic entertainment value" but that *Flea* "subverts the usual or traditional moral thrust of the paradigm, which is used here instead to urge the silent intra-textual

listener to relinquish her virginity." Concludes that Donne's use of the homiletic tradition "underscores the complex religious subtexts and thematic underpinnings of his profane poetry, as well as the enduring power of exempla to engage and entertain an audience" (16).

**943. Johnson, Jeffrey.** "Consecrating Lincoln's Inn Chapel." *JDJ* 23: 139–60.

Discusses a manuscript in Lincoln Inn Archives entitled "Latin liturgy and English prayers" that is bound with a printed copy of Donne's sermon that he preached on 22 May 1623 at the consecration of the newly rebuilt chapel at Lincoln's Inn. Discusses how the manuscript "calls attention to the reformation of the rite of consecration in the Church of England during the early years of King James' reign, shedding light not only on the liturgical controversies that flared up in the Jacobean church over just this type of ecclesiastical practice, but also on the shifting influences and fluid compilation of these forms." Comments on how the manuscript also "demonstrates the English bishops' imposition of liturgical expression as a means for promoting ecclesiastical reform" and also provides "the most complete liturgical setting for any of Donne's extant sermons." Maintains that the manuscript provides a detailed context for evaluating Donne's knowledge of the consecratory forms and, thus, for confronting Donne's irenicist impulse as he articulates the thorny problems regarding feast day and holy day celebrations and the implications for a theological understanding of the church in relation to the appropriateness of visible signs of worship" (140). Discusses the liturgical details outlined in the manuscript and relates them to comments in Donne's sermon.

**944. Keaveney, Madeline.** "Death Be Not Proud: An Analysis of Margaret Edson's *Wit*." *We&Lang* 27, no. 1: 4–44.

Reviews both the play and the HBO special presentation of Margaret Edson's *Wit*. Suggests that the play shows "how language and

humor can help deal with tragedy, even our own impending death" (40). Discusses the main character's devotion to Donne's poetry and comments on how her work on Donne "has exercised her mind so that she is able to see and to explain some of the paradoxes in her current life—and to see the humor in the situation" (43).

- 945. Kneidel, Gregory.** "Donne's Satyre I and the Closure of the Law." *Ren&R* 28, no. 4: 83–103.

Argues that "the elusive interlocutor" in *Sat1* "can be imagined at certain moments in the poem to be Donne's penis." Maintains that such an interpretation, rather than consigning the poem "to the ranks of juvenile bawdry," can make it "a more rather than less serious poem" when it is considered in the light of "the closure of the Anglo-American common law tradition" (83). Holds that, like Horace, St. Augustine, and Montaigne before him, Donne in *Sat1* "reflects on whether law commands desire, ethics, and imagination—all comically embedded, as it were, in his penis—or whether they command it" (83–84). Says that Donne "renews this debate in order to address the place of desire, ethics, and imagination in the studying, teaching, and reproducing of early modern English law" (84). Comments on parallels between Donne's poem and Horace's *Satire* 1.2 and 1.9, St. Augustine's discussion of Edenic sexuality and impotence, and Montaigne's essay "Of the Force of Imagination" to show how together these three "offer three possible views of the relationship between desire and law, or, put more narrowly, three possible understandings of whether or not law in its various forms can control where, when, and with whom men's penises go" (93). Notes that *Sat1*, therefore, "shows Donne characteristically mingling classical ethics, Christian spirituality, and Renaissance scepticism" and also evokes his "more immediate historical context, namely, the culture of the Inns of Court in the 1590s" (94). Places *Sat1* "within an institutional history of English common law in which the roles of desire, ethics, and imagination were being increasingly diminished or even repressed" (98).

- 946. Ledebur, Benedickt.** *Nach John Donne*. Wien: Der Pudel. 338p.

Translates into German (with English texts on opposite pages without notes or commentary) the *Songs and Sonets* (6–165), 5 selections from the *Elegies* (168–95), 3 hymns (196–205), *Metem* (208–41), the *Epigrams* (244–49), the *Holy Sonnets* (252–71), and *Sidney* (272–75). In the introduction (279–333) presents a general overview of Donne's poetry. In particular, comments on the philosophical, theological, and metrical complexity of Donne's poetry as well as his uses of and transformation of traditional Elizabethan poetry. Discusses the difficulties and challenges of translating Donne, or any poet, into a foreign language. Surveys briefly the history of Donne's critical reception. Concludes with an index of the titles of the poems (334–38).

- 947. Lein, Clayton D.** "Donne, Thomas Myriell, and the Musicians of St. Paul's." *JDJ* 23: 215–47.

Discusses Donne's friendship with Thomas Myriell, Rector of St. Stephen's, Walbrook, and dedicated music lover, whom Donne chose to deliver in his place the Candlemas sermon at St. Paul's in 1622/23, based on the recovery of Myriell's sermon. Points out that, although Donne may have been acquainted with Myriell before becoming Dean of St. Paul's, his acquaintance with him "undoubtedly deepened through the musical friendships enjoyed by musicians serving in his cathedral" (230). Says that at St. Paul's Donne encountered "a talented group of musicians with whom he constantly worked closely on behalf of cathedral services, many of whom possessed strong connections with Myriell," noting, for instance, that Donne's organist was "one of Myriell's closest friends." Argues that "[t]he details of Myriell's life thus make it clear that in making his choice [of one to preach the Candlemas sermon of 1622/23] Donne chose a man experienced with preaching on important civic occasions, and a man known to him whom he could personally trust." Suggests that the discovery of Myriell's sermon "opens a number of new dimensions"

in Donne studies: (1) it “calls for a reconsideration of Donne’s Candlemas sermons as a whole” (235); (2) it “leads us to a deeper consideration of Donne’s relations with musicians” and his awareness of “musical forms” (236) and life-long interest in music; and (3) it “affords glimpses into features of Donne’s professional and social life neglected by Bald” (244).

**948. Lin, Yunfu.** [A Strange Poet Arriving Late: A Review of Donne Studies in China.] *Journal of Foreign Language and Literature* no. 2: 61–66.

In Chinese. Notes that although Donne studies began late in China, there has been a resurgence of interest since the 1980s. Reviews recent studies and notes that a number of academic programs have been established to explore Donne’s works. Notes that the importation of theoretical and critical ideas from abroad has led to a significant increase in methodological sophistication in Chinese criticism.

**949. Low, Anthony.** “Absence in Donne’s Holy Sonnets: Between Catholic and Calvinist.” *JDJ* 23: 95–115.

Maintains that although the *Holy Sonnets* are “pervasively Catholic in method,” they are at the same time “deeply influenced by Calvinism in their doubts and anxieties” (96). Suggests that at the time they were written Donne “seems to be neither Jesuit nor Presbyterian, but lost somewhere in between the two” (97). Discusses, as a typical instance of this paradox, *HSBlack* to show how in the octave Donne employs Ignatian meditative techniques but that in the sestet “[t]he expected sequence of spiritual progress,” characteristic of Ignatian meditation, “fails to take place, despite the speaker’s strenuous efforts” (98). Believes that the absence of the sacrament of auricular confession is “central to understanding what is going on in the Holy Sonnets” (103). Analyzes *HSBatter* to show how it combines Ignatian meditation with Calvinism and maintains that Donne’s “despairing fall” into Calvinistic thought arises from “his despair of availing himself of any external means to free himself from sin,

specifically the sacraments of confession and communion, which are so far distant from his thoughts that no hint of them ever enters the sequence” (112). Concludes, therefore, that “the peculiar mixture of Catholic method and Calvinist despair that informs the Holy Sonnets must be due to the unavailability of the sacraments—either Catholic or Anglican—at that period in Donne’s life” (112–13).

**950. Lunderberg, Maria Hoffman.** “John Donne’s Strategies for Discreet Preaching.” *SEL* 44, no. 1: 97–119.

Discusses Donne’s uses of the “rhetoric of discretion” in his sermons during his years of seeking secular and ecclesiastical patronage, showing how as he “negotiates multiple demands of seventeenth-century court life, he combines fulsome praise with honest commentary and mixes necessary obedience with specific criticism.” Points out that Donne willingly criticizes his patrons and even the king but that he “presents his criticism in a manner he believes most likely to receive a positive reception and a listening ear.” Notes that Donne “sometimes uses praise as a method of giving advice”; sometimes he “presents an ideal which is aligned—for the most part—to a patron’s ideals, voicing his own stance by adding to the patron’s model something outside the patron’s ideal”; and frequently he “incorporates brief critiques within the framework of an acceptable sermon topic, not dwelling on a critique once he makes it, but quickly changing course to return to a less dangerous topic” (98). Discusses how Donne “explicitly approached the issue of royal absolutism: to what extent he was an absolutist and what boundaries he set on absolutism.” Argues that an understanding of discretion provides one with “a historically useful way of thinking about Donne’s enactment of his principled loyalty.” Discusses Donne’s sermon at Whitehall on 3 March 1619/20 as an example in which Donne “talks of discreet preaching even as he demonstrates discretion in preaching” and examines also his sermon preached to Queen Anne in 1617 in which he “broaches many sensitive issues.”

Offers “a response to some of the questions raised about Donne’s clash with Laud and King Charles in 1627.” Maintains that the purpose of the essay is to paint a portrait of Donne as “a careful, thoughtful—yet questioning—supporter of monarchy: a principled loyalist,” a man who “envision[s] a close connection between a person’s service to God and his secular service to the king” (100). Discusses how, for Donne, “the concept of discretion defines a mean between rash and cowardly behavior” (105). Maintains that “[t]hroughout his career, Donne experimented with how he could voice criticism of his earthly patrons without losing their support” and that he also “pushed the limits of how he could support royal policy and still be true to his responsibilities to God.” Concludes that Donne’s “radicalism was discreet and his discretion radical as he struggled to serve both God and king” (115).

**951. Magomedova, I.** “Poeziia i vera v vek astronomicheskikh otkrytii: ‘Strasihnaia Piatnitsa 1613 goda. Uezzhaiia na Zapad’ D. Donna” [Poetry and Truth in the Age of Astronomical Discovery: John Donne’s “Goodfriday 1613. Riding Westward”]. *VLit* 4 (July–August): 125–57.

Provides a brief contextualization of early seventeenth-century English poetry and asserts that Donne attempts to restore the unity found in Sidney’s view of the poet in order to overcome the advancing ontological crisis. Suggests that the first part of *Goodf* deals with the interconnection between the earthly and heavenly spheres; and the second, with an astronomical identity through the narrative about Good Friday. Discusses the influence of Ignatian meditation on the poem. Concludes that *Goodf* is a combination of theological discourse, mathematical and astronomical tracts, sermons, biblical texts, lamentation, and prayer, all of which are intended to bring the contemplative individual to Christ.

**952. Martin, Catherine Gimelli.** “The Erotology of Donne’s ‘Extasie’ and the Secret History of Volup-

tuous Rationalism.” *SEL* 44, no. 1: 121–47.

Maintains that although Donne wrote for a select circle of initiates, these circles were “never hermetically sealed” and because his poetry circulated in manuscripts that were “copied, miscopied, or otherwise circulated among the uninitiated,” his poetry often “conceals its hidden sense from outside readers.” Says that “esoteric writing of this kind especially flourishes during periods when hierarchies of birth begin to be replaced by new hierarchies of merit, and when old orthodoxies begin to give way to new and potentially heretical doctrines” (121). Maintains that, “[i]n the most extreme cases, esoteric ideas ... will appear to the exoteric reader as versified ravings or nonsense rhyme rather than as riddles to be unraveled by discovering the hidden key to their inner sense” (121–22) and that “[i]n less extreme cases presence of a meaningful paradox or riddle will be obvious, but the quest for a solution will appear either impossible or unsuitable: the former when the poem must be taken seriously but its key is irretrievably lost, and the latter when it can simply be passed off as a jest.” Argues that Donne’s “erotology typically combines the former with the latter kinds of obscurity,” which “helps explain the long controversy not only over major love lyrics such as ‘The Extasie’ but also over what would later be known as the metaphysical style” (122). Challenges those critics who consider *Ecst* merely a seduction poem and fail to recognize its seriousness. Traces this misunderstanding to “fashionable Freudian, New Critical, and/or New Historical irony”; to “the semi-secrecy of the ‘voluptuous rationalist’ tradition behind the poem”; and to Donne’s “technique of ‘scandalously’ challenging the conservative humanist and/or Puritan reaction against incarnational Neo-Platonism.” Focuses primarily on the two latter points and comments on the poem’s roots in Plato, Epicurus, Cusanus, Marsilio Ficino, Pico della Mirandola as well as their Renaissance revitalizers, namely Montaigne, Paracelsus, Erasmus, and Thomas More. Contains an appendix on twisted eye-beams.

**953. May, Steven W.** "The Future of Manuscript Studies in Early Modern Poetry." *Shaks* 32: 56–62.

Discusses the future of manuscript studies in Renaissance poetry. Observes that until recently editors of Renaissance poets "selected manuscripts as copy texts with great reluctance if at all." Points out that for most of the twentieth century the editorial principles established for Donne's poetry by Grierson (1912) "held the field" and that Gardner in 1965 "affirmed and amplified Grierson's judgment," noting that her "final verdict on the value of Donne manuscripts was definitive: 'For an editor they are, in my experience, worthless'" (57). Observes that the editors of the new *Variorum Edition of the Poetry of John Donne* reflect a "revolutionary shift in editorial attitudes toward manuscript texts" and support Peter Beal's view that Donne's manuscripts have "more textual value than previous scholars had acknowledged." Notes that in the variorum edition of the *Elgeries* (2000), "manuscripts supply the copy texts for every elegy in the volume" (58). Maintains that the study of poetic miscellanies of the period "yield a broad range of aesthetic and cultural discoveries," noting that "[t]he stemmata for Donne's poems established to date by the variorum editors provide a substantial foundation for reconstructing the scribal communities that produced these seventeenth century miscellanies" (60). Concludes that "no area of study of English literature offers more promise of ongoing, genuine discoveries than manuscript research" (61).

**954. McDowell, Sean.** "W;t, Donne's Holy Sonnets, and the Problem of Pain." *JDJ* 23: 161–83.

Discusses how Margaret Edson's play *W;t* "mis-introduces the Holy Sonnets—and by extension, John Donne—to audiences who might not have been familiar with them" (161). Points out how the play "caricatures what it means to be a Donne scholar in our current age; it oversimplifies the gestures of the Holy Sonnets it quotes; and it dismisses the content of several of the sonnets in an effort to parallel Bearing's [the main character] situation with

that of Donne's poetic speakers." Observes also that the play "addresses the problem of pain from a perspective that Donne and his original readers would have considered—in theory, at least—quite alien" and "presents, in effect, different poems from the ones Donne's original readers knew of from the ones we read in many a classroom today" (162).

**955. Meng, Zhiming.** [A Comparative Study of John Donne's *A Valediction: Forbidding Mourning* and Du Fu's *Bidding Farewell Immediately After Marriage*.] *Journal of Yunnan University for Nationalities*, no. 3: 126–28.

In Chinese. Compares *ValMourn* and the Tang Dynasty poet Du Fu's "Bidding Farewell Immediately After Marriage," concluding that although both poems have "the same theme of parting from the beloved," they differ greatly in their "artistic approaches" to the subject as a result of the differences in Western and Chinese culture and value systems (128). (English abstract)

**956. Milburn, Colin.** "Syphilis in Faerie Land: Edmund Spenser and the Syphilography of Elizabethan England." *Criticism* 46, no. 4: 597–632.

Surveys the epidemic spread of syphilis in England in the late 1500s, which "appeared in the eyes of certain Elizabethans to be something very like a sign of imminent apocalypse" (598). Focusing primarily on Spenser's use of the disease in *The Faerie Queene*, comments on Donne's allegorical use of disease and its cure in *Devotions*. Observes how in *Devotions* "[e]very detail of Donne's illness is chronicled simultaneously as an event in the saga of his soul" and points out how Donne "understands his pathology to be connected to sinfulness." Points out how, for Donne, "disease is an index of his spirituality"; how "his pains are themselves symbols of his soul's guilt" (624); and how his recovery is "a consequence of recovering his holiness" (625).

**957. Monk, Geraldine.** *A Nocturnall upon S. Lucies Day being the shortest day.* London [?]: Gargoyle Editions. [8]p.

An original poem based on Donne's *Noct.*

**958. Nelson, Byron.** "'The King Shall Be His Friend': John Donne's Sermons About King James." *SPWVS-RA* 27: 35–50.

Contends that Donne's sermons "delivered before and about James contained complex advice for and occasional criticism of James" and believes that Donne "felt secure enough in his relationship to James to feel certain that the king would appreciate his eclectic religious and political ideas, clothed as they were in Donne's witty and paradoxical style." Holds that, although "generally supportive" of the king, Donne "offered substantial if guarded criticisms of the lifestyle of James and [of] his approval of the proposed Spanish match between Prince Charles and the Infanta of Spain" and that he offered at best only "lukewarm" support for James's *Directions to Preachers*. Discusses the development of Donne's relationship with the king "by surveying several of the sermons preached to or about James on a variety of occasions from the Anglican church calendar" and comments briefly on "the differences between Donne and a few of his contemporary preachers in their attitudes toward James and Charles." Maintains that Donne "shows genuine affection" for James but that his relationship with Charles I was "much more wary and tentative." Points out that James was particularly fond of Donne's "famous wit" (37) and saw his "witty sermon style as an attractive adornment to the most visible pulpit in the Church of England." Suggests, however, that Donne's "occasional criticisms of the king may have kept James from ever appointing him to the bishopric that everyone expected for him." Concludes that Donne "*was* the king's good servant, but he was God's first" (48).

**959. Newman, Barbara.** "Rereading John Donne's Holy Sonnet 14." *Spiritus* 4, no. 1: 84–90.

Defends the spirituality of *HSBatter* in the light of objections made in a sermon by A. K. M. Adam, an Episcopal priest, who sees Donne's God in the sonnet as "Superman in theological white robes," "a spiritual jailer," "a conquering general," who comes "to release us once and for all from our frailties so that we no longer have to exercise those tedious virtues of patience, perseverance, and constancy" (85). Presents a reading of the poem in order to answer the objections of those who hold that the sonnet lacks sexual, political, and even theological correctness.

**960. Olsson, Kurt S.** "My John Donne." *Alaska Quarterly Review* 21, no. 3–4: 247–48.

An original poem.

**961. Patterson, Annabel.** "Donne's Re-formed *La Corona*." *JDJ* 23: 69–93.

Surveys the reaction of Protestant and Catholic poets of the late sixteenth and early seventeenth centuries to the rosary and sees *Corona* as Donne's attempt to produce a reformed verse rosary or corona so that the rosary "might survive the bans and stigmas that had been laid upon it." Sees, in other words, Donne "engaged in a work of salvage, as well as salvation" (79). Surveys Donne's possible sources, especially Thomas Worthington's *The Rosarie of our Ladie. Otherwise called our Ladies Psalter* (1600). Maintains that Donne's task was to create a verse corona that included "only those moments of the life of Christ and his mother that were compatible with Protestant devotion" (80). Shows how in *Corona* Donne highlights "the notion that the life of Christ is what the believer should dwell on, first and last" (87). Reproduces 5 figures from Worthington's book.

**962. ----.** "Donne's Sermons Back in Fashion." *JDJ* 23: 363–70.

A review essay of Jeanne Shami, *John Donne and the Conformity in Crisis in the Late Jacobean Pulpit* (Cambridge: D. S. Brewer, 2003).

**963. Phillips, Bill.** "The Rape of Mother Earth in Seventeenth Century English Poetry: An Ecofeminist Interpretation." *Atlantis* (Salamanca, Spain) 26, no. 1: 49–60.

From an ecocritical and ecofeminist point of view describes "how and why the earth and women are closely associated in many, if not all, cultures" (49). Comments on *ElBed* as an example of how both nature and women were downgraded in the late sixteenth century, thus justifying the domination of both. Points out that in the poem the mistress is described as land, specifically colonized land, which is passive, while the speaker is portrayed as male and actively dominating. Notes ways in which the poem, therefore, endorses "sexual exploitation and even violence" of women as it also condones the exploitation and looting of the colonies. Comments also on *SunRis* in which the mistress is also imaged as "colonized and exploited land" (51) and on *ElComp* in which one finds "some of the most unpleasantly misogynistic language ever written" (52).

**964. Price, Michael W.** "Recovering Donne's Critique of the *Arcana Imperii* in the *Problems*." *SP* 101, no. 3: 332–55.

Discusses the subtext in two of the *Problems* in which Donne criticizes James I for abusing the *arcana imperii* privilege. Examines the "Venus ... Shadow" Problem to show how it "reveals a conflict between Parliament and the crown, a conflict in which King James promises to speak with eloquence" but that, in fact, his eloquence is "so manipulative, murky, and opaque that it is not only duplicitous" but also "resembles the kind of discourse that attends King James's handling of the *arcana imperii*." Discusses also the "Statesmen" Problem, which has "considerably more to say about politics and the *arcana imperii*" and that "critiques the doctrine and discourse of the *arcana imperii*" in a "more roundabout way," demonstrating that "a corrupt monarch can debase, cheapen, sell, prostitute, and eventually trample underfoot the *arcana imperii* to such an extent that they devolve to nothing more than a complete sham"

(336). Argues that key terms in the king's discourse are "so ambiguous that their ambiguity enables Donne to craft a double-voiced message," i. e., he "creates a superficially innocuous message" but that the ambiguity of the king's key terms "enables him to plant subtexts that carry a much less innocuous message." Notes that although this essay "focuses primarily on Donne's subtext criticizing King James's abuse of the *arcana imperii* privilege," the *Problems* "contain other messages than this" (355). Points out that the political content of *Problems* apparently was recognized at the time, which would explain why some were not published in the earlier editions and why Sir Henry Herbert, the original licenser, was brought before the Star Chamber to explain why he allowed them to be published.

**965. Raman, Shankar.** "Money, Gender and Colonialism in John Donne's *Elegies*," in *Ebony, Ivory & Tea*, ed. Zbigniew Białas and Krzysztof Kowalczyk-Twarowski, 31–44. Katowice: Wydawnictwo Uniwersytetu Śląskiego.

Surveys various critical opinions on Donne's uses of gender and colonialism in the *Elegies* and widens the discussion to include the monetary tropes in these poems that "link value and desire." Comments primarily on *ELProg* and *ElBrac*, poems in which "the sexual is defined in relation to commercial realities" (33) and in which there is a "re-conceptualisation of value" (38). Shows how "gold or money provides the metaphoric frame or structure" that these poems draw on and reiterate in their "treatment of gender and colonial discovery" (40). Maintains that the poems suggest that "love, like gold, has its price" (43).

**966. Redford, Peter.** "Correspondence in the Burley Manuscript: A Conjecture." *JDJ* 23: 249–56.

Discusses the 80 scribal copies of private letters in the Burley MS and suggests that possibly the copies were made at some point between when the letters were written and their receipt, and that "this was done as a consequence of some



policy or instruction that correspondence originating from, or destined for, those appearing on some list of names, was to be intercepted and copied" (251). Maintains that the authorities had reason to be interested in the correspondence of both Wotton and Donne, "the one an adherent of the volatile and dangerous Earl of Essex and the other a known Catholic sympathizer." Speculates that the most likely person behind the surveillance was either Lord Burghley or his son, Robert Cecil. Maintains that "[t]he strength of the theory that the Burley correspondence results from surreptitious interception is that it accounts for features in the collection that are otherwise puzzling" but, at the same time, recognizes that the weakness of the theory is that "we lack anything in the way of corroboration" (253). An addendum follows on William Parkhurst, one of the copiers.

**967. Rhatigan, Emma.** "Knees and Elephants: Donne Preaches on Ceremonial Conformity." *JDJ* 23: 185–213.

Discusses Donne's Encaenia sermon of 1623 in which he is drawn into the debate over kneeling that arose, in part, as a result of James I's attempt to enforce liturgical and episcopal conformity by demanding kneeling in church. Shows how Donne's "contribution is marked by a slightly ironic distance" and observes that although "[u]ndoubtedly Donne accepted the serious implications of outward conformity," he, like some others in his Lincoln's Inn congregation, seems also "to have been able to enjoy a perspective on the more absurd aside of the debate" (186). Surveys both sides of the debate and points out how "[a]s ecclesiastical tempers warmed, bent knees came to be seen as an indication of a popish revival at court, an ominous foretaste of what was to come if James succeeded in marrying his son to a Catholic princess" (198–99). Comments on Donne's reference to kneeling towards the end of his 1623 sermon, noting how "[b]y focusing on the exceptions to the rules for ceremonial worship" for the infirm and weak, Donne "places the whole debate in a larger context" and "effectively unravels" the "uncompromising rheto-

ric" of both sides of the controversy. Points out that Donne's interest "lies less in dictating when his congregation should kneel, than in framing the rule in such a way that they can decide for themselves when it is, and when it is not, relevant" (204). Emphasizes how Donne handles the issue in a witty and humorous way that his Lincoln Inn audience would appreciate. Concludes that, for Donne, "the relationship between the believer and Christ becomes the central hinge of Christianity, rather than the more tangible knee joint" (213).

**968. Roberts, John R.** *John Donne: An Annotated Bibliography of Modern Criticism, 1979–1995*. Pittsburgh, PA: Duquesne University Press. xxvii, 605p.

A continuation of *John Donne: An Annotated Bibliography of Modern Criticism, 1912–1967* (Columbia: University of Missouri Press, 1973) and *John Donne: An Annotated Bibliography of Modern Criticism, 1968–1978* (Columbia: University of Missouri Press, 1982). Lists alphabetically by year 1,572 books, essays, monographs, and notes written on Donne from 1979 through 1995. Includes extended discussions of Donne that appear in books not centrally concerned with him, editions containing critical discussion, and many items in languages other than English. Excludes mere mentions of Donne in books and articles, references in encyclopedias and literary histories, book reviews, selections from Donne's works in anthologies, and doctoral dissertations. Contains three indexes—author, subject, and Donne's works mentioned in the annotations.

#### Reviews:

- Julian Allen in *Reference Reviews* 19, no. 5 (2005): 32.
- Anon. in *BBJ* 12 (2005): 295–97.
- Anon. in *Choice* 42 (2005): 994
- Donald R. Dickson in *SCN* 63, nos. 3–4 (2005): 168–69.
- Ken Simpson in *YWES* 85 (2006): on-line.
- Ted-Larry Pebworth in *JDJ* 27 (2008): 219–22.

**969. ----.** "John Donne, Never Done: A Reassessment of Modern Criticism." *JDJ* 23: 1–24.

Surveys Donne studies from the 1980s to the present. Discusses how Donne “continues to engage and fascinate an ever-increasing number of scholars and critics and is very much alive in academic criticism” (6), pointing out that today “more essays and books are being written on Donne than at any period in the past” (7–8). Maintains that Donne studies produced during the past quarter century “have made major contributions to our understanding and knowledge not only of Donne but of the seventeenth century, of metaphysical poets and poetry as a whole, and even of the very nature of poetry itself” (8). Observes that although Donne’s poetry “has been run through all the various critical sieves devised by recent critics and has been explored and exploited in the light of each new literary fad that has emerged in the academic world” (8), his poetry refuses “to lie down quietly on their prefabricated Procrustean beds; and so the stream of criticism surges on year after year” (9). Concludes that “because of its complexity and subtlety, Donne’s poetry is not likely ever to generate a highly harmonious chorus of uniformly held conclusions about the meaning of his poems and his ways of achieving that meaning” (23) and that “[e]ach generation of critics, with its own insights, concerns, sensitivities, newly acquired and unrecognized biases and prejudices, will continue to provide us with fresh, controversial, and perhaps even profound insights” (24).

**970. Rodríguez García, José María.** “Literary into Cultural Translation.” *Diacritics* 34, no. 3–4: 3–30.

Calls Octavio Paz’s translation of Donne “one of the most striking examples of the modern creation of originals through translation and silent imitation.” Points out that Paz insists that “all poetry derives from an irretrievable ur-text, and that translator-poets do not simply translate; they appropriate, cannibalize, and often radically transform the source text.” Discusses, in particular, Paz’s appropriation of *ElBed*, showing how it is “a willful misreading” of Donne’s poem.

**971. Rounce, Adam.** “With Love and Wonder: Empson, Donne, and Milton,” in *Critical Past: Writing Criticism, Writing History*, ed. Philip Smallwood, 145–70. (Aperçus: Histories Texts Culture, gen. ed. Greg Clingham.) Lewisburg, PA: Bucknell University Press.

Examines reasons behind Empson’s “lifelong adherence to a very iconoclastic reading” of Donne’s love poetry (146). Points out that Empson’s Donne was a Donne of his own making, a Donne who was very similar to Empson in his Cambridge days in the 1920s. Observes that “Empson’s Donne combines scientific knowledge with independent, often defiant thinking” and “a repudiation of the orthodoxies of religion that offers a replacement religion of love.” Points out that Empson’s notion of “a plurality of worlds was a way of questioning the authority of the supreme Christian God, and the ‘torture’ of the Incarnation, and asserting the development of an enlightened individualism” (153). Notes that Empson’s “love and wonder for Donne” is directed towards a poet who, according to Empson, challenged “the authority of his world by setting up a metaphorical alternative to its religious and political structures.” Notes that Empson “would go to extraordinary lengths to defend this idea of Donne as a figure of integrity and moral plurality” (154). Discusses Empson’s long battle with other critics, especially Helen Gardner and John Carey, over the reading of *ElBed* (1.46). Concludes that Empson’s readings of Donne “produced a strange mixture of brilliant insights and a critical position of adamant fixity, though taken on the whole, their lasting impression is passion and rancor” and that his love for Donne and his disdain for orthodoxy “produced both the valuable and the untenable.” Notes that Empson “remained true to his ideals, even when it meant courting absurdity” (161).

**972. Santesso, Aaron.** “The Birth of the Literary Birthplace: Bread Street and Literary Tourism Before Stratford.” *ELH* 71, no. 2: 377–403.

Shows how “imaginative interaction with an authorial birthplace represents the legacy of an earlier tradition of literary tourism” and traces

“that tradition in an early site—John Milton’s birthplace in Bread Street—in order to illuminate the changing nature of our relationship with the literary author” (378). Surveys the history and prevalence of literary tourism. Briefly points out that Donne, like Milton, was born in Bread Street and describes the neighborhood in the sixteenth century.

- 973. Scott, Alison V.** “Celebrating the Somerset Wedding: Donne, Patronage, the Problem of Gift.” *EIRC* 30, no. 2: 261–90.

Argues that *Eclog*, Donne’s somewhat belated gift to the king and his favorite on the occasion of the controversial marriage of Robert Carr to Frances Howard, is “framed by a common debate about gift-giving, choice, and self-interest” and that “[t]hough the giver has chosen to give and thus exercises a free choice, his choice is shaped by the social politics of circumstance and occasion.” Discusses how through “the divided consciousness” of Idios and Allophanes, the speakers in the poem, the epithalamion “plays on the antithesis between the voluntary gift and the gift demanded by court and king, between the denial of self-interest and the desire of reward, and between the attempt to withdraw from a morally dubious occasion and the political implications of being seen not to celebrate it.” Maintains that “if we refuse to acknowledge the contradictions and aberrations revealed and negotiated in the epithalamium, particularly the tensions between individual choice and social obligation, then we fail to comprehend the political and rhetorical complexity of the gift” (262). Argues that “[c]onflicts between obligation and choice and between giving altruistically and giving out of self-interest are pivotal to the effectiveness of the poem as a gift, effectively *received* by many more influential people than it was ostensibly *given* to” (263). Through an analysis of the poem shows how “[c]haracteristically, Donne has it both ways: the poem expresses the required sentiment yet is simultaneously censored”; he “praises his subject but is also seen to answer the charge of failing to honor him with sufficient vigor” (278). Suggests that

Donne’s strategy in the poem is such that “the recipient could have accepted its praise in the same manner with which he had received every other extravagant testimony to his power as royal favorite,” while, at the same time, “other readers might have recognized ambiguous undercurrents in the poem’s presentation of a reluctant and apologetic speaker” (281).

- 974. Shami, Jeanne.** “Love and Power: The Rhetorical Motives of John Donne’s 1622 Sermon to the Virginia Company.” *RenP*, pp. 85–106.

Discusses Donne’s sermon addressed to the Virginia Company in November 1622 and argues that Donne’s “rhetorical motives in this sermon are profoundly Christian, humane, and personal, and centre on his efforts to engage his audience in practices of conscientious interpretation.” Maintains that, “[i]n so doing, Donne’s sermon posits the active expansion of ‘desire’ into ‘love,’ and the loving commitment to bear witness, as the only fruitful examples of ‘propagation’ for his audience to consider” (90). Says that some post-colonial readings of the sermon are “inherently problematic because they place the motive of the colonial enterprise exclusively in power and domination, things that Donne rejects as forms of idolatry.” Holds that Donne’s “substitution of the loving power of ‘bearing witness’ for the temporal power of earthly kingdoms radically alters the colonial impetus of this sermon and calls into question the legitimacy of ‘power’ as an explanatory category in interpreting it” (87). Shows how a rhetorical analysis of the sermon “pinpoints just how loving—and just—is the educational imperative of this sermon” (105).

- 975. ----.** “Squint-Eyed, Left-Handed, Half-Deaf: *Imperfect Sense* and John Donne’s Interpretive Middle Way,” in *Centered on the Word: Literature, Scripture, and the Tudor-Stuart Middle Way*, ed. Daniel W. Doerksen and Christopher Hodgkins, 173–92. Newark: University of Delaware Press, Cranbury, NJ: Associated University Presses.

Argues that Donne’s “interpretive middle way

in his sermons is a practice grounded in his understanding of the Church of England as a locus of Christian ‘mediocrity’ that enables the handling of sensitive, controversial matter in the pulpit.” Points out that it is “a principle of exegesis developed in response to the extremes of Roman Catholicism on the one hand and separatism on the other” that marks, for Donne, “the rhetorical, spiritual, and ecclesiological boundaries” of the Church of England (173). Maintains that in the sermons Donne “cultivates an eccentric but highly principled personal middle way, the way of conscience, which is the final arbiter of all his moral choices.” Points out how “[t]his personal middle way is adjudicated by conscience and determined casuistically” and how it “finds its professional counterpart in a rhetorical style enabled by Donne’s movement between extremes of interpretation in his sermons.” Holds that Donne is “a moderate conformist to the published, consensually interpreted doctrines of the Church of England” but that “even this professional middle way alters with historical occasion, developing in his sermons between Jacobean and Caroline emphases and between continental religious controversies both pre- and post-Dort.” Maintains that in “both exegesis and application,” Donne shows “leadership by taking interpretive initiative in the interest of a broadly conceived and inclusive spirituality” and that “by modeling this interpretive process for his congregation, Donne’s interpretive initiative is tested particularly in moments of crisis.” Argues that “an understanding of his typical approach to issues of interpretation can illuminate the textual strategies and the spiritual focus of all of his sermons” (175). Illustrates Donne’s approach by analyzing several sermons and stresses how Donne’s middle way “redefines what it means to be *Christian* in the fragmented aftermath of the Reformation.” Observes how Donne “imagines and articulates a specifically English institution in which interpretations of doctrine and the experience of salvation are mediated equally through thoroughly integrated sacramental and homiletic means” and that “in that middle way Donne hopes to build (or edify) Christians

who hear with both ears, see with both eyes, and hold with both hands the verities of a religion founded on Scripture, but established in the consciences and the communities of his hearers” (188).

**976. Stevenson, Winifred.** “Donne’s Nocturnal.” *SCen* 19, no. 2: 178–82.

Discusses the multiple meanings of “nocturnal” in *Noct*, including a navigational device for telling time by night. Points out that by means of this image the bereaved speaker in *Noct* “can equate himself with the nocturnal so that his body becomes the instrument by which the year’s midnight and the day’s can be objectively reckoned” (180). Points out several sources from which Donne may have derived his image and suggests that possibly he actually handled a nocturnal. Notes that “[t]he complexity of the poem shows the various conceits, posited on the diverse meanings of *nocturnal*, leading inexorably to the same conclusion.” Maintains that, “[a]s nocturnal, the lover marks the heart of darkness” but that Donne “takes the image further by rendering the instrument useless” because “with the death of his lover, the extinction of light, all is lost, and as the nocturnal is effective only when the Pole Star is visible, the ghostly image of the figure in the night sky loses even its shadowy substance” (181).

**977. Stewart, Alan and Heather Wolfe.** “John Donne’s marriage letters: a case study,” in *Letter-writing in Renaissance England*, 111–19. Washington, D.C.: The Folger Shakespeare Library; Seattle: Distributed by the University of Washington Press.

Discusses Donne’s marriage letters now housed in The Folger Shakespeare Library. Comments on the circumstances surrounding Donne’s secret marriage to Anne More and the disapproval of her father, George More. Comments on Donne’s letters to his father-in-law as well as to his former employer, Thomas Egerton. Reproduces a photocopy of Donne’s first autograph letter to George More (Folger

MS L.b.526), written on 2 February 1601/02, in which Donne announces to George More the news of his marriage, followed by a transcription. Lists additional manuscript letters by Donne in The Folger Shakespeare Library and notes that all of the Donne marriage letters have been fully transcribed and annotated in *John Donne's Marriage Letters*, ed. M. Thomas Hester, Robert Parker Sorlien, and Dennis Flynn (Washington, D.C.: The Folger Shakespeare Library, 2005).

**978. Stringer, Gary A.** "Words, Artifacts, and the Editing of Donne's *Elegies*," in *New Ways of Looking at Old Texts III: Papers of the Renaissance English Text Society, 1997–2001*, ed. W. Speed Hill, 13–26. Tempe: Arizona Center for Medieval and Renaissance Studies for the Renaissance English Text Society (Medieval & Renaissance Texts & Studies, 270).

Discusses problems of filiation of existing manuscripts in editing Donne's *Elegies* for the variorum edition of his poetry. Comments in detail on *ElBrac*, which "exhibits perhaps the single most complicated history of transmission," sketching in "that history, with particular reference to the technical and evaluative procedures employed in bringing it to light" (16).

**979. Sugg, Richard.** "Donne and the Uses of Anatomy." *LiteratureC* 1 (September): 1–13.

Examines Donne's "ambivalent relationship with the newly dynamic realm of medical anatomy, a sphere made impressively visible in late Tudor and early Stuart England by public dissections and illustrated textbooks." Maintains that Donne was "strongly attracted to metaphors of interiority which help him assert a witty iconoclasm, or to embody the vigour of the human self." Points out that "[e]lsewhere, however, he registers unease at the newly revealed complexities of anatomy and its potential religious implications" (1). Observes how in his love poetry Donne "playfully experiments with anatomy as something whose physical and imaginative spaces are sympathetic to an expanding and newly asser-

tive selfhood" (3). Points out also how discussions of resurrection in the sermons, "though superficially asserting God's comprehensive control and manipulation of scattered and reconstituted bodily materials, are often interspersed with, or all but hemmed in by, images of vivid material particularity" (7). Maintains that, "[a]s Donne's literary output shifted, then, from poems to sermons, his attention to anatomy remained undiminished" and that "while the images of self-hood certainly changed (often being heavily overshadowed by an insistence on death, decay, and sin) what we might call a certain restless energy of self endured, seemingly undiminished in its potency" (9).

**980. Tian, Ye.** [Donne the Great Writer of Conceits.] *Journal of Northeast China Institute of Electric Power Engineering* no. 3: 42–44.

In Chinese. Discusses how Donne in his poems uses the motifs of the Petrarchan conceit but not its manner. Says that Donne's wit is pervaded with analogy, argument, and brevity and cites *Flea* as an example. Finds Donne's poetry abstract and overly subtle and notes how the metaphysical poets began a new fashion in poetry.

**981. Todd, Richard.** "Constantijn Huygens' Translations of Four Poems by John Donne Made at Visé, 6–7 October 1633: A Bibliographical Approach to the Original Copytext," in *Living in Posterity: Essays in Honour of Bart Westerweel*, ed. Jan Frans van Dijkhuizen, Paul Hoftijzer, Juliette Roding, and Paul Smith, 287–92. Hilversum: Uitgeverij Verloren.

Surveys the history of Constantijn Huygens's seventeenth-century translations into Dutch of 19 of Donne's poems, commenting especially on the last four translations, which were made at Visé on 6–7 October 1633. Points out that "although the 1633 translations were made in the year the poems were first printed, there is little or no sense of sequence in Huygens's translations that matches the 1633 print" (288). Believes that eventually it will be possible to show that the first edition (published in 1633 by John

Marriot) “was not Huygens’s source at any time while he was engaged on these translations” (289). Believes that both Huygens’s source and Marriot’s source “have a common ancestor.” Draws attention to “some striking features of physical contiguity in the manuscript tradition, features that suggest that while working in Visé, Huygens used two single sheets, each with a verso and a recto poem, and that each sheet represents a different manuscript tradition” (290).

**982. Trevor, Douglas.** “John Donne and Scholarly Melancholy: *Biathanatos*: the Sidenote as Symptom,” in *The Poetics of Melancholy in Early Modern England*, 87–115. Cambridge and New York: Cambridge University Press.

In part, a reprint of “John Donne and Scholarly Melancholy” in *SEL* 40, no. 1 (2000): 81–102.

Prefaces a discussion of Donne’s “own self-conception of melancholy” by commenting on “his connections—familial and polemical—with early modern medicine” and notes how Donne espoused Galenic theories rather than those of Paracelsus (88), whom he lumped together with St. Ignatius and Lucifer in Hell in *Ignatius*. Argues that Donne “believes his scholarly melancholy—depression stimulated specifically by learned endeavor—to form an integral part of his religious melancholy” and that his self-perceived, melancholic disposition thus manifests itself both in his approach to learning as well as his articulations of his experiences as a Christian” (90). Maintains that “[t]he evidence provided by his poetry, devotional prose, letters and sermons reveals how Donne—throughout his life—read his body, faith, and the world at large humorally.” Argues that Donne “resists a strictly religious understanding of his melancholy by continually testifying to the potentially strained—if always eventually reconciled—relationship between the learned and the devout life” and that, in fact, “it is through his studies that Donne understands and conceptualizes his devotion” and “comes to read himself as he does his books, with insight, persistence, and considerable anguish—anguish that he sees

saturating the world around him, and on which he continually draws regardless of the genre in which he writes” (92). Comments on how this scholarly melancholy manifests itself in *Devotions, Essays, Lit, Biathanatos, Satyres, Holy Sonnets*, letters to his friends, and his sermons and how he “attaches unhappiness to scholarly pursuits at the same time that he identifies such pursuits as the focal point of his own existence, thereby knowingly risking the onset of melancholy” (94). Concludes thus that Donne “sees his scholarly melancholy as an integral component of his religious faith, to be both treasured and feared” (105). Adds onto the original essay a discussion of *Biathanatos*. Argues that “[e]ven as Donne proclaims powerlessness in the face of his despair, *Biathanatos*—and in particular its textual apparatus—demonstrates the fascinating circularity of scholarly melancholy: while the author purports no cure, and hence no responsibility, for his mindset, he also seeks out a respite from his suffering.” Maintains that Donne’s studying and compiling notes for *Biathanatos* “function as cause and antidote for his anguish, and the path to both health and illness revealed as one and the same.” Maintains that Donne’s sidenotes in *Biathanatos* “insulate their compiler’s seemingly iconoclastic ruminations on suicide within a seemingly impressive tradition of learned opinion” (109).

#### Reviews:

Thomas P. Anderson in *SCN* 63, nos. 3–4 (2005): 171–75.

**983. Tutino, Stefania.** “Notes on Machiavelli and Ignatius Loyola in John Donne’s *Ignatius his Conclave* and in *Pseudo-Martyr*.” *EHR* 119, no. 484: 1308–21.

Challenges the usual understanding of Donne’s anti-Catholicism and anti-Jesuitism in *Ignatius* and *Pseudo-Martyr* by examining each work in the context of the debate over the Oath of Allegiance. Argues that a careful reading of these two books provides “new elements for understanding the relationship between religion and politics in early Jacobean England and the value and significance of some important *topoi* in English religio-political culture as well as

in English propaganda” (1309). Maintains that Donne’s anti-Jesuitism and anti-Catholicism “were not synonymous” (1313) and that his “bitter condemnation” of the Jesuits, therefore, was not “a bitter condemnation” of Catholicism. Argues that “what Donne opposes is the mixture of religion and politics” (1315). Points out how Donne regards Machiavelli as “one who separated religion and politics” and thus emphasizes “the positive aspect of the Florentine’s doctrine,” whereas he condemns Ignatius for mixing religion and politics “to the point of making them indistinguishable.” Shows how Donne’s treatment of Machiavelli in his two treatises is different, therefore, from the understanding of him and his views held by most English readers at the time. Concludes, therefore, that Donne’s two treatises are “far from being only satirical pamphlet[s] based on well established commonplaces and scurrilous episodes” (1320) but rather are works from which one can “gather precious and profound insights into the religio-political and cultural world of early Jacobean England” (1321).

helps us understand more fully both Donne’s use of seals and the iconography of Donne’s funeral monument erected in St. Paul’s Cathedral after his death in 1631” (258). Gives a detailed description of the document, which secured legal standing for Sir Anthony Browne’s grammar school at Brentwood, and Donne’s seal. Points out how the document fills in “some details of Donne’s activities in the summer of 1622,” indicates his “continued interest in the affairs of the Court of Chancery some years after his career as Sir Thomas Egerton’s secretary,” suggests “some of the possible complexities of English institutional history during this period,” indicates Donne’s continuing “connections to the English recusant community” (295), shows him “functioning as a church official,” and suggests “the range of activities in which such an official in Donne’s day might find himself involved.” Concludes that the document provides “a fuller understanding of Donne’s skills and talents and gives us a sample of Donne using a voice different from his poetic or homiletic or devotional voices” (296).

**984. Wall, John N.** “John Donne Practices Law: The Case of the Brentwood School.” *JDJ* 23: 257–319.

Maintains that Document D/Dbg 1/27 in the Public Records Office in Chelmsford in the county of Essex in East Anglia “reveals hitherto unrecognized dimensions of John Donne’s career after he became Dean of St. Paul’s Cathedral in 1621.” Notes that this document constitutes the only known example in which Donne’s “legal training was of direct use in his career subsequent to his loss of his job as secretary to Sir Thomas Egerton” (255). Discusses how the document “provides a link between Donne’s earlier studies at Lincoln’s Inn, his service to Sir Thomas Egerton, and his career as a priest of the Church” (257–58) and how it also “gives us one more example of Donne’s contact with the English Catholic community even while he held one of the central administrative posts of the Church of England.” Points out that furthermore “[t]he physical details of the document, especially the seal that Donne used to secure his signature on this occasion, also

**985. Wang, Gaidi.** [Same Genre, Different Style: John Donne’s “Forbidding Mourning” and Quin Jia’s “Valediction to His Beloved.”] *Journal of Jiaozuo Institute of Technology* no. 2: 132–37.

In Chinese. Argues that in *ValMourn* Donne is optimistic about meeting his beloved again whereas Quin Jia in his valedictory poem is pessimistic, a contrast that reflects the difference between the two cultures in which the poems were written. Points out also how the poems differ in style, meter, rhythm, and rhyme scheme and notes that in Donne’s poem the sentence structure is complete whereas in Quin Jia’s poem it is vague. Holds that history, culture, and language work to determine the different styles of the two poems even though they share the same genre.

**986. Weissbort, Daniel.** “Russianizing of Donne,” in *From Russian with Love: Joseph Brodsky in English, Pages from a Journal 1996–97*, 158–62. London: Anvil Press Poetry.

Comments on Joseph Brodsky's translations of Donne. Gives, as an example, a word-for-word rendering back into English of Brodsky's translation of *Appar* and points out how Brodsky in his version "regularized the rhyming, retaining the abba pattern, and ending with two couplets rather than with Donne's triplet" and how his "basically tetrametric version is more accented, more symmetrical" than Donne's original. Notes also that, although Donne's "tone is rather more conversational," Brodsky's language, "oddly enough, is simpler, more direct" (160). Points out that Brodsky's rendering of "A verier ghost than I" "struggles to hold on to the sense" and that he apparently misunderstood "And then poor aspen wretch," thinking that "aspen" referred to an asp. Notes that the translation is an early effort and lacks "the flexibility, liteness, *brio*" (161) that characterize Brodsky's later Russian and English poetry but suggests that "[t]he greater symmetry of the Brodsky version allows it to accommodate the dramatic pauses, as the narrator steps to the front of the stage" (161–62).

**987. Whalen, Robert.** "Sacramentalizing the Word: Donne's 1626 Christmas Sermon," in *Centered on the Word: Literature, Scripture, and the Tudor-Stuart Middle Way*, ed. Daniel W. Doerksen and Christopher Hodgkins, 193–223. Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses.

Discusses Donne's Christmas sermon of 1626 that contains "both his most explicit treatment of sacramental doctrine and a sustained attempt to reconcile the potentially conflicting ceremonial and predestinarian imperatives of English Protestant divinity" (193). Shows how in the sermon Donne attempts "to fuse the ceremonial and sacramental impulses of the Old Religion with the introspective, word-centered, and predestinarian pieties of English Calvinism" at a time when "such issues had become once again problematic for Donne's contemporaries." Comments on how Donne "deftly traces a way between the perceived idolatrous excesses of Roman and Lutheran sacramentalism on the one hand and pious disregard for ceremony

on the other." Observes, however, that in the sermon Donne's view of the Real Presence of Christ in the Eucharist "differs little from that of his supposedly idolatrous foes, even while accompanied by customary dismissals of Roman Catholic doctrine and practice" and that "[s]imilarly, whereas he scathingly dismisses predestinarian extremists for rendering Holy Communion a lottery, Donne's sacramental piety nevertheless includes the exhortation that his auditory contemplate their status vis-a-vis the community of the elect" (194). Discusses, in other words, how Donne's sermon "combines a carnal sacramental position with predestinarian sympathies" (195). Observes that by invoking the Eucharist in his Christmas sermon "as analogous to homily," Donne "sacramentalizes the word and thus reifies the effects of pulpit oratory" in the hope that "[h]is method would reconcile a potentially divisive Calvinism with the sacramental orientation of the religious establishment—the inward spirituality of a scripture- and preaching-centered Puritanism with the ceremonial enthusiasm of Donne's avant-garde contemporaries" (217).

**988. Whitlock, Keith.** "The Robert Ashley Foundation Bequest to the Middle Temple Library and John Donne's Library." *SEDERI* 14: 153–75.

Maintains that although most Donne scholars have accepted Sir Geoffrey Keynes's account of the disposal of Donne's library at the time of his death, a 1734 catalogue by Charles Worsely "offers us an opportunity to challenge that account." Notes that although there has been "no serious analysis" of this catalogue, it "allows us to access with reasonable accuracy the actual content of Robert Ashley's bequest of 1741." Points out that, "[s]ince 1948, there has been a suspicion" that, at Donne's death in 1631, Ashley "acquired part of Donne's library." Claims that the catalogue "allows a larger inference, namely that Ashley actually acquired a very substantial part of Donne's library" (153). Gives a description of the catalogue and suggests further investigations that need to be carried out by scholars "to resolve such key outstanding questions as: did Ashley acquire the greatest



part of Donne's Library; and if so, why has this fact passed unnoticed for nearly four hundred years?" (172).

- 989. Woudhuysen, H. R.** "Dear Donne." *TLS* 27 February: 16.

Announces the sale of the Halstead B. Vander Poel Collection of English Literature by Christie's on 3 March 2004. Among the items is an autograph letter by Donne to Lady Kingsmill on the occasion of the death of her husband in 1624, which Vander Poel bought for \$900 in 1948. Notes that Christie's estimates that the letter will be sold for between 80,000 and 100,000 pounds.

- 990. ----.** "A Lifetime's Collection." *TLS* 10 December: 13.

Comments on I. A. Shapiro's collection of rare books by Donne and his contemporaries that Sotheby's will sell on 16 December 2004. Notes that Sotheby's estimates that Shapiro's copy of the first edition of Donne's poetry will likely sell for 12,000 pounds. Mentions Shapiro's work on an edition of Donne's letters that was never published but notes that his extensive collection of materials for the edition are now deposited in the library at the University of Birmingham.

- 991. Wourm, Nathalie.** "Dylan Thomas and John Donne: The Magpie's Magpie." *WWE* 9: 190–99.

Maintains that in Dylan Thomas's early poetry "Donne's presence is felt principally in

Thomas's use of ideas drawn from the Paracelsian system," noting that although none of Thomas's poems present a full exposition of Paracelsian philosophy, there are "repeated images garnered from Paracelsus's concepts of cosmogony and alchemy" (190). Comments on both poets' use of "the Paracelsian concepts of microcosm-macrocosm; of balm; of the alchemical doctrine that a combination of mercury, sulphur and salt was the origin of all bodies" (194); of the notion that "metals had the power to support or maintain life" and that "at a high temperature, two solids could penetrate one another through a chemical process of 'cementation'" (195). Comments briefly on Donne's use of these ideas in *Devotions*, *Noct, Ecst*, and *ElComp*.

- 992. Zhang, Haixia.** [Two Conflicting Beliefs, Two Conflicting Choices: Interpreting John Donne's Early Love Poetry.] *Shandong Foreign Language teaching Journal* no. 4: 110–12.

In Chinese. Maintains that in Donne's love poetry there is a conflict between Christian theology and Renaissance humanism. Points out how Donne, on the one hand, affirms worldly sexual love but, on the other hand, influenced by his Christian theology, how he regards men as superior to women, a view that leads him to scorn women in his love poems. States that Donne's conflicting attitude towards love and women reflects the attitude of the society of his time.

## 2005

- 993. Addison, Catherine.** "Stress Felt, Stroke Dealt: The Spondee, the Text, and the Reader." *Style* 39, no. 2: 153–74.

Discusses the relationship between prosodic stress and emotional stress and argues that the existence of the spondee depends both on the text and on the reader. Illustrates how a particular intonation of a line affects its interpretation. Comments on l. 2 of *HSBatter* ("As yet but knocke, breathe, shine, and seeke to mend"), pointing out that "a good grammatical case can be made" for reading the third foot of the line as a spondee because "knocke," "breathe," and "shine" are "members of a catalogue, a relationship that foists equivalence upon even the most incongruous items." Points out also the significance of all three words being finite verbs since "stress tends to fall on 'lexical words' or the parts of speech that are important to both sentence structure and semantics." Observes also "the wholly semantic issue of the later words' unexpectedness as part of a list starting with 'knock.'" Maintains that "the crucial element" is the word "breathe" because of "its metrical position" and because the word surprises us and "surprise attracts stress" (154). Concludes that "[t]o intone Donne's line as regularly iambic is to downplay the shock effect of his imagery" (155).

- 994. Adney, Karley.** "Savior, Slayer, Travailer: The Image of the Knight in English Renaissance Religious Verse." *InteractionsAJ* 14, no. 1: 1–12.

Reviews the chivalric tradition and the image of the knight in medieval literature. Maintains that, for Donne, the knight "represents a mythic past and symbolizes the quest one must make to find faith and the true church" (1) and discusses how in *HSShow* Donne "satirically emphasizes the stereotypical knight of the Middle English romances, the travailer" (2). Says that Donne's knight is "unsure of his duty" and that his image of the knight "winning the lady he has rescued is a negative one," since he "makes

it painfully clear that finding Truth can never be that simple." Contrasts Donne's knight with that found in Anne Askew's "The Balade which Anne Askewe made and sange whan she was in Newgate" and with Red Cross Knight in Spenser's *The Faerie Queene* to show how each highlights "different aspects of the knight figure to suit each one's purpose" and to show how "over the course of nearly 100 years, the image of the knight shifts radically" (10).

- 995. Alberge, Dalya.** "John Donne, 17th-Century Poet of Pop." *The Times* (London). 9 May: 16.

Calls Donne "the Cole Porter of his day, a writer of subtle popular songs rather than just the author of cerebral poetry, according to new research." Notes that Jonathan Holmes, while working on a play about Donne for The Globe Theatre, found "among piles of unidentified manuscripts in the British Library and the Bodleian in Oxford" four musical scores by various seventeenth-century composers that "reveal that Donne intended some of his words to be sung rather than read." Reports that Holmes claims that "the music is an immediate aid" in understanding Donne's poems and that the "the first performance in 400 years of text and music together will take place on 9 June [2006] at St. Paul's Cathedral" with Emma Kirby and Carolyn Sampson, early music specialists, as performers, accompanied by The Sixteen with Harry Christophers and the lutenist Matthew Wadsworth. Notes that the recital "will be interspersed with performances of Donne's sermons, letters and poetry read by actors Mark Rylance, Alan Rickman, Juliet Stevenson and Harriet Walter."

- 996. Albrecht, Roberta J.** "Alchemical Augmentation and Primordial Fire in Donne's 'The Dissolution.'" *SEL* 45: 95–115.

Examines *Dissol* in the light of "the philosophies of certain pre-Socratic Greeks and those Medieval and Renaissance alchemists whose theories were based upon them" as well as "certain scientific theories that, though not nor-

mally considered hermetic, nevertheless influenced Donne's poem" (96). Comments on the possible influence of Heraclitus, Hippocrates, Paracelsus, Nicolas Flamel, Michael Maier, Johann Friedrich Helvetius, and Johannes Pharamundus Rhumelius. Discusses how the title of the poem is "an alchemical code" and maintains that "in order to understand the argument, we must read the poem within that context" (98). Comments on a wide range of alchemical ideas and images as well as the image of the phoenix in the poem. Rejects the notion that the poem is about impotency and sees it rather as a "celebration of successful and successive deaths" (i.e., sexual orgasms), noting how the phoenix image "embodies this 'miracle' of multiple deaths and resurrections" (106).

997. ----. *The Virgin Mary as Alchemical and Lullian Reference in Donne*. (Apple-Zimmerman Series in Early Modern Culture.) Selinsgrove, PA: Susquahanna Press. 259p. 17 illustrations.

Examines (1) "the Hermetic-cabalist alliance formed in the fifteenth century and how it influenced Donne; (2) the *ar combinatoria* of Ramon Lull and how it influenced both Donne and his readers; and (3) the religious controversies of the Elizabethan, Jacobean, and Caroline eras and how these affected the way Donne wrote." Discusses these three subjects as "venues in which a single phenomenon, the presence of Mary in his texts, can be investigated," noting that "[t]he evidence argues that we have underestimated the power of her image in his thought." Observes that the main concern of the study is "Mary as alchemical code and how ideas associated with this code helped Donne confront the problem of residual Catholicism" in post-Reformation England. Maintains that during this period "[r]eaders belonged to specific interpretive communities" and that "these determined the ideological context for what meanings they made of the text." Argues that Donne addresses specifically "those readers who had acquired a taste for alchemical discourse, and especially those influenced by pseudo-Lullian mnemotechnics" (11). In "Introduction: Theological Alchemy" (19–56),

discusses the residual Catholic view of Mary in Donne's works and his interest in alchemy and alchemical theory. Maintains that during the Elizabethan-Jacobean eras "the national memory rebelled against numerous attempts to eradicate iconography of the Virgin" and holds that Donne used poetry and alchemical language "to heal the rifts made by religious and political upheaval" (23). Says that Donne "dredged up images from the past, images held dear by some of his readers but images to which others were blind"; thus "[f]or these latter the images were dormant" and "posed no threat," whereas others "recognized certain codes and, moreover reinvented the text according to *their own understanding* of them." Claims that Donne appreciated Hermetic discourse "not only its literary potential but also the freedom it gave him to express potentially dangerous truths with impunity" (24). As background preparation for the study, reviews traditional Marian iconography, Hermetic alchemy and codes, and concepts of memory. In Chapter 1, "Emblems of Making" (57–77), points out that Donne generally "avoided overt statements concerning Mary" but sometimes "did venture statements from the pulpit concerning the Virgin's role in the process of salvation" (57), although these remarks were made by means of alchemical codes, such as the phoenix, the alembic, the egg, the mint, the hen, and the pelican. In Chapter 2, "Donne's Doctrine of Mary" (78–93), discusses how Donne's doctrinal view of Mary and the alchemical codes by which he expressed it emerged from his Catholic background. Points out how alchemical language and theological alchemy "allowed him to perpetuate some of the great traditions of English culture, including its Catholic past, which necessarily included the Virgin" (80). Comments on how Ramon Lull, "either directly or via Bruno, Pico, and Dee, influenced Donne's own art of memory" (85). In Chapter 3, "Mnemotechnics in the Sermons and Poems" (94–133), observes that Donne's attitude toward Mary is "difficult to trace in the sermons because it is not consistent" (94), noting how "[t]he Mary Donne makes is not easily recognizable because he manages to universalize her, incor-

porating her attributes into the Trinity” (95). Illustrates this point by discussing *Annun*, a poem that “studies Donne’s vision of the Trinity and specifically Mary’s relationship with it” (99). Also comments on Donne’s uses of metonymy and synecdoche, noting, in particular, how he uses the metaphor of the book and the brooding hen obliquely in presenting Mary to his audience. Discusses his sermon preached at Heidelberg in June 1619 and the *Anniversaries* to illustrate how “codes from alchemy mingle with codes from medieval iconography” (113) in Donne’s works. In Chapter 4, “*Ars Sacra Poetica*” (134–57), discusses the presence of Mary in Donne’s religious poems. Presents a detailed reading of *Corona*, highlighting the alchemical and Lullian elements in the cycle, and comments on alchemical symbolism in *Lit* and *Tilman*. In “Conclusion: *Schekhina*” (158–80), points out that Donne dealt with the issue of residual Catholicism in early modern England by “writing England’s pre-Reformation culture into his sermons and poems” by means of his “alchemical discourse” (158). Presents final illustrations of Donne’s method by an analysis of *HSShow* and by commenting on the subject of Christ’s spouse in *Essays*. Concludes by reviewing the general thesis of the study. Contains notes (181–226), a glossary of alchemical terms (227–32), a selected bibliography (233–49), and an index (251–59).

Reviews:

- Anon. in *Religion & the Arts* 10, no. 2 (2006): 306–13.
- Richard Todd in *RenQ* 60, no. 1 (2007): 318–20.

**998. Allan, Neil.** “An Age in Love with Wonders: The Philosophical Context of Renaissance Literature.” *LiteratureC* 2: 1–18.

Discusses how *FirAn* reflects the anxiety brought about by the introduction of the Copernican view of the universe, in which the world is seen as “a lonely planet wandering through an indifferent universe whose order does not conform to anthropocentric demands.” Calls the poem “fascinating because it stages this history of ideas at the level of the

individual: natural philosophy becomes emotive raw material, invoked in order to evoke psychological states” (10). Maintains that in the poem the new cosmology is “foreboding” and is, for Donne, “a cause for mourning, which he connects to the death of an individual even as the network of relations binding the two sets of phenomenon unravels” (12).

**999. Anderson, Judith H.** “Donne’s Tropic Awareness: Metaphor, Metonymy, and *Devotions Upon Emergent Occasions*,” in *Translating Investments: Metaphor and the Dynamic of Cultural Change in Tudor-Stuart England*, 61–77. New York: Fordham University Press.

Expanded version of “Donne’s Tropic Awareness: Metaphor, Metonymy, and *Devotions upon Emergent Occasions*,” which originally appeared in *JDJ* 21 (2002): 11–34.

**1000. Archer, Jane.** “A ‘Perfect Circle’?: Alchemy in the Poetry of Hester Pulter.” *LiteratureC* 2, no. 1: 1–14.

Discusses a cycle of poems entitled “The Circle” by Hester Pulter (1596–1678) that employs terms, images, and conceits drawn from alchemy and points out similarities between her alchemical images and those of Donne.

**1001. Bach, Rebecca Ann.** “(Re)Placing John Donne in the History of Sexuality.” *ELH* 72, no. 1: 259–89.

Argues that rather than revealing Donne as “an active heterosexual man, as a heterosexual *avant la lettre*, or as a proponent of a new system that would become heterosexuality,” his poetry and prose “reveal him as a man living within an ideological system opposed to all the major tenets of what would become heterosexuality—a system wedded to the principles that women are naturally inferior to men and, therefore, naturally more sexually desirous (and unfaithful); that a man’s relationship with God is primary, that his relationships with men are secondary, and that any sexual engagement with women runs a distant third; and that sexual desire is sinful, a worldly result of the origi-

nal sin of our first parents.” Maintains that, “despite the fact that Donne’s sexual practices and the way he represents sex resemble modern sexual practices and the way sex might be represented today, his ways of understanding and representing sexual practices differentiate him utterly from modern heterosexuality” (263). Discusses how Donne’s works “show him as understanding the relationships between men and between men and women in ways that are quite foreign to a Freudian or Lacanian or psychiatric world” (265) and show that he is “much closer to Aquinas’s ‘moral’ understanding of lust than he is to a modern understanding” (266). Stresses that in his later works Donne “rails against man’s sinful nature and excoriates his own forays into sin” and prays that “by confessing his earlier sinful relations with women he will save his soul” (267). Discusses Donne’s misogyny and maintains that he was “absolutely uncritical of a social system that rests on women’s fundamental inequality” (277–78). Claims that, rather than sexual pleasure with women, “the world of men, of patronage and male friendship, was central to Donne throughout his life” (279) and notes that it is “men with whom Donne can most easily image equality and love” (280). Concludes that Donne’s sexual world was “a world in which a man’s sexual pursuit of women left him open to the charge of effeminacy—a world in which having inordinate sexual desire made one like a woman, since women were assumed to have inordinate sexual desire” and that Donne would not have categorized those who sought sexual pleasure from women or from males as heterosexuals or homosexuals but as “sinners” (282).

**1002. Blackley, Brian.** “Reading the Genres of *Metempsychosis*.” *CEA* 68, no. 1–2 (2005–2006): 12–20.

Maintains that *Metem* is a poem of “radical nonconformity, both in its remarkable combination of identifiable genres and their appearance in only partial or revised application” (12). Argues that by examining the “generic fea-

tures” of the poem and by appreciating “what is accomplished by Donne’s revisionary application of each,” the reader “may discover the multiple levels of satire in the work and how they are related” (13). Discusses Donne’s uses and exploitation in *Metem* of the epic, beast fable, and satire. Discusses how Donne’s “satiric play” on *The Faerie Queene* is “perhaps the first generic adaptation” that the reader notices, but that “the advantage of beast fable, whether Spenser’s *Mother Hubbards Tale* specifically or the larger fable tradition, points us toward the poetic and political targets of the poem” (20). Presents also a brief tribute to John T. Shawcross (12).

**1003. Braden, Gordon,** ed. “John Donne (1572–1631),” in *Sixteenth-Century Poetry: An Annotated Anthology*, 515–49. (Blackwell Annotated Anthologies.) Oxford: Blackwell.

Presents a brief biographical sketch of Donne and a highly selected list of modern editions of his poems, followed by selections (with notes) from the *Satyres* (2), *Elegies* (4), and *Songs and Sonets* (23). Briefly introduces each of the genres preceding the selections.

**1004. Brayman Hackel, Heidi.** “Consuming readers: Ladies, lapdogs, and libraries,” in *Reading Material in Early Modern England: Print, Gender, and Literacy*, 196–255. Cambridge: Cambridge University Press.

Argues for a history of reading “centered on the traces left by merchants and maidens, gentlewomen and servants, adolescents and matrons” that intends to displace “both the singular ‘ideal’ reader of literary theory and the elite male reader of literary history” (jacket). Points out that Lady Anne Clifford and Frances (Stanley) Egerton, Countess of Bridgewater, had books by Donne in their libraries. Notes in the Appendix (258–81) that the Countess of Bridgewater had in her London library copies of Donne’s sermons, *Lam*, and *Devotions*.

- 1005. Brody, Patricia.** "Un-Donne." *Diner* 5, no. 1: 73–74.

An original poem based on Donne.

- 1006. Cartwright, John.** "Science and Literature in Seventeenth-Century England," in *Literature and Science: Social Impact and Interaction*, ed. John H. Cartwright and Brian Baker, 61–92. Santa Barbara, CA, Denver, CO, and Oxford [Eng.]: ABC-CLIO.

Views Donne as "a microcosm of the tension between faith and reason" (61) in the seventeenth century. Presents a brief biographical sketch of Donne and a brief survey of his works. Maintains that his "prolific recourse to scientific images from geography, cosmology, and astronomy might suggest at first glance that he relishes the new knowledge that science and exploration were providing" but that, in fact, his "use of scientific imagery is always subservient to a deeper poetic purpose." Notes that "[o]ne gets the feeling that Donne is not overawed by new discoveries" and observes that often he is "even factually inconsistent in his references" (63). Points out, however, that Donne "kept abreast of developments in natural philosophy" and notes that he read the works of Galileo, Jerome Cardan, and Kepler. Comments on the *Anniversaries* and finds Donne's references in the poems to new scientific discoveries "deeply conservative, pessimistic, and quasi-medieval." Points out Donne's interest in "the revival of atomism" (65). Observes that Donne believed that "it was not just the new science that called all in doubt but that the very use of reason to solve nature's puzzles was deeply problematic" (66). Says that, "clearly, Donne is no modernist" and finds his poems "deeply infused with a medieval sense of the futility of human endeavor." Concludes that "Renaissance skepticism had shown that human reason was a limited tool" and claims that "Donne's response was to abandon scientific rationality altogether and take refuge in faith, something that remained immune to his skeptical mind" (67).

- 1007. Chong, Kenneth.** "Blood, Sweat, and Tears: Self-Chastisement in Donne's 'If Poysonous Miners.'" *Ren&R* 29, no. 4: 41–55.

Argues that the argument of *HSMIn* is specious but "that speciousness is only recognized (by the speaker and the reader) at the point the speaker chastises himself and weeps in repentance." Maintains that the argument of the poem has "a *prima facie* reasonableness" and that "the unrepentant reader is initially led to believe that it is entirely reasonable until the argument of the octet is questioned by the speaker in the lines that follow it." Says that at this point the reader, "now aware of his or her own sinfulness (as exemplified in the reading of the poem), is brought to repentance in the same way as the speaker" (42). Discusses how Donne's rhetorical strategy in the poem is based on St. Paul's epistle to the Romans (9:14–18). Presents a detailed reading of the poem to show how it is "formed after a pattern or pedagogy of Scripture with the purpose of reforming its unreformed readers" (53).

- 1008. Colclough, David.** *Freedom of Speech in Early Stuart England*. (Ideas in Context, Vol. 72, ed. Quentin Skinner [gen. ed.], Lorraine Daston, Dorothy Ross, and James Tully.) Cambridge: Cambridge University Press. xiv, 293p.

Discusses how Donne, like other preachers of his day, had to walk "a tightrope between frankness and flattery" (93) in his court sermons so as not to alienate his auditors. Examines how in his court sermons Donne skillfully "balances his conflicting obligations to maintain the dignity of the pulpit and the supremacy of the king" and how he typically "emphasizes the importance of *mediocritas*, or finding a middle way between extremes" (95). Points out how Donne's court sermons accord, therefore, with "the general drift of court sermons in the reigns of both James and Charles, which continued an Elizabethan strategy of using flattery and panegyric to counsel the monarch" (96). Comments in some detail on Donne's sermon in response to James's *Directions to Preachers* and on his sermon at Whitehall before Charles

on the text “So speak ye, and so do, as they that be judged by the law of liberty,” showing how Donne “finds a way of avoiding either silencing himself through excessive diplomacy or being silenced for excessive volubility” (101). Comments also briefly on Donne’s views of libeling.

**1009. Coldrey, Barry M.** “Senior English: John Donne’s Poetry,” in *Metaphysical and Modern Poets: John Donne, Andrew Marvell, William Blake, T. S. Eliot, and W. H. Auden*, 1–16. (The Edge Series.) Thornbury, Vic.: Tamanaraik Press.

A study guide for high school seniors. Briefly comments on major characteristics of metaphysical poetry and claims that, in contrast to the other metaphysical poets, Donne’s poetry is “more emphatic, rougher, focussed on particular experience, sometimes pornographic, sometimes outrageously witty, startling and shocking” (1). Discusses and proposes questions about the dramatic nature of Donne’s poetry and presents a brief summary of Donne’s life, maintaining that Donne’s life “is of relevance in understanding his poems” (5). Comments on recurring themes in the *Songs and Sonets*, such as the rejection of/and or manipulation of the medieval concept of “the religion of love,” of Petrarchism, of popular conventional conceptions about women, and of Platonism. Briefly comments on *GoodM*, *Val-Mourn*, *SunRis*, *HSRound*, *Father*, and *Sickness*.

**1010. Collins, Siobhán.** “Bodily Formations and Reading Strategies in John Donne’s *Metempsychosis*,” in *Textual Ethos Studies or Locating Ethics*, ed. Anna Fahraeus and AnnKatrin Jonsson, 191–207. (Critical Studies, gen. ed. Myriam Diocaretz.) Amsterdam and New York, NY: Rodopi.

Argues that “the textual/sexual ethos” of *Metem* is “most evident in Donne’s use of rhetorical strategies and mnemonic devices to engage the reader.” Discusses how the poem is “about sex, poetry and ethics” and “incorporates notions of both spiritual transcendence and immanence.” Maintains that “[t]he strategies of reading Donne inscribed” in *Metem* “encour-

age the ideal (male) reader to recognize the soul’s appetitive bodily exploits as part of his own bestial heritage.” Holds that “[t]his recognition, which depends on the reader’s acceptance of the interdependence of body and soul in the formation of self, has salvationist possibilities.” Observes, however, that “Donne’s depiction of the soul’s physical adventures manifests a deep, if ambivalent commitment to the sexual body that challenges, but does not obliterate, the spiritual ethos of his poem.” Shows how Donne in *Metem* explores “the origins of the conflict between the transient body and the eternal soul, life and death, in the myth of Genesis, which he depicts in overtly sexual terms” (191). Maintains that the poem “cannot claim access to any absolute Truth” but rather it “appeals only to the reflective ethical judgment of the reader, who, it is assumed, shares a belief in a larger theological system” (205). Briefly surveys and challenges past criticism of the poem, which often sees *Metem* as incoherent and incomplete and focuses too exclusively on its satirical elements.

**1011. Cope, Steven R.** “Her Marriage to Dr. Donne,” in *The Furrbawl Poems: Uncollected Poems, 1973–1993*, 130. Frankfort, KY: Broadstone Books.

An original poem that does not mention Donne or Anne More.

**1012. Corrente, Marcello**, intro., trans., & ed. *John Donne: Liriche d’amore e sonetti sacri*. Milan: Quercia fiorita. cvi, 244p.

In the introduction (viii–x), presents a general introduction to Donne’s poetry, especially his concept and expression of love in both his secular and religious poetry. In a subsection of the introduction entitled “John Donne e la poesia metafisica” (xi–xxvi), discusses the general characteristics of metaphysical poetry, comments on Donne’s epoch, and briefly surveys his critical reputation. In a second subsection of the introduction entitled “Le liriche d’amore e i sonetti sacri” (xxviii–lxxx), discusses the textual history of the poems, including the

manuscripts, the first edition, the canon, and the probable dates of composition, followed by a discussion of the tradition of love poetry in English in the sixteenth and early seventeenth centuries, Donne's original contribution to the tradition, his poetical language and style, his uses of argument and dramatic techniques, and his innovative uses of prosody and metrics. Presents also an introduction to the major characteristics of Donne's religious poems, noting, in particular his use of discursive meditation. Also presents a sketch of Donne's life (lxxxi–lxxxix), lists important studies of Donne (xc–cii), notes that this is the first complete edition in Italian of the *Songs and Sonets* and the *Holy Sonnets*, and explains the textual choices and decisions of the editor (civ–cv). Thereafter appear, with notes, the *Songs and Sonets* (with English and Italian translations on facing pages) (1–184), followed by the *Holy Sonnets* (with English and Italian translations on facing pages) (185–206). Concludes with notes on the texts (207–38) and an index of the poems (239–43).

- 1013. Cothran, Anne Faulkner.** "John Donne and the Art of Adaptation." *AngTheoRev* 87: 89–115.

Maintains that, although Donne is often depicted as rejecting the Catholic faith of his ancestors and conforming to the Church of England, "recent revisionist scholarship" indicates that Donne, like most Englishmen of his time, "did not conform or convert" to the Reformed Church, but rather he and they "gradually adapted to the evolving religious environment in which they found themselves." Holds that Donne was "not a reformer" nor did he "strictly conform" but rather he adapted. Explores, therefore, his adaptation, focusing primarily on the *Holy Sonnets*, *Corona*, *Lit*, and *Cross*. Maintains that in Donne's poetry "one can see evidence of the process by which Donne blended old habits and new practices and brought together Catholic beliefs and practices with their Protestant expression," thereby "creating his own way of being an English Christian" (89). Discusses the Catholic elements in Donne's religious poetry, especially elements

of Ignatian spirituality, discursive meditation, and the rosary, as well as the Protestant elements, especially the centrality of Scripture, Pauline theology, and "devotional conservatism" (113).

- 1014. Davis, Ellen F.** "Maximal Speech: Preaching the Psalms," in *Wondrous Depth: Preaching the Old Testament*, 17–61. Louisville, KY: Westminster John Knox Press.

Maintains that those who preach the psalms well must learn "how to think with the psalm from the inside, and even to feel what the psalmist feels" (20), must "take seriously the fact that they are poems" (23), and must "treat the psalms within the context of the larger scriptural story" (28). Cites Donne's second Prebend sermon on Psalm 63:7, preached at St. Paul's on 29 January 1626, as an example of a sermon that "evidences with maximal effectiveness all three characteristics." Analyzes the sermon to show how Donne "relates the psalm first, to the larger story of Scripture, and second, to his own life and the lives of his hearers," noting that "the crucial thing to note is that order is important" (29). Reproduces the sermon with explanatory notes (33–61).

- 1015. Dobranski, Stephen B.** "The incomplete *Poems* of John Donne," in *Readers and Authorship in Early Modern England*, 119–49. Cambridge: Cambridge University Press.

Observes that the printer and publisher of the first edition of Donne's poems (1633) uses blank spaces "as part of a larger strategy to create an intimate text, evoking a manuscript miscellany, while suggesting at the same time that they have produced a definitive collected edition." Maintains that "the book's bifocal perspective allows readers to see the author as both aloof and personal, directly involved although already deceased" (119). Discusses how "[t]he author's presence—the impression that Donne oversaw this collection and was communicating directly with readers—emerged from a collaborative process that ironically required his



absence or ‘omission’ from the material production.” Maintains that “[t]he volume’s other omissions, in apparently unfinished and partially censored poems, paradoxically reinforce Donne’s authorial presence while highlighting the demands put on early modern readers.” Points out that “[b]y examining these incomplete works, we see how Donne’s collection, like Sidney’s *Arcadia* and Jonson’s 1616 *Folio*, represents a transitional volume” and “anticipates a notion of autonomous authorship while still embodying the interactive practices of Renaissance reading” (120). Discusses how the inclusion of incomplete verses in the first edition “invites readers to participate in authorizing the poet” and “represents another manifestation of his absence—parts of these poems are literally missing—but the book’s layout encourages readers to pursue the remaining fragments as evidence that Donne deserves such a commemorative volume” (133). Comments specifically on *Metem*, *Res*, *BedfDead*, *Sat1*, and *Sat4*. Observes how these imperfect verses “recall the mutability of scribal publication, while their specific presentation still depended on the stationers who designed and printed the book” and that, “[in] like manner, the censor’s interventions foreground the author’s lack of control in the process of material production.” Maintains that the “overall design” of the first edition—“reflecting not only this shift from manuscript to print, but also, perhaps, a deliberate marketing strategy—repeatedly presents readers with these near paradoxes.” Concludes that “[t]heir cumulative effect preserves the absent J. D. as a manuscript poet still writing for an exclusive group of understanders, while the evocations of his ongoing presence ironically cast him as a Jonsonian author, overseeing this collection and speaking to us personally through his printed book” (149).

- 1016. Donne, John.** *Dzhon Donn: Alkhimiia liubvi* [John Donne: The Alchemy of Love], ed. and trans. G. Kruzhkov. (Biblioteka liricheskoi poezii Zolotoi zhiraf.) Moskva: Molodaia gvardiia. 332p.

Contains a preface (5–6); introduction (7–[16]); introduction to the 1633 edition ([18]–[20]);

translations into Russian of 11 *Elegies*, 4 *Satyres*, *Coryat*, *Macaron*, *Metem*, 46 selections from the *Songs and Sonets*, “Stay, O sweet, and do not rise,” *EpLin*, *EpEliz*, 19 selections from the Verse Letters, *Har*, *GHerb*, and *HSDeath* (24–223); commentary on the poems ([225]–[82]); an essay entitled “Zhitie prepodobnogod-ra Donna, nastoiatelja obora Sviatogo Pavia” [The Life of the Venerable Dr. Donne, Priest of St. Paul’s Cathedral] (285–99); Kruzhkov’s 1997 essay “Aromat’: Dzhon Donn i niukh lorda Berli” [“Perfume”: John Donne and Lord Burleigh’s Sense of Smell] (299–312); an essay entitled “Posviashchaetsia vechnosti” (313–20), a discussion of *Metem*; an original poem by Kruzhkov (321); a chronology of Donne’s life (322–[29]); bibliography of recent Russian publications on Donne ([30]); table of contents (331–[34]); and bibliographical description of this volume ([335]).

- 1017. ----.** *John Donne: The Complete English Poems*, ed. A. J. Smith. Introduction by Andrew Motion and engravings by Jane Lydbury. London: The Folio Society. xxxviii, 438p.

In the Introduction by Andrew Motion (xv–xix), offers a biographical sketch of Donne and a general introduction to his poems that emphasizes how they reflect Donne’s conflicted personality. Says that “[t]he energy of Donne’s disputatiousness is unique in English-language poetry” and that his “principle interest” is “himself” and “his own feeling mind.” Calls Donne “an egoist whose challenges to the self were projected with such force and variety that all his listeners and readers can share in them” (xix). Presents a chronology (xxi–xxvii), a note on the text (xxix–xxx), and a note on meter (xxxiii–xxxviii) from the 1971 edition of Smith’s *The Complete English Poems*, thereafter follows the text of the English poems according to the 1996 printing of Smith’s edition (1–361) with revised notes (363–418). Concludes with a corrected and revised Further Reading section by John Tobin (1996) (419–27) and an index of titles and first lines (428–38).

**1018.** ----. *Poesia erótica: canciones y sonetos*, trans. José Luis Rivas. (Festina lente.) Mexico, D. F.: Conaculta-Fonca: Editorial Aldus. 184p.

Translates into Spanish the *Songs and Sonets* (9–100), followed by the English texts (103–80) and an index (181–84). No notes or commentary.

**1019.** ----. *John Donne's Marriage Letters in The Folger Shakespeare Library*, ed. with intro. by M. Thomas Hester, Robert Parker Sorlien, and Dennis Flynn. Washington: The Folger Shakespeare Library. (Distributed—Seattle and London: University of Washington Press.) 110p.

In the introduction (10–32), observes that the letters and documents in the edition “tell most of what we know” about Donne’s clandestine marriage to Anne More and thus “provide critical evidence for reasonable conjecture” about the marriage (11). Presents a biographical sketch of Anne More and of the young Donne and comments on the events leading up to the secret marriage and its after effects. Surveys and discusses critically the contents of the letters, which show Donne’s enduring love for his wife and his final reconciliation with his father-in-law. In “A Note on the Transcriptions, Reproductions, and Donne’s Heraldic Seal” (33), explains the editorial principles governing the transcriptions and the reproduction of the original documents and describes the heraldic seals Donne used to seal his letters. Contains transcriptions with explanatory notes from 18 letters and documents at The Folger Shakespeare Library (FSL MSS L.b.526–543), 15 of which are in Donne’s hand, dealing with Donne’s marriage (33–65), followed by reproductions of the original documents (66–106). Includes 11 items concerned with Anne More’s wedding, 8 letters written in early 1602 by Donne (4 to Sir George More, his father-in-law, and 4 to Lord Keeper Egerton), 1 letter of 1602 to Egerton by Christopher Brooke, the 27 April 1602 decree by Richard Swale of the Court of Audience in Canterbury validating the marriage, a 1602 receipt sent to Egerton by Donne acknowledging paying of a legacy left to Anne

by Lady Egerton, 4 letters written by Donne in 1612 and 1614, 3 letters to Anne’s brother Robert, 1 letter to Anne’s father, Donne’s epitaph for Anne on the occasion of her death, a 1625 letter to Sir Henry Wotton, and a 1629 letter to his father-in-law. Concludes with an afterword by Heather Wolfe, Curator of Manuscripts (109–10), explaining how The Folger Shakespeare Library obtained the letters.

**1020.** ----. *The Variorum Edition of the Poetry of John Donne: Vol. 7, Part 1: The Holy Sonnets*, gen. ed., Gary A. Stringer; Text eds., Dennis Flynn, Ted-Larry Pebworth, Theodore J. Sherman, Gary A. Stringer, and Ernest W. Sullivan, II; Chief ed. of the commentary and volume commentary ed., Paul A. Parrish; contributing eds., Helen B. Brooks, Robert T. Fallon, and P. G. Stanwood. Bloomington: Indiana University Press. cvii, 606p.

Presents a newly edited critical text of the *Holy Sonnets* based on an exhaustive study of the manuscript and print history of the poems as well as a chronological summary of critical commentary on the poems from Donne’s time through 1995. In discussing the history of the transmission of the poems among seventeenth-century manuscripts and printed editions, the editors “identify and print both an earlier and a revised authorial sequence of the sonnets, as well as presenting the scribal collection—which contains unique authorial versions of several of the sonnets—inscribed by Donne’s friend Rowland Woodward in the Westmoreland manuscript.” This study “also casts new light on the question of dating” of the sonnets and also “reexamines their traditional associations” with such poems as *Corona* and *ED* (jacket). Contains acknowledgments (xiv–xviii); short forms of reference for Donne’s works (xviii–xxiv); abbreviations used in the commentary (xxv–xxxi); sigla for textual sources (xxxii–xliii); symbols and abbreviations used in the textual apparatus (xlv); general introduction (xlv–lix); introduction to volume 7.1 (lx–cvii); texts and apparatuses ([1]–112), which includes the original sequence of the *Holy Sonnets*, a revised sequence, copy-texts for the three sequences and lists of emen-

dations, textual introductions and apparatuses for individual *Holy Sonnets*, the 1635 sequence of the poems, and a note on identifying authorial revisions among manuscript variants. Thereafter follows the general commentary on the *Holy Sonnets* (116–220), with subsections on the dating and order of the poems; the poet/persona; genre and traditions; language and style; prosody; sacred and profane themes; and *Holy Sonnets* and other works, followed by commentary on individual sonnets with notes and glosses on individual lines (221–554). Concludes with works cited (555–87); an index of authors cited in the commentary (588–96); an index of writers and historical figures cited in the commentary (597–99); an index of other poems and works of Donne cited in the commentary (600–01); an index of titles (602–03); an index of first lines (604); and biographical sketches of the editors (605–06).

#### Reviews:

- Robert C. Evans in *RenQ* 59, no. 4 (2006): 1322–23.
- Albert C. Labriola in *SCN* 64, nos. 1–2 (2006): 1–3.
- Richard Todd in *JDJ* 26 (2007): 401–06.
- Brian Vickers in *TLS* 5469 (25 January 2008): 11–12.

**1021. Dyson, A[nthony] E[dward].** *John Donne: Songs and Sonets: A Discussion*. Buckingham, [Eng.]: The Critical Forum in conjunction with The Horsefair Press. xi, 48p.

Based on two recorded discussions (*Donne and Marvell* in 1978 and *Donne: Songs and Sonets* in 1981) made by A. E. Dyson for *The Critical Forum*. Contains a tribute to Dyson by Julian Lovelock (ix–xi), followed by critical analyzes of *GoodM*, *SGo*, *Twick*, *Ecst*, *Air*, *Relic*, *Dream*, *ValMourn*, *Canon*, *Expir*, and *Noct* (1–48).

**1022. Emerson, Jocelyn.** “Donne and the Noble Art,” in *Textual Healing: Essays on Medieval and Early Modern Medicine*, ed. Elizabeth Lane Furdell, 195–222. Leiden and Boston: Brill.

Examines the *Songs and Sonets* in order to show the ways in which Donne uses “his cul-

ture’s widely accepted alchemical discourses to negotiate with religious, political, economic and gendered ideologies, conflicts and anxieties in the early modern period.” Draws on “cultural materialist scholarship that attends to the patronage system in which Donne wrote and circulated his poetry” and discusses recent scholarship on textual transmission and editorial history “in order to demonstrate the ways in which Donne’s alchemical discourses have been marginalized by post romantic paradigms of subjectivity” (196). Comments on how Donne uses alchemical images, motifs, and apparatus in the *Songs and Sonets* “in equal measure for both spiritual and secular (political, amorous and patronage) purposes” (213), noting his references to such alchemical concepts as healing balm, the philosopher’s stone, the curative power of gold, the limbeck, and quintessence. Maintains that the fact that Donne “could employ alchemical images and processes to represent such a wide range of subjects indicates that his readers were comfortable thinking of alchemy as a significant body of theory and practices” (219). Maintains also that Donne’s use of “alchemical language alongside discourses of the new astronomy” indicates that “these two methods of observing nature were not seen as mutually exclusive or contradictory in the early modern period” (220).

**1023. Felch, Susan M.** “Doubt and the Hermeneutics of Delight.” *Cresset* 68, no. 4: 12–15.

Explores very briefly Donne’s concept of doubting wisely in *Sat3*.

**1024. Fletcher, Angus.** “Living Magnets, Paracelsian Corpses, and the Psychology of Grace in Donne’s Religious Verse.” *ELH* 72, no.1: 1–22.

Maintains that although *FirAn* has become “a favorite example of the traumatic effect of the new science” (1), Donne, in fact, in the poem “idealizes the discovery of the compass” and, by envisioning Elizabeth Drury as “a magnetic power that sustained the living earth, . . . aligns himself with a major work of the new philoso-

phy: William Gilbert's *De Magnete*" (1600) (2). In particular, explores the importance of Gilbert's work on Donne's view of grace. Maintains that Donne's describing Elizabeth Drury as "a magnetic world-soul that moves the mariners needle reveals that he shared Gilbert's willingness to see the immaterial at work in the achievements of the experimental sciences." Argues that Donne was "particularly interested in *De Magnete* because its empirical observations aided his efforts to revive an ancient theology of grace that had been obscured by the recent wrangling between Catholics and Calvinists over the role of human agency in salvation." Discusses, therefore, how Donne uses Gilbert's theory of magnetism "to illustrate the Augustinian notion of grace as a sudden awakening" and how he uses "new philosophy to justify old faith" (3). Holds that, "[f]or all the poet's despair at the extent of the world's corruption, he remains optimistic that Drury's passing can prepare the way for a new time of paradise" and that "although the world has lost its 'sense of memory,'" still there remains "those who can make use of the knowledge gained by its demise" (9). Argues, therefore, that Donne does not use "the new science to replace old belief" but rather sees in *De Magnete* "a way to renew awareness of a theological perspective that was in danger of being forgotten amidst metaphysical disputes over the significance of the human will." Concludes that employing the "fresh insights of *De Magnete*," Donne hoped to generate a "sense of epiphany, awakening his readers to a new sense of life by reminding them of their original" (17).

- 1025. Gouws, John.** "Nicholas Oldisworth, Richard Bacon, and the Practices of Caroline Friendship." *TSL* 47, no. 4: 366–401.

Maintains that "[a]lmost as much as religion, friendship has become a scandal, a stumbling block, a site of occlusion, in the reading and study of early modern literature." Observes that "[a] fundamentally secular age elides the spiritual presuppositions of early modern life, while a simultaneously embarrassed and prurient age fixated by corporeal sexuality fails to

register the presence of a constitutive way of life whose practices, sustained by classical and biblical precedents and ruminations, provided a bulwark of well-being in the face of vicissitudinously fragile and brief mundane existence—friendship." Points out that "[t]he early modern tradition of friendship looked to the writings of Plato, Aristotle, and Cicero to articulate and valorize its practices." Notes that celebrations of friendship by Sidney, Shakespeare, Jonson, and Donne were "a way of life." Argues against reading early modern male-to-male expressions of friendship out of context.

- 1026. Greene, Thomas A.** "The Poetics of Discovery: A Reading of Donne's Elegy 19," in *Poetry, Signs, and Magic*, 132–46. Newark: Delaware University Press.

Reprint of an essay that first appeared in *YJC* 2, no. 2 (1989): 1129–43. See *Roberts* 3.

- 1027. Halstead, Mark.** "How Metaphors Structure Our Spiritual Understanding," in *Spiritual Education: Literary, Empirical and Pedagogical Approaches*, ed. Cathy Ota and Clive Erricker, 137–53. Brighton, [Eng.] and Portland, OR: Sussex Academic Press.

Points out that in *HSS* she Donne "describes God's love in a clever combination of the Old Testament picture of a jealous God and the New Testament picture of a God of love and self-sacrifice," noting that "the image is of a tenderly jealous lover willing to give everything for the one he loves but fearful that in the end he may lose out to a rival (the world, flesh or devil)" (141). Comments on how in Donne's poetry "the sense often flows back and forth between the sexual and the spiritual, the human and the divine in a multi-directional way." Notes, as an example, that in *ValWeep* Donne suggests that "when he weeps, it is the reflection of his mistress's face in his tears which gives them worth," just as in *HSM* it is "the reflection of God's mercy which gives worth to his tears of repentance." Comments on how "[r]eflection is [a] deep conceptual metaphor much loved of Donne," noting that women are

often presented as “a mirror in which the male poet sees himself reflected” or as “an empty space which acquires meaning through the projection of the speaker’s masculinity into her, just as the church acquires meaning through the action of her bridegroom, Christ.” Suggests that the kind of merging seen in *ValName* is similarly “the goal of the spiritual life” and that in *Air* “just as human love needs to ‘put on’ corporeality in order to express itself,” likewise “God’s love needs to ‘take a body too’ if it is to be understood and experienced.” Concludes that for Donne “the physical world is more than a symbol of the spiritual world, and sexual relationships are more than symbols of spiritual relationships: incarnation—the embodied world—is the *only way* in which the spiritual dimension to life can be understood” (142).

**1028. Hannay, Margaret P., Noel J. Kinnamon, and Michael G. Brennen, eds.** “Introduction” in *Selected Works of Mary Sidney Herbert, Countess of Pembroke*, 1–37. (MRTS, Vol. 290; MRTS Texts for Teaching, vol. 1.) Tempe, AZ: Arizona Center for Medieval and Renaissance Studies.

Discusses how Donne viewed the Sidney *Psalms* as a “literary model” and notes that his “most characteristic stylistic elements are also found in the Sidney *Psalms*, including dramatically abrupt openings, argumentative structure, and vivid imagery.” Points out that there are also a “few verbal parallels” (34), citing phraseology in *HSDearth* as an example. Comments also briefly on Donne’s praise of *Psalms* in *Sidney*.

**1029. Healy, Thomas.** “Performing the Self: Reformation History and the English Renaissance Lyric,” in *Performances of the Sacred in Late Medieval and Early Modern England*, ed. Susanne Rupp, 65–79. Amsterdam: Rodopi.

Examines “some of the relation between Renaissance lyric and history, investigating shared cultural preoccupations in both historiography and lyric poetry in England from the mid-sixteenth to the later seventeenth-centuries.” Ob-

serves that “[d]istinctions between public and private spheres were different for this period than for later cultural models, chiefly because the supernatural and natural were imagined as much more intimately linked.” Points out that “[t]he principle of correspondence between natural and supernatural was culturally dominant and . . . this configured ideas surrounding individual identity and social identity differently from those constructed by Romanticism and its legacies.” Explores “aspects about truth and the self, history and lyric around the issue of forging identity” (66). Comments specifically on Donne’s skepticism about the benefits of the “new science,” in particular, its nurturing of “the ‘ego,’ the ‘I’ as a distinct, self-creating and self-supporting entity” (73). Points out that in his works Donne usually sees his identity “controlled by a power external to him” and thinks that “even his most fundamental part, his soul, may not actually belong to ‘him’” (74). Maintains that Donne “discovers identity only when wrapped up in another” and that “he believes in his being or existence only when the ‘I’ as a unique and distinct thing has disappeared, when it is re-paired with his creator” (75). Cites as examples *Ecst*, *GoodM*, *Lit*, *HS-Batter*, and *Goodf*. Says that Donne substitutes “Credo ergo sum” for Descartes’ “Cogito ergo sum.” Maintains, however, that “[t]he arguing, reasoning, exclaiming and doubting” that takes place in Donne’s devotional poetry “may be a performance of belief rather than the possession of belief” (77).

**1030. Helola, Taika.** “Twixt Two Suns: John Donne’s Poetic Perception of the Solar System,” in *Practices of Inclusion and Exclusion in Premodern Culture*, ed. Eva Johanna Holmberg and Tom Linkinen, 101–33. (Cultural History—Kultuurhistoria 5). Turku, Finland: University of Turku, Dark.

Examines Donne’s poems “to determine the difference between the significations of the sun” before and after his “articulation of the Copernican shock” in ll. 205–08 of *FirAn* (102). Focuses, however, on the *Anniversaries*, which Donne wrote soon after the publication of Galileo’s *Sidereus Nuncius* in 1610. Calls Gali-

leo's treatise "one of the most influential eyewitness testimonies against the principles of the geocentric system" (102–03) and points out how *FirAn* reflects Donne's "apprehension of the meaning of Galileo's discoveries." Cautions, however, that Donne's allusions to the sun mostly appear in "the metaphors, conceits and emblems of his poetry," not as scientific statements (103). Discusses how "[t]he contradiction between the way in which Donne sees the sun as an old, familiar acquaintance" in *SunRis* and "the confusion that blurs his perception of the sun" in *FirAn* arises out of "the rivalry of two incongruous world pictures" (107). Points out how in both *SecAn* and *Eclog* one finds not a "total abandonment of old ideas concerning the sun" but rather "a gradual transition" that appears in "the incorporation of new ideas in the familiar framework" of the two poems. Claims that in *Eclog* "there seems to be a reconciliation between the old philosophers' concepts concerning the sun and those of the new, the difference between the two being bridged on the one hand by explanation whenever the former are touched upon, on the other by evading any declaration of certainty whenever the latter are introduced" (129).

**1031. Holmes, Jonathan.** "There must be something heard': John Donne's aural universe," in *Refiguring Mimesis: Representation in Early Modern Literature*, ed. Jonathan Holmes and Adrian Streete, 183–207. Hatfield [Eng.]: University of Hertfordshire Press.

Discusses Donne as a "performance poet equipped with a sophisticated arsenal of various performative strategies, themselves predicated on a complex understanding of Neo-Platonic mimesis." Defines "performance poet" as "a writer of performative identities, according to the terminology of speech-act theory," and also, more simply, as "a poet writing for performance, in this case musical performance." Explores "the ways in which these varying resonances operate" in Donne's poetry and places them "within a broader understanding of the relationship of poetry to the world of the English Renaissance." In other words, investigates Donne's work "through the concept of mime-

sis" (183). Examines primarily Donne's poems that were published as lyrics accompanying musical scores by Alfonso Ferrabosco, John Dowland, William Corkine, Orlando Gibbons, Henry Lawes, Giovanni Coperario, John Hilton, and John Wilson. Notes also that "there is evidence that between fourteen and eighteen of the *Songs and Sonets* were set to music in Donne's lifetime" (186). Points out that *Break* "received the most attention from composers" (187) and that *Expir* was "among the most popular lyrics of the period" (188). Notes that the principal audience of the lyrics was musicians and women. Comments on Donne's interest in and knowledge of music as well as his connection with contemporary musicians and maintains that, "[f]ollowing ancient and contemporary theological, musical, and scientific thought, Donne's was emphatically an aural universe." Argues that, for Donne, "the most literal mimesis is neither linguistic nor pictorial but musical" since he regarded music as "a direct and actual representation of the mind of God and the workings of the universe." Maintains that this perspective "leads to the predominance of voice, speech and music in his work, whether poetry, prose, correspondence or sermon" (199). Maintains that "although Donne was a sparing publisher of any of his work in any genre, the fact that the number of his songs—with music—printed in his lifetime outnumbers any other form of publication, and is equalled only by the later publication of his sermons, is telling" (203).

**1032. Hurley, Ann Hollinshed.** *John Donne's Poetry and Early Modern Visual Culture*. (Apple-Zimmerman Series in Early Modern Culture, ed. Phyllis Rackin and Carole Lewis.) Selinsgrove, PA: Susquehanna Press. 248p.

In Chapter 1, the discussion of the Lothian portrait first appeared in "More Foolery from More? John Donne's Lothian Portrait as a Clue to His Politics," in *So Rich a Tapestry: The Sister Arts and Cultural Studies*, ed. Ann Hurley and Kate Greenspan (Lewisburg, PA: Bucknell University Press, 1995), 72–87 (See Roberts 3). In Chapter 2, the section on the nature of inter-

ruption and the reading of *Flea* first appeared in “Interruption: The Transformation of a Critical Feature of Ritual from Revel to Lyric in John Donne’s Inns of Court Poetry of the 1590s,” in *Ceremony and Text*, ed. Douglas Rutledge (Newark: University of Delaware Press, 1996), pp. 103–22. In Chapter 3, the reading of *Har* first appeared in “Colliding Discourses: John Donne’s ‘Obsequies to the Lord Harington’ and the New Historicism” in *RenQ* n.s. 18, no. 3 (1994): 57–64 (See Roberts 3). In Chapter 4, the reading of *Fare* first appeared in *JDJ* 18 (2000):195–99; and the reading of *Goodf* in this chapter first appeared in *JDJ* 12 (1993): 67–77 (See Roberts 3).

In the preface (13–28), states that the thesis of this study is that “elements of John Donne’s poetic practices were conditioned by the early modern visual culture of England in the sixteenth and seventeenth centuries.” Notes that Donne’s poetry is “not typically thought of as visual in the conventional sense: it does not tempt us to construct imagined scenes, nor does it allude directly to specific paintings, pieces of sculpture, or similar artifacts from the visual arts.” Maintains, however, that Donne “offers us an intriguing instance of a poet operating under the influence of the visual aspects of his culture,” a man “who was quite sophisticated in both his awareness and in his responses, even modifications, of that influence” (13). Points out that this study attempts “to recapture those aspects of late Renaissance, early seventeenth-century visual culture that were particularly formative for the creative individuals who actively participated in that culture,” particularly as seen in Donne’s poetry. In Chapter 1, “Donne and Painting: The Early Politics” (29–60), analyzes the Lothian portrait “as a clue to Donne’s early religious affiliations.” In Chapter 2, “Donne and Festival: The Structure of the Lyrics” (61–96), discusses Donne’s “participation in the Inns of Court festivals of the late 1590s as constitutive of one of the most distinctive structural elements of his verse.” In Chapter 3, “Donne and London: Representing Representations, from Spec-

tacle to Poetic Discourse” (97–132), examines London in the early seventeenth century “as a spectacular text, which trained the eye in patterns of consumption, commodification, class, and gender that resurface, sometimes directly, sometimes displaced, in Donne’s poetry.” In Chapter 4, “Donne and the Crisis in the Image: The Internal Made Visible” (133–59), discusses “that visual context which is more frequently associated with Donne the preacher than with Donne the poet, the iconophiliac/iconophobic crisis in the image” (23). In Chapter 5, “Donne and Collecting: Moving Away from Patronage” (160–203), discusses “paintings, as these circulate through the upper middle class, composed of gentlemen who, like Donne and his friends Christopher Brooke and Henry Wotton, were collectors of art yet not of the influential nobility and thus not patrons” (23–24). Maintains that “[t]his cleavage between the usually inseparable categories of patronage and collecting casts a telling retrospective over Donne’s poetry and provides a coda of sorts to the study as a whole.” Points out that each chapter “begins with a specific contemporary document,” followed by a discussion of “a particular facet of seventeenth-century visual culture that is then applied to a reading of a selective number of Donne’s poems.” Stresses the distinction between visual arts and visual culture and comments on how the approach of this study both “builds on and departs from” those engaged in the study of visual culture (24). In the conclusion (204–06), summarizes the thesis of the study. Notes that the sequence of chapters are “roughly chronological,” thus “suggesting a maturing complexity” in Donne’s responses to his visual culture (204). Maintains that when read in this light, Donne’s “verbal practices emerge as more dynamic, layered, and publicly influenced and influencing than an approach solely restricted to verbal contexts” (206). Concludes with notes (207–28), a bibliography (229–37), and an index (239–48).

#### Reviews:

- H. L. Meakin in *RenQ* 59, no. 4 (2006): 1325–27.
- Albert C. Labriola in *JDJ* 26 (2007): 421–26.

**1033. Jasper, David.** "The Erotic and the Mystical in Postmodernity." *Theology and Sexuality* 11: 71–76.

In a discussion of the close connection between erotic and sacred love in Western Christian mystical tradition, comments briefly on how Donne so easily slips "from the sacred to the profane and back again" (73) in his erotic lyrics.

**1034. Johnson, Kimberly.** "John Donne's Adulteries: Spiritual Uncertainty and the Westmoreland Sonnets." *GHJ* 29, nos. 1–2 (2005–2006): 28–44.

Maintains that the three Holy Sonnets in the Westmoreland MS "record inconstancy as a spiritual condition" and "propose in aggregate that the ideal state of the soul is not unwavering devotion, but rather faithlessness." Discusses how "[i]n their treatment of devotional infidelity as a form of sexual inconstancy," the three sonnets "build upon a trope familiar from scripture, in which the human propensity for spiritual deviance is encoded as adultery." Observes, however, that "in his appropriation of canonical infidelity metaphors to represent the relational dynamic between the soul and God, Donne transposes the spiritual value of adultery, rewriting the terms of the trope so that the adulteress becomes, paradoxically, a figure for piety." Maintains that Donne's "prolonged engagement with the adultery trope" in the Westmoreland sonnets "reveals his tremendous spiritual stake in the role of the adulteress, whose faithlessness holds out, for Donne, the promise of faith" (28). Shows how "[in] the figure of the adulterous Bride, Donne's spiritual uncertainty is redefined as a spiritual asset, a quality to flaunt because it provokes God to the 'tender jealousy' of husbandly devotion" (41).

**1035. Joseph, T. and S. Francis, eds.** *John Donne: A Critical Study*. (Encyclopaedia of World Great Poets Series, Vol. 1.) New Delhi, India: Anmol Publications. viii, 300p.

In the preface ([vii]–viii), the editors present a brief sketch of Donne's life and works; and in Chapter 1, "John Donne: An Overview" (1–33), they expand upon the biographical

sketch in the preface and comment upon major stylistic features and themes of Donne's poetry and prose. Thereafter follow 11 previously published essays: Chapter 2, "Donne's 'Elegy 19': The Busk between a Pair of Bodies" (34–58) by Sandy Feinstein from *SEL* 34 (1994): 61–77 (See Roberts 3); Chapter 3, "Talking to a Silent God: Donne's Holy Sonnets and the Via Negativa" (59–81) by Lawrence Beaston from *Renascence* 51 (1999): 95–109; Chapter 4, "The Act of Preaching and the Art of Prophesying" ([82]–97) by Bryan Crockett from *SR* 105 (1997): 39–53; Chapter 5, "Donne's Atomies and Anatomies: Deconstructed Bodies" ([98]–135) by David A. Hedrich Hirsch from *SEL* 31 (1991): 69–94 (See Roberts 3); Chapter 6, "Theology and Spirituality: Notes on the Mystical Christology of John Donne" ([136]–49) by Mark A. McIntosh from *AngTheoRev* 77, no. 3 (1995): 281–300; Chapter 7, "Forget the Hee and Shee': Gender and Play in John Donne" ([150]–89) by Susannah B. Mintz from *MP* 98 (2001): 577–603; Chapter 8, "The Lover as Logician: Donne's Amorous Poetry" ([190]–197) by Gerald McDaniel (from McDaniel Lectures on British Literature on the internet); Chapter 9, "Jonson and Carew on Donne: Censure into Praise" ([198]–229) by John Lyon from *SEL* 37 (1997): 97–118; Chapter 10, "The Title/Headings of Donne's English Epigrams" ([230]–43) by M. Thomas Hester from *ANQ* 3 (1990): 3–11 (See Roberts 3); Chapter 11, "John Donne and the Baroque Doubt" ([244]–62) by Kathleen Raine from *Horizon* 11 (1945): 371–95 (See Roberts 1); and Chapter 12, "John Donne and Elizabethan Economic Theory" ([263]–96) by Coburn Freer from *Criticism* 38 (1996): 497–520 (See Roberts 3). Index ([297]–300).

**1036. Kelly, Stuart.** "John Donne," in *The Book of Lost Books: An Incomplete History of All the Great Books You'll Never Read*, 146–50. New York: Random House.

Presents a brief biographical sketch of Donne, focusing on the intriguing complexities and seeming paradoxes of both his life and poetry. Comments on the role of John Donne Junior in the publication of his father's works. Points out



that *Metem* remains incomplete and speculates on who would have been the final recipient of the soul of wickedness, strongly suggesting that it would likely have been Elizabeth I.

**1037. Kiefer, Jens.** “John Donne: ‘The Canonization,’” in *The Narratology Analysis of Lyric Poetry: Studies in English Poetry from the 16th to the 20th Century*, ed. Peter Hühn and Jens Kiefer, 35–43. Translated by Alastair Matthews. (Narratologia: Contributions to Narrative Theory\Beiträge zur Erzähltheorie, ed. Fotis Jannidis, John Pier, and Wolf Schmid.) Berlin and New York: Walter de Gruyter.

Points out that both cultural historians and narratologists find interesting the treatment of love in *Canon*. Observes that the cultural historian “is struck by the fact that a poem of this date can contain such a clear statement of a modern concept of love as something autonomous and unaffected by other aspects of society,” whereas the narratologist “notes the originality of the way in which this form of love is developed on the level of the story: the combination of love with a religious script and the relocation of certain sequence elements in the future make it possible to live the ideal despite the obstacles facing it.” Discusses how in the poem “the relationship between speech act and story alternates between simultaneity, retrospection, and prospection” (36). Shows how Donne playfully presents sexual love as religious activity in order to convince his detractor that he should approve his kind of love. Maintains that “the obviously playful way” in which Donne “turns to the future canonization and recording of his love allows him to succeed for the present in empowering himself in his role as a lover who can show his love and act accordingly” (43).

**1038. Kneidel, Gregory.** “Religious Criticism, the Verse Epistle, and Donne’s Daring Discretion.” *C&L* 55, no. 1: 27–50.

Calls *BedfHon* Donne’s “most religious poem, at least in the restricted sense that the word ‘religion’ appears in it more often than in any of

his other poems.” Maintains that in the poem Donne “turns to religion in order to move away from inwardness” and that “[h]is model for doing this is Paul, from whom Donne gleans a strategy for reconciling daring and discretion” (27). Presents a detailed analysis of *BedfHon* to show how the poem is concerned with “uniting religion and discretion in the world against those who would keep them separate” (42). Explains how Donne “turns to religion in his epistle to Bedford not to shock her into daring indiscreet behavior on his behalf (the poem never approaches blasphemy) but rather to reconcile discretion and daring with a view of religion that requires involvement with the world,” i.e., “religion is not merely a foil for court ethics but an ethic that demands worldly conduct in the expectation of spiritual perfection” (44). Concludes that “we need not see Donne’s turn to religion in this poem as further evidence of Donne’s alienation from his social surroundings or as a mere ploy to goad Bedford into action on his behalf.” Maintains rather that the “conspicuous impropriety” that the poem “calls to our attention is not that the rhetorics of religion and politics can be mingled, but the very assumption that they should not be” (46).

**1039. Kruminiene, Jadvyga.** “John Donne’s Sermons: Paradox as a Fundamental Structural Device,” in *Theory and Practice in English Studies: Proceedings from the Eighth Conference of English, American, and Canadian Studies: Vol. 4*, ed. Jan Chovanec, 101–08. Brno: Masaryk University.

Examines Donne’s uses of paradox as a fundamental structural device in his sermons. Shows how Donne “invents highly individual paradoxes while wrestling with the unavoidable paradoxes of human history” (101). Points out how the paradoxical mode of Donne’s religious works is consistent with and reflects the paradoxes of Christian theology and how it is intended to challenge the habits of thought held by his readers or listeners. Maintains that in Donne’s “poetico-religious and homiletic writings, the paradoxical mode encourages intellectual endeavour and thus is an active process

leading to reconciliation of reason and faith” (107).

**1040. Kuchar, Gary.** “Representation and Embodiment in John Donne’s *Devotions Upon Emergent Occasions*,” in *Divine Subjection: The Rhetoric of Sacramental Devotion in Early Modern England*, 151–79. (Medieval & Renaissance Literary Studies, gen. ed. Albert C. Labriola.) Pittsburgh: Duquesne University Press.

An earlier version appeared in *PSt* 24, no. 2 (2001): 15–40.

**1041. Langan, Steve.** “After John Donne,” in *Notes on Exile & Other Poems*, 30. Omaha, NE: Backwaters Press.

An original poem.

**1042. Malcolmson, Cristina.** “John Donne and the Debate About Women.” *GHJ* 29 (2005–2006): 92–113.

Argues that “[t]he range of views about women and love in Donne’s poems implies that, in each, he is working out a position rather than presenting his own opinion.” Claims, for instance, that his poems on mutual love “verge on orthodox church doctrine, one position within the debate about women, rather than any revelation of personal feeling.” Maintains that Donne’s poems, which “range from misogyny to mutual love to reverence,” reflect “positions within the contemporary controversy about women” and that his version of the debate stems from “the rhetorical education in the schools, which trained students to argue on both sides of a question” (93). Cites *Paradoxes* as Donne’s “most explicit use of the controversy,” works that are “wittily and maliciously misogynous but never fully serious” (94) and that are intended primarily to show off his inventiveness and wit. Points out how the controversy about women appears in his love poetry and even in his sermons on marriage, all of which are “rhetorical performances that consciously fashion the median point between the extreme views of women as goddesses or devils” (98).

Points out that Donne’s poems on mutual love “enact in verse what Protestants formulated in their sermons on marriage: the doctrine of mutual help” (99). Notes, however, that in a few poems Donne seems to “break away from the orthodoxy of the sermons to construct something new in gender relations,” i.e., equality (101). Presents critical analyses of *ValBook* and *ValName*, calling them “the work of Donne at his most insightful about early modern gender dynamics” (109). Shows how in each of the poems, as well as in his sermons, the purpose of Donne’s moderation is primarily “to establish mastery” (110).

**1043. Mansour, Wisam.** “Gender Ambivalence in Donne’s ‘Valediction: Forbidding Mourning.’” *ELN* 42, no. 4: 19–23.

Argues that the speaker in *ValMourn* may be “a woman who attempts to seduce her male partner into consenting to her roaming freely away from him,” noting that there is “no linguistic evidence whatsoever in the text to determine the gender of the addresser and the addressee.” Maintains that such a reading “proves that Donne adopts a positive attitude toward women in spite of the general consensus among his scholars of misogyny” (19). Points out that although Donne “makes his female speaker consent to endow her male partner with virility, firmness, and control,” her presentation of him “is not without cynicism and mockery of masculinity” (22).

**1044. Martinez Vicente, Ana Isabel.** “Encuentro transcultural entre John Donne y Luis Cernuda: El amor como experiencia vivida no anhelada,” in *Nostalgia de una patria imposible: Estudios sobre la obra de Luis Cernuda*, ed. Juan Matas Caballero, José Enrique Fernández, José Manuel Trabado, Natalia Álvarez Méndez, Pablo Carriedo Castro, 467–75. (Actas del Congreso Luis Cernuda en su centenario [1902–2002], León, 8, 9 y 10 mayo de 2002). Madrid: Akal.

Presents biographical sketches of Luis Cernuda and Donne and discusses similarities between

Cernuda's complex and ultimately metaphysical concept of love and Donne's view of love. Comments on how both poets, in their lives and poetry, move from an unsatisfying search for purely sexual fulfillment to a recognition that true love is transcendent and spiritual. Finds also similarities in the poetics of both poets.

**1045. McDuffie, Felecia Wright.** *"To our bodies turn we then": Body as Word and Sacrament in John Donne.* New York and London: Continuum. xvi, 176p.

In the Introduction (vii–xiv), points out that, "[u]nlike modern thinkers who understand the body as a purely material phenomenon or postmodern critics who see it as a text produced by culture, Donne understands the body as a sacred text written by God." Offers "a comprehensive interpretation of Donne's reading of the body." Proposes to explore, in particular, the intimate "interrelationship between Donne's representations of the human body and his theological imagination" (ix) and to show how, for Donne, the body "becomes a vehicle of God's presence and grace" (x). Combines "close literary-critical readings of Donne's works" with an "historical analysis of the cultural and theological context in which those work were written" and thus interprets his representations of the body "through categories intrinsic to the material itself: books, sacred texts, sacraments, and the teleological process that moves through the stages of creation, fall, redemption, and eschatological fulfillment" (xi). Observes that, although Donne "gains in power, maturity, and theological insight after his ordination, he uses many of the same themes and images when he speaks of the human body throughout his career" (xii) and that when his early and later writings are read "against each other . . . a relatively coherent and significant picture emerges" (xiv). In Chapter 1, "The Created Body" (1–26), explores "the created body in Donne's pre-ordination writings through two interrelated themes: the human being as microcosm and the Edenic body." Discusses, in particular, Donne's "exploration of the idea of the body as the book of creatures" in *Essays* and

how he deals with the body in his sermons. In Chapter 2, "The Fallen Body" (27–56), discusses Donne's habit in his early work "of weaving together images and concepts from Hellenistic and Christian traditions to speak about the human person" and comments on "some of the images that are integral to Donne's depiction of the fallen body in his preordination writings: images of death, decay, fragmentation, and dissection" (28). Then brings "many of the same ideas and images from Donne's early work into the context of the sermons: microcosm, hierarchy, disease, decay, death, and fragmentation" (41). In Chapter 3, "Bodies Redeemed and Redemptive" (57–82), discusses how Donne "portrays the human body as both redeemed and redemptive throughout his writings" and how he "explores the body's role in the salvation and restoration of the human race to God." Points out that Donne "portrays the body that, despite the fall, retains some of its Edenic gifts"; that he "represents the human body as the necessary instrument of the incarnation and sacrifice of Christ, which then works (at least potentially) to redeem all human bodies"; that he "presents a human body that can actively participate in Christ's redeemed body through its own sacrifice and suffering"; and that he "reads the body as a sign and sacrament of redemption, grounding that reading in his own theology of the sacraments" (57). In Chapter 4, "The Eschatological Body" (83–103), discusses how for Donne "[t]he only eschatological event that really captures his imagination is the general, bodily resurrection of the dead" and points out how he turns repeatedly "to the themes of the death, fragmentation, bodily resurrection, and glorification of the body as a microcosm of the last things" (83). In Chapter 5, "Reading the Trajectory of Salvation in the Book of the Body" (105–26), discusses "the themes of creation, fall, redemption, and eschatological salvation as Donne represents them through the figure of the body," focusing primarily on the *Anniversaries* and *Devotions*. Maintains that these two works, one early and one late, "represent explicitly what Donne was implicitly doing with the body throughout his career: lifting it from the realm of the created into the

realm of sign and sacrament" (105). In "Appendix A: Literature Review: The Body in the Context of Donne Scholarship" (127–32), surveys and evaluates past scholarship on Donne's theology and his views on the body. In "Appendix B: Donne's Representations of the Body in Their Historical Context" (133–60), discusses "the history of philosophical and theological thinking about the human body," commenting on "some themes and particular authors within that history that are of particular relevance for an understanding of Donne's representations of the body" (133). Concludes with a list of works cited (161–68) and an index (169–76).

**1046. McInerny, Ralph.** "A Donne Deal," in *The Soul of Wit*, 9. South Bend, IN: St. Augustine's Press.

An original poem.

**1047. McLean, Andrew M.** "John Donne and Thomas More: An Elizabethan Catholic Legacy." *Moreana* 43, no. 163: 93–104.

Traces Donne's Catholic heritage. Points out his relationship to Thomas More through his mother, Elizabeth Heywood, who was the daughter of Joan Rastell, More's niece, who had married John Heywood. Notes that More's sister, Elizabeth, was Donne's maternal grandmother. Comments on Donne's connection with members of the Heywood family and other noble Catholic families of the time. Discusses Donne's struggle with his Catholic faith, his illegal marriage, and his final conformity to the Church of England. Briefly comments on *Pseudo-Martyr* and *Ignatius*, on Donne's conflict over his anti-Catholicism as it appears in his sermons, and on how his satires and sonnets are informed by his Catholic background. Concludes that Donne was "clearly rooted in the Catholic legacy of his great-grand-uncle, whose good name he invokes in *Pseudo-Martyr*, that 'Sir Thomas More, of whose firmness to the integrity of the Roman faith, that Church need not be ashamed'" (104).

**1048. McLeod, Randall.** "Obliterate: Reading a Censored Text of Donne's *To His Mistress Going to Bed*." *EMS* 12: 83–138.

Describes an ink-smeared manuscript of *ElBed* in a verse miscellany in the Rosenbach Museum and Library in Philadelphia (MS 239/22). Suggests that the poem was covered over "for the sake of the reader's modesty or the censor's prudery—or for the poem's being deemed pornographic" (91). Using a technology called infrared reflectography, discovered that the ink-smeared pages could be partially read although there were many indecipherable gaps. Presents two versions of the censored poem: (1) a "kind of Swiss-cheese" version with the gaps, and (2) a version that attempts to fill in the gaps with "restrained conjecture," based on other manuscript versions (97). Questions a number of the conclusions made by the editors of the *The Variorum Edition of the Poetry of John Donne*, Vol. 2 (2000) of the transmission of the text of *ElBed*, maintaining that "[a] primary value to the exercise of trying to fill in the gaps of the Rosenbach Manuscript is that it challenges the Variorum tree, or trees" (117). Acknowledges that his method of supplying gaps in the manuscript from the family of manuscripts to which the Variorum editors assigned it "has much to recommend it" but that it is "inevitably insufficient" (122). Thereafter follows the conjectural text with detailed notes. Concludes that this essay "demonstrates a new and useful tool, infrared reflectography, to all those trying to read obliterated texts" and that it shows, "with qualifications, the usefulness of the highly elaborated tree of transmission proposed by the Variorum edition of Donne's elegies." Observes that the recovered censored text "offers three unprecedented readings" for *ElBed* (133).

**1049. Michie, Allen.** "New Philosophy Calls All in Doubt: Chaos Theory and the Fractal Poetics of John Donne," in *Style: Essays on Renaissance and Restoration Literature and Culture in Memory of Harriet Hawkins*, ed. Allen Michie and Eric Buckley, 150–77. Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses.

Argues that many of the characteristics of Donne's poetic style and imagery, religious philosophy, and poetic form have "much in common with the natural and mathematical systems described so well by recent chaos theory," in that, his poetry is "dynamic, nonlinear, complex, adaptive, and turbulent." Summarizes for the nonspecialist the basic elements of chaos theory and fractal geometry, such as "sensitive dependence on initial conditions, strange attractors, self-similarity across scale, and phase transitions." Shows how each of these elements "applies to Donne's poetry and prose to the extent that chaos theory can pull together many otherwise disconnected strands of Donne's art and thought" (14). Summarizes ways for applying chaos theory to Donne's work by commenting in detail on *Devotions*, a work in which Donne describes how his illness "creates a chaos in his individual life that nevertheless falls into stable patterns of fractal correspondence between the microcosm of self and the macrocosms of the entire human family and the 'body' of Christ" (168). Maintains that chaos theory offers an effective methodology for exploring the complexity of the oppositional dialectics in Donne's poetry. Points out that Donne "fought against the irrationality of chaos by ironically turning to nonrational intuitive faith" (174).

**1050. Milward, Peter.** "Shakespeare's Metaphysical Heritage." *RenB* 32: 21–28.

Examines Shakespeare's possible influence on Donne, concluding that, although there are no direct references to Shakespeare in Donne's works, they were "kindred spirits" (27) who shared a Catholic intellectual and religious background. Focuses primarily on the dramatic quality of Donne's poems and cites various possible parallels between Donne's poems and the poems and plays of Shakespeare.

**1051. Monta, Susannah Brietz.** "When the truth hurts: suffering and the question of religious confidence," in *Martyrdom and Literature in Early Modern England*, 117–57. Cambridge and New York: Cam-

bridge University Press. .

Examines the role of martyrdom in Donne's religious poetry and prose and states that Robert Southwell's *Epistle of Comfort* and Donne's *Pseudo-Martyr* are "arguably the two most important English-language tracts in ongoing controversies over whether English Catholics' suffering was meritorious." Contrasts Donne and Southwell in their very different approaches to martyrological arguments. Comments on how both writers "explore the relationships between salvational confidence, suffering, and the criteria for true martyrdom, while the dynamics of suffering and reward which animated contemporary discussions of martyrdom also shape their poetic explorations of pain and consolation." Discusses how Donne "questions martyrological assumptions, arguments, and rhetoric" and how his poems explore "the psychological effects of the notion that suffering could confer religious confidence, while his sermons postulate alternative, spiritualized forms of agonistic struggle that both honor intense spiritual quests and confer the benefits of religious confidence without the actual shedding of blood" (118). Points out that Donne "characterizes martyrdom in less exalted terms than those his contemporaries typically used" (131–32) and observes that he "fiercely attacks Jesuit ideas about martyrdom, exhibits subtle misgivings about Protestant constructions and uses of martyrdom, and claims that martyrdom draws as much on human weakness as divine inspiration." Discusses *Biathanatos*, *Pseudo-Martyr*, and *Ignatius* to show how Donne attempted "to formulate a moderate response to the powerful contemporary martyr-complex linking suffering with religious confidence" (132). Examines also Donne's wrestling with the notion of suffering in his religious poems, commenting in particular on *HSSpit*, *HSBatter*, *HSLittle*, *Goodf*, and *Lit*, and also in his sermons, in which he "offers internalized, spiritualized versions of martyrdom" and deemphasizes "literal, physical martyrdom." Sees in the sermons "a logical extension of arguments about martyrdom that Donne had been formulating for a long time, across many genres" (146). Concludes that Donne "recon-

ceptualizes common arguments about martyrdom and religious certainty” and “attempts to displace the drama of martyrdom into bloodless contexts and ultimately, in the sermons, to render martyrdom’s rewards of confidence and spiritual serenity widely available in this world” (149–50).

**1052. Mousley, Andy.** “Transubstantiating Love: John Donne and Cultural Criticism,” in *The Poetics of Transubstantiation*, ed. Douglas Burnham and Enrico Giaccherini, 55–62. (Studies in European Cultural Transition, Vol. 27.) Aldershot, [Eng.] and Burlington, VT: Ashgate.

Proposes to play “somewhat fast and loose with the concept of transubstantiation, by using the concept in the context of love, literature and cultural criticism, rather than religion.” Chooses to discuss Donne because he “uses transubstantiation in quite specific ways” and because “his poetry and prose invite the use of terms, such as alchemy, metamorphosis, transformation, translation and so forth, which, while they may be linked to the religious concept of transubstantiation, can be independently deployed.” Intends also “to show how the concept of transubstantiation, understood in a broad sense which admittedly appropriates it from its original context, implies two models of literature which have in recent years been in danger of splitting apart.” Notes that “[o]ne model is driven, ‘in the manner of the Eucharist,’ by a rhetoric of presence and revelation, while the other is driven by a rhetoric of mutation and displacement.” Observes that the “two models roughly correspond to old and new critical paradigms, literature-as-revelation being the traditional model which has been largely supplanted by cultural materialist approaches which operate... a system of displacement” (56). Maintains that “the displacement of private onto public, the amatory onto the socio-economic, repeats some of the operations” found in Donne’s poetry since his poetry is itself “a poetry of displacement.” Notes how Donne’s “use of language notoriously subjects the world and its already existing significance to alchemical transformation” (57). Argues that

“[i]f experiences, things and concepts never cease to be recreated in Donne’s linguistically mobile universe,” then modern critics “can give themselves permission to rewrite love poems as poems about Donne’s enforced exile from the court.” Cites *SunRis* as a love poem that “can be understood as an attempt to compensate for exile from the public world, by constructing commonwealths into bedrooms, and recreating the macrocosm from which Donne had been excluded within the microcosmic world of the lovers.” Says that “the flamboyance and self-consciousness” of Donne’s word-play also invites critics “to examine the process and consequences of translation,” citing *HSBatter* as an example, a poem in which God is “mediated through a typically diverse variety of conceits and metaphors” (58). Discusses how Donne’s “preoccupation with alchemy, mutability and the transformative power of language” is related to transubstantiation. Holds that “[w]here the other forms of transformation practised in Donne’s poetry ceaselessly bring into question the process, motives and consequences of transformation, as well as the extent to which a transformed object is a negation of, or an improvement upon, its ‘original,’ the literal understanding of the Eucharist imagines a moment of perfect conversion, in which divine truth is unequivocally revealed.” Cites *Dream* as a poem that “allows the language of love to develop its own complex register” (60) and that encourages the reader “to treat love as a language that requires special attention” (61). Maintains, therefore, that Donne should be seen as “contributing to the partial autonomisation of a discourse which, in at least some of the poems, has a texture and a density which resists easy appropriation on behalf of one or another ideology” (61–62). The author concludes that, although he remains a cultural materialist, there is “a part” of him that “seeks not to translate everything into its idiom” (62).

**1053. Nan, Fang.** [Modernity in John Donne’s Poetry Seen from “A Nocturnall upon S. Lucy’s Day.”] *Journal of Sichuan International Studies University* no. 2: 30–34.

In Chinese. Notes that Donne is known for his “startling” images, “strong sense of reality in poetry,” “delicate conceits, colloquial language, and profound understanding of man’s inner world.” Argues that Donne’s “thoughts and ideas, to a certain extent, happen to coincide with those of T. S. Eliot.” Analyzes the presentation of “nothingness” in *Noct*, as seen in the “implication and casualness of the images” and “the complication of the narration” to show “the modernity contained in Donne’s poetry” (30). (English abstract)

**1054. Nelson, Brent.** *Holy Ambition: Rhetoric, Courtship, and Devotion in the Sermons of John Donne.* (Medieval and Renaissance Texts and Studies, Vol. 284.) Tempe, AZ: Arizona Center for Medieval and Renaissance Studies. 306p. 16 illustrations.

In the introduction ([1]–26), announces that the aim of this study is “to provide some insight into Donne’s effectiveness as a composer of sermons, focusing on his resourcefulness, particularly his ability to derive from his own culture diverse material that he could use in persuading his congregation toward a life of religious devotion” (1). Employing the theories of Kenneth Burke, argues, in particular, that Donne “found in courtship effective means for structuring and guiding his audience’s thoughts and feelings about their life in this world and its relation to the next.” In Chapter 1, “*The Courtship Topos*” (27–70), introduces “the cultural commonplace of courtship and draws out a number of features or sub-*topoi* of this broader *topos* from several sites that would have been widely accessible to much of Donne’s audience” in order to show “the riches that were available to Donne in this cultural resource and the relevance of the same to his congregation’s experience.” In Chapter 2, “*Like an Angel from a cloud: Donne and Courtship as a Topic of Inventio*” (71–115), employs this cultural frame of reference “to show how Donne finds and selects his material along courtship lines in drawing on such related social discourses as law, commerce, and patronage.” In Chapter 3, “*Courtship and the Dispositio of Form*” (119–63), having described Donne’s

“method of *inventio* with respect to courtship,” shows how “this principle of invention also determines the manner in which he arranges his material, both conceptually and materially, in the *dispositio* of his sermons.” Introduces also “Burkeian notions that are relevant to courtship: his notions of form and ‘temporizing essence,’” features that are “central to the curative function Donne so commonly attributes to his sermons.” In each of the remaining three chapters, presents close readings of single sermons, “further developing these Burkeian ideas to demonstrate how courtship strategies can apply to such diverse material as the social discourse of prodigality (chap. 4) and death (chaps. 5 and 6)” and to show how “they can account for a great deal of the rhetorical activity in a whole sermon” (26). In Chapter 4, “*Courtship and the Discourse of Prodigality in Donne’s Sermon on Isaiah 523*” (165–95), discusses how “the courtship *topos* in this sermon provides a prime example of the centrality of arrangement in his *inventio* and amplification of his argument” (166). In Chapter 5, “*Courting Death: Symbolic Purification in Donne’s Sermon ‘Preached to the Lords on Easter-day, 1619’*” (197–222), discusses how in this sermon Donne uses “death as a courtship *topos*, as a means of evoking conditions for ‘estrangement’ that can be used to move his audience toward identification with God” (198) and how he “invests commonplace treatments of death with courtship motives” (199). In Chapter 6, “*Form as Proof in Deaths Duell*” (223–56), discusses Donne’s “rhetorical treatment of death-as-courtship” in his last sermon and in *Sermons* 2:9 (223) and deals with “the question of decorum in Donne’s handling of death in these two sermons” (250). In “Conclusion” (255–56), summarizes the thesis of this study and maintains that “the force of Donne’s sermons is largely attributable to his ability to infuse his audience’s consideration of spiritual matters with their experience of desire in the workaday world of affairs and to draw on these socially inscribed desires to induce a similar motivation to ‘court’ the divine” (26). Concludes with a glossary of rhetorical terms (257–58), a bibliography (259–82), and an index (283–306).

## Reviews:

- M. M. Harris in *Journal of Church and State* 48, no. 1 (2006): 221–22.
- Paul Parrish in *R&L* 38, no. 4 (2006): 143–50.
- Barry Spurr in *Journal of Religious History* 30, no. 2 (2006): 241–42.
- Richard Todd in *SCN* 64, no. 3–4 (2006): 165–68.
- Anon. in *UTQ* 76, no. 1 (2007): 409–10.
- Bryon Nelson in *Journal of Ecclesiastical History* 58, no. 1 (2007): 152–53.
- Emma Rhatigan in *JDJ* 26 (2007): 433–36.
- P. G. Stanwood in *UTQ* 76, no. 1 (2007): 409–10.

**1055. O'Connor, Susan.** "How to Unravel the Metaphysical Poets." *TES* 25 November, pp. 4–5.

Discusses techniques for introducing students at St. John's Rigby Sixth Form College in Wigan to Donne, Herbert, and Vaughan. Notes that paintings were used to present Donne's personality and that each student was asked to list the outstanding features of selected poems for each poet. For Donne, they noted (1) the strong emotional content of his poems, (2) his use of first person pronouns, and (3) his Calvinistic attitude toward God, as seen in his use of the language of sin and retribution. Given untitled poems by the three poets, students were then able to identify the authors based on the stylistic profiles they had created.

**1056. Ó'Carragáin, Éamonn.** "The abridgement of Christ's story' from John the Archcantor to John Donne: liturgical and poetic responses to a theological idea," in *Ritual and the Rood: Liturgical Images and the Old English Poems of the Dream of the Rood Tradition*, 355–71. (The British Library Studies in Medieval Culture.) London: The British Library; Toronto and Buffalo: University of Toronto Press.

Examines *Annun*, commenting on how the poem "explicitly discusses some of the theological issues implied, centuries before, by the Old English Crucifixion narratives" (9). Observes that Donne's poem is "discursive, not narrative in form"; notes that it "explicitly refers to the liturgical problems posed by celebrating the Incarnation during Lent, as well as the theological importance of seeing the Incarnation

and Passion in a single perspective" (362); and explores the uses of navigational and cloud images in the poem. Shows how "[t]he differences of technique and atmosphere between Donne's poem and the three surviving Anglo-Saxon poems on the Cross, while important, serve to emphasize an underlying continuity" (367). Suggests that Donne may have written *Annun* for Magdalen Herbert and points out how he built his poem on the "Gratiam tuam" collect found in Latin in the Sarum Missal and later in English in the Book of Common Prayer (368).

**1057. Ou, Rong.** [Similar Valedictory Poems with Different Tones: on Donne's *A Valediction: Forbidding Mourning* and Liu Yong's *Yue Ling Ling*.] *Journal of Zhejiang Wanli University* no. 1: 80–85.

In Chinese. Maintains that, although both Donne's *ValMourn* and the Northern Song Dynasty poet Liu Yong's *Yue Ling Ling* are valedictory love poems, the tones of the two poems are quite different. Analyzes both poems "from the perspectives of the poets' life experience, the cultural values embodied in the poems, and the poets' writing techniques." Maintains that Donne's poem is famous for its abrupt rhythm, ingenious thinking, and unique imagery, whereas Liu Yong's poem mirrors the influence of Confucianism and the provincialism of Chinese poetry. (English abstract)

**1058. Paglia, Camille.** *Break, Blow, Burn*. New York: Pantheon Books.

Contains critical essays intended for a general audience on three of Donne's poems. In "The Flea" (20–25), calls the poem "one of the oddest love poems ever written" and cites it as a prime example of the "effrontery, incongruities, and ostentatious use of conceits" found in metaphysical poetry in general. Says that in the poem Donne "satirizes his own sexual desperation," that its three stanzas are "like scenes from a play," and that it is based "not on romantic emotion but on logic" (22). Maintains that "[t]he poem's self-conscious artificiality captures the fragility of the complex rituals



with which society has always tried to contain and control sexual energy.” Says that the poem’s “arch absurdity . . . resembles Surrealist art” and has “the grandiloquence and sexual explicitness of Salvador Dali’s dream paintings.” Suggests that, like Dali, Donne in *Flea* portrays himself as “a showy phallic swordsman baffled and bemused by a forceful, alluring woman, who brushes him away like a pesky fly” (25). In “Holy Sonnet 1” (26–29), sees *HSMade* as “a drama of mankind’s struggles that transcends the Christian frame of reference.” Says that in the sonnet Donne “treats God like a superintendent responsible for maintenance and upkeep” (27). Maintains that in the sonnet there is “a slow, steady sinking into gloom, interrupted two-thirds of the way through by a winged savior, who bears the heart skyward” and that Donne’s “impure heart, having shed its envelope of ‘feeble flesh,’ is drawn toward God’s adamant touch, which turns iron into spiritual gold” (29). In “Holy Sonnet XIV” (30–33), says that the Petrarchan sonnet was “rarely as sexually explicit” as is *HSBatter*, in which Donne “portrays himself—or rather his heart—as a kidnapped virgin crying out for a virile liberator” (31). Points out that “[b]y projecting himself into female anguish, victimization and bondage,” Donne “is playing with transsexual and homoerotic effects.” Acknowledges, however, that most of his contemporaries “would probably have understood the poem as simply a provocative fantasia on the popular Renaissance theme of sacred and profane love” (33). Observes that in *HSBatter* Donne sees that “[s]piritual victory strangely requires defeat by God, since man is too weak to achieve redemption on his own” and thus “[a] higher self must be forged from the wreckage of his old identity” (32).

**1059. Palka, Ewa.** “The Secular and the Divine in T. S. Eliot’s *Ash-Wednesday* and John Donne’s *Devotions*.” *Estudios ingleses de la Universidad Complutense* 13: 123–37.

Explores “the meaning of the secular experience within the religious context” in Donne’s *Devotions* and in T.S. Eliot’s *Ash-Wednesday*,

maintaining that both draw upon “a shared metaphysical dialectic.” Focusing primarily on Eliot’s poem, sees a similarity between the progress of Donne’s illness as “reflected in the meditative structure of his *Devotions*” and the various sections of *Ash-Wednesday*. Observes that “[w]hile conceiving their experience through similar images, T. S. Eliot’s search for God mirrors John Donne’s search for the Physician” (123). Points out also similarities between Donne’s and Eliot’s personal situation at the time that they composed these works. Maintains that both works “follow a similar pattern, since each Devotion and each part of *Ash-Wednesday* are complete, even if isolated, and constitute an independent devotional and meditative exercise.” Discusses how in *Devotions* “the power of divine love seems to transform Donne’s illness” into physical and spiritual health and how in his poem Eliot “becomes witness of divine love through the contemplation of nature” (136) and his weakness seems to be transformed through “the interaction” of secular and divine love. Observes that in both poems “[t]he search for God and man’s conscious ‘turning away’ from Him create both desire and acceptance, an intense self-scrutiny, and the intermingling of spirituality and sensuality” (123).

**1060. Papazian, Mary A.** “Bedford, Lucy.” *BJJ* 12: 181–84.

Presents a biographical sketch of the Countess of Bedford, calling her “an important friend and patroness” of Donne and noting that Donne was introduced to her in 1608 by Henry Goodyer. Points out that after 1613, perhaps because of the influence of her puritan chaplain and physician, John Burgess, the Countess’s friendship with Donne “cooled” (183).

**1061. ----.** “Donne, John.” *BJJ* 12: 184–87.

Presents a biographical sketch of Donne and a brief survey of his works. Comments on Donne’s relationship with Ben Jonson and compares and contrasts them as poets. Points out that

although Jonson admired Donne, he was also at times critical of his poetry and feared that Donne's poetry "for not being understood, would perish." Observes that although Jonson's fear "seemed to come true by the nineteenth century, the twentieth century has seen a remarkable turn in Donne's fortunes, and now he is secure in his place as one of the greatest and most innovative English poets of his day" (186).

**1062. Pender, Stephen.** "Signs of Interiority, or Epistemology in the Bodyshop." *DR* 85, no.2: 221–37.

In a discussion of anatomy and dissection in the Renaissance, observes how the discourse of anatomy embodied "variegated ways of knowing," noting, for example, that although Donne's conceit about dissection in *Damp* (ll. 1–2) "is rooted in post-mortem practice," it also points to the commonplace notion that "dissection is a revelation of knowledge" (226). Observes how "[f]igurative dissection was particularly useful to early modern writers who wished, as Donne did, for an 'anatomiz[ation] of our soule,' and who frequently occupied the role of the physician-anatomist for various purposes" (226–27). Maintains that "while the anatomical theatre provided an ensemble of resplendent metaphors for a diverse array of early modern writers, it was around the living body, and thus around medical semiotics and hygiene, broadly configured, that most early modern thought about interiority revolved" (228), as seen in *Devotions*, in which both Donne and his physician have "similar, conjectural tasks: reading mute, somatic signs, sifting and adjusting the non-natural—air, exercise and rest, sleep and waking, excretion and retention, food and drink, and the passions of the soul—in order to either determine states of illness or preserve the 'neutrality' of health." Notes that "[b]oth engage in probable sign-inference, both reason from signs and symptoms to causes, and both... could be very eloquent indeed about disease and suffering" (229).

**1063. Poole, William.** "The Origins of Francis Godwin's *The Man in the Moone* (1638)." *PQ* 84, no. 2: 189–210.

Argues that Francis Godwin's *The Man in the Moone* (1638), the "first piece of English science-fiction," was not based on a prepublication manuscript of Kepler's *Somnium* but "drew from more eclectic and hitherto unnoticed or neglected sources" and thus "arose from a process of generic hybridization, not via an imitation of an already fictional work" (189). Maintains that the major source of the work was Burton's *Anatomy of Melancholy* and that Godwin was also influenced by Gilbert's *De Magnete*, Kepler's *Dissertatio*, Samuel Purchas's *Purchas his Pilgrims* and *Purchas his Pilgrimage*, and works of other writers of voyage literature. Rejects the claim that Donne read *Somnium* in manuscript and that he used Kepler's work as a basis for *Ignatius*. Argues that "the English dissemination of the *Somnium* appears to rest entirely on the printed text," first published on the continent in 1634 (191).

**1064. Post, Jonathan F. S.** "Helpful Contraries: Carew's 'Donne' and Milton's *Lycidas*." *GJH* 29, nos. 1–2 (2005–2006): 76–91.

In an attempt to "yoke together" Carew and Milton, "whom custom has nearly always kept asunder" (76), comments briefly on the two versions of Carew's elegy on Donne's death and on Milton's possible response to Carew in his early poems, especially in *Lycidas*.

**1065. Roston, Murray.** "Donne and the Meditative Tradition." *R&L* 37, no. 1: 45–68.

Surveys the on-going critical debate about whether Donne was indebted to the Catholic or to the Protestant meditative tradition. Maintaining that arguments based on theological or on structural bases are inconclusive, argues that, based on the literary aspects of his work, "there exists in Donne's Protestant writing a profound indebtedness to the Catholic tradition, a rich mingling of two seemingly contra-

dictory elements—that although he was consciously advocating the Protestant cause and preaching to members of his adopted church, the quality of his writing was deeply indebted to the Catholic manuals of devotion on which he was reared” (48). Because of Donne’s Jesuit upbringing, sees the *Spiritual Exercises* of St. Ignatius Loyola as the most likely influence on Donne’s works. Points out that a striking difference between Catholic and Protestant manuals of meditation is that the Catholic manuals “were intended not merely as exercises in spiritual discipline but as exercises in *withdrawal* or *sequestration* from the realities of mortal existence” in order for the one who meditates “to experience in such isolation from the mundane world a strengthening of spiritual commitment,” whereas in Protestant manuals this notion of withdrawal “is not only missing but replaced by a contrary recommendation, namely to move outside into the heart of nature” (50). Observes that “delight in nature is absent from Donne’s prayers and meditations” and that nature, the physical world, and even logic are seen as “deplorable distraction[s] as the mind struggles to free itself from actuality and focus on the celestial” (53). Notes how Donne’s “focus upon the incongruities of the natural world becomes a principle in his writing, employed as a means of undermining confidence in empirical reasoning and thereby justifying faith in transcendental experience” (54). Maintains that, “above all, the optimism characterizing Protestant manuals is not only absent from Donne’s meditations” but also is “grimly rejected in line with the Catholic tradition.” Concludes, therefore, that doctrinally Donne “conformed, after his conversion, to the tenets of the Anglican church, eschewing controversial elements,” but that “stylistically” and in “the intensity of his personal vision,” Donne “remained distinguished from his Protestant peers.” Points out that ironically it was “his affinity to the manuals of a Church he had come to reject that was ultimately responsible for endowing his Anglican sermons and meditations with their extraordinary effectiveness, the tension between those contrasting aspects

constituting a primary source of their literary power” (66).

**1066. San, Debra.** “Hiatus of Subject and Verb in Poetic Language.” *Style* 39, no. 2: 137–52.

Points out that English-language readers “expect a verb to follow fairly swiftly after its grammatical subject” but that “poems often separate the two for prolonged stretches.” Notes that “[s]uch interrupted syntax does not, as in enjambment, continue in the next line” but rather often “suspends itself over several intervening lines before it resumes.” Maintains that “recognizing and understanding the phenomenon of subject-verb hiatus can help to clarify cryptic lines of poetry” and that the hiatus often embodies “the emotional or intellectual distance that is the subject matter of the lines in which they occur” (abstract). Cites as an example *Val-Mourn* (ll. 17–20) and suggests that the hiatus here supports the notion that the lovers “endure not yet/ A breach, but an expansion,/ Like gold to avery thinnesse beate” (ll. 22–24) (149).

**1067. Santoyo, Julio Cesar.** “Autotraducciones: Una perspectiva histórica.” *Meta* 50, no. 3: 858–67.

In an essay on the phenomenon of autotranslation during the past millennium, points out that Donne translated *Ignatius* into Latin.

**1068. Schneider, Gary.** *The Culture of Epistolarity: Vernacular Letters and Letter Writing in Early Modern England, 1500–1700*. Newark: University of Delaware Press. 388p.

Throughout this study, briefly comments on and quotes from Donne’s letters. Points out that the letters “often employ the language of orality and physical presence” and express his desire “to talk” with his correspondent by means of his letter. Notes that although Donne “commonly employs the affective intimate rhetoric of orality and immediacy, other letters betray his anxiety about the temporal and affective disjunctions of letter exchange” (118). Observes

that although his letters were not intended for publication, they exhibit “an aesthetic, even a literary self-consciousness” (142). Notes that when John Donne, Jr., published his father’s letters in 1651, he recognized “the increasing prestige of posthumous letters as adjuncts to literary immortality” (242). Notes that the inclusion of several letters in the first edition of Donne’s poems is “an early instance of the recognition of letters as adjuncts to a writer’s literary fame” (266).

**1069. Scodel, Joshua.** “None’s Slave’: Some Versions of Liberty in Donne’s Satires 1 and 4.” *ELH* 72, no 2: 363–85.

While not denying that the young Donne had a strong desire for worldly position and prestige, “reasserts (following William Empson) that a desire for freedom of thought and action is the central impulse in Donne’s early poetry.” Maintains that Donne’s “skeptical, exploratory temperament inspires not only a search for freedom but also, as its inseparable correlative, an inquiry into its meaning and worth.” Observes that “in his elegies and lyrics, Donne explores different ways to remain ‘free’ in love and sexual relations.” Focuses primarily on *Sat1* and *Sat4*, in which Donne “explores different modes asserting his freedom against a corrupt court, an oppressive legal system, and potentially enslaving social bonds.” Points out that Donne’s “poetic representations of freedom were galvanized by his engagement with influential but diverging treatments of freedom in ancient poetry and moral philosophy concerning liberty as ‘doing what one pleases’ and the value and limits of free speech” (363). Shows how in *Sat1* and *Sat4*, both of which are modeled on Horace’s Satire 1.9, Donne explores various conflicting concepts of freedom “in response to the oppressiveness of his social and political world.” Discusses how in *Sat1* he “dramatizes the inadequacies of liberty conceived as doing as one wishes, both in its negative sense and in its Stoic reconceptualization” and shows how in this satire he “powerfully depicts the satirist’s longing for freedom and his uncertainty where to find it” (364). Maintains that *Sat1* expresses

his “intense sense of unfreedom, his belief that true freedom is vitally worth seeking, and his dissatisfaction with two unsatisfactory modes of pseudo-liberty” (360), claiming that “[n]either retreat to a contemplative prison, which involves denying one’s desires for participation in the social world, nor mobile immersion in the changing urban scene, which subjects one to others’ whims and desires, brings freedom” (369–70). Discusses how in *Sat4*, by contrast, he “articulates an ideal of positive freedom, here reconceived as self-realization through fearless commitment to truth-telling, even as he vividly portrays his inability to maintain the fearlessness upon which such freedom depends” (364). Observes how in his sermons Donne the preacher “tempers the bold freedom of Donne the satirist” (377) and rejects his “youthful defense of bold free speech” (378). Concludes that although Donne “partially retains his belief, based partially upon his reading of classical texts, that liberty is both a birthright and an achievement,” he “found a place for limited freedom within a larger order to which he has become a devoted—and by his own accounting ‘free’—servant” (379).

**1070. Scott-Warren, Jason.** *Early Modern English Literature*. (Cultural History of Literature.) Cambridge [Eng.] and Malden, MA: Polity Press. vi, 325p.

States that the purpose of the study is “to describe and confront the historical difference of sixteenth- and seventeenth-century texts, in order to point the way to more fruitful and pleasurable ways of engaging with them.” Selects Donne as an example and discusses attempts “to refashion him as an artist who fits neatly with our modern sense of what an artist should be.” Argues that “[b]y understanding the limitations of the ‘modernizing’ approach, we will begin to see what a less anachronistic reading of early modern literature might look like” (3). To illustrate his point, disagrees with the critical approaches of Cleanth Brooks and John Carey to *Canon*, maintaining that the poem should not be seen as only “words on a page” or as “the auto-therapy of the tormented proto-romantic artist” but rather as “performance.” Comments

briefly also on Carey's "psychologizing" comments on the *Holy Sonnets* and *Devotions*. Stresses Donne's wit and irony, his awareness of audience and rhetorical strategies, and his uses of paradox. Maintains that Donne's poems should be viewed as "virtuosic entertainments" and as "pocket theatricals" (10). Discusses also *Sat4*, noting its "powerful expression of anti-court sentiment" (59) and regards the satire as "an extravagant exercise in wit; with tongue in cheek . . . mocking an institution that drew him [Donne] with a force like that of gravity" (60). Comments briefly on Donne's description of so-called "universal alienation" in *FirAn* (ll. 213–18) and maintains that, "in its context, Donne's pronouncement is neither a statement of fact nor a fantasy" but rather is "at once a nightmare and a joke." For Donne, he says, "[t]he end of hierarchy and relationship . . . sends a shiver down the spine: the end of the world is nigh" (237) but that "the comical image" of the phoenix "assuages any apocalyptic anxieties, assuring us that none of this is to be taken entirely seriously" (237–38). Maintains that, for Donne, "[a]lienated, particulate selfhood is a bugbear, invoked to create anxious humour, and condemned as tending towards sin" (238).

- 1071. Shawcross, John T.** "Revisiting Influence Studies I: Tangencies of Donne and Milton," in *Re-thinking Milton Studies: Time Present and Time Past*, 15–22. Newark: University of Delaware Press.

Discusses "the way in which the cultural worlds of John Donne and John Milton impinged upon each other, permitting 'other' perceptions for each through rereading them, as it were, together" (16). Points out that likely Milton, during his formative years and later, heard some of Donne's sermons in St. Paul's Cathedral or at Paul's Cross and suggests how certain of Milton's poems "have affinities with Donne" (17). Maintains that both poets "write out of a common background and in good part a common attitude supported by similar educational influences" and that "the two authors' intersection of concern and precept allows us to understand one through the other, arriving

at some readings overlooked perhaps by seeking out only 'influence' and 'imitation'" (22).

- 1072. Sherman, Anita Gilman.** "John Donne and Spain," in *Studies in Honor of Denah Lida*, ed. Mary G. Berg and Lanin A. Gyurko, 71–83. (Scripta Humanistica 153, dir. Bruno M. Damian.) Potomac, MD: Scripta Humanistica.

Argues that Donne's "ambivalent attitude" toward Spain "springs from his anguished relation to Catholicism." Points out how Donne's "spirit of skeptical inquiry informing his long and learned wrestling with his religious beliefs and allegiances spilled over into his complex feelings about the Spanish." Maintains, however, that "[e]ven after he became a pillar of the English religious establishment, Donne retained his quirky, argumentative and vital interest in Spain" (71). Comments on Donne's participation in the Cadiz and Azores expeditions as seen in several of his epigrams and verse epistles, especially *Storm* and *Calm*. Discusses Donne's knowledge of and appreciation of Spanish literature, especially theological works, many of which he probably read in Latin. Says that Donne "seems to have been recognized by his peers as a fount of information about Spanish history and foreign policy" (76) and notes that he "kept not only abreast of Spanish politics, philosophy and theology" but also was "enamored" with Spanish literature (77). Observes, however, that in his poetry Spain "usually figures as a rhetorical trope of hyperbole," citing several examples from the *Elegies*, *Satyres*, and the *Anniversaries*.

- 1073. Slavitt, David R.** "An Anatomy of the World: The First Anniversary' by John Donne," in *Re-verse: Essays on Poetry and Poets*, 44–63. Evanston, IL: Northwestern University Press.

In an informal essay, discusses his reading of *FirAn* as a sophomore at Yale, as a graduate student at Columbia, and, later on, as a teacher at Bennington, where he "was startled to discover how much the poem had changed" or how much his "understanding of it had changed"

(48). Evaluates several scholarly approaches to the poem, especially those by Marjorie Hope Nicolson and Louis Martz. Presents a general, overall reading of the *FirAn*. Observes that “[v]ery few undergraduates have the kind of experience to bring to their reading that would let them know how accurate an enactment the poem is of the ache of bereavement and the soul-sickness that can attend upon a loss” (58). Finds *SecAn* less meaningful because he has “never achieved that reintegration of faith and hope and that healing of spirit the second poem describes and, by implication, prescribes” (62). Concludes that, for him, *FirAn* is “one of the great comforts in literature—offering reassurance and solace in the depths of the abyss, or at least demonstrating, as it does so well, that others have been there, that others have felt this bitter despair” (63).

- 1074. Smith, David R.** “Rembrandt’s metaphysical wit: *The Three Trees* and *The Omval*.” *W&I* 21, no. 1: 1–21.

Believes that Rembrandt’s conception of love in his two etchings, *The Three Trees* (1643) and *The Omval* (1645), was influenced and shaped by contemporary metaphysical poetry, specifically Donne’s love poetry. Notes also a parallel between ll. 8–9 in *Ind* and Rembrandt’s parody in *The Flute Player* (1642) and points out other similarities between Rembrandt’s works and metaphysical poetry, especially the juxtaposing of opposites and prevalence of paradox. Comments on Rembrandt’s personal acquaintance with several contemporary Dutch metaphysical poets, in particular his friendship with Constantijn Huygens, who translated Donne into Dutch and whose own style is often similar to Donne’s, and with other poets in the literary circle called *The Muiderkring*. Discusses Huygens’s relationship with Donne and Huygens’s translations of Donne’s poems. Discusses, in particular, *SunRis* as “a good model for the themes and the oppositions that Rembrandt explores in *The Three Trees* and *The Omval*” (11). Maintains that Donne’s poetry was important in helping Rembrandt to move from “the primary descriptive character of his early work

toward a style that is itself more abstractly dialogical in its oppositions and, for that very reason, more compellingly experiential” (16).

- 1075. Stanovnik, Majda.** “Otočan in svetovljan John Donne,” in *Prevajanje barocnih in klasicističnih besedil (Texts from the Periods of Baroque and Classicism)*, ed. Tone Smolej, 58–74. Ljubljana, Slovenia: Drustvo slovenskih književnih prevajalcev.

Points out that Donne was introduced to Slovene readers through Hemingway’s *For Whom the Bell Tolls*, which was translated by Janez Gradišnik in 1950, and which appeared in five additional editions during the next half century. Notes that Donne’s poetry “became better known toward the end of the century.” Observes, however, that “it has so far never been presented in a separate book” but has appeared only in “various journals and anthologies.” Says that “[t]hanks to the reputation and skill of three learned and inventive translators (Janez Menart [1929–2004]), Veno Taufer (1933) and Marjan Strojjan (1949), each of whom approached Donne’s poetry in a specific way, the impact of their translations went well beyond expectations.” Points out that Marjan Strojjan included selections from Donne’s poems in her *Anthology of English Poetry (Antologija angeleške poezije)* (1996) and that two of Donne’s poems appeared in B. A. Novak’s *Sonet* (2004). Observes that the most popular of Donne’s poems in Slovene seems to be *HS-Death*, translated by Veno Taufer and later by Milan Jesih (74). (English abstract)

- 1076. Stirling, Kirsten.** “‘Imagined corners’: space, time, and iconoclasm in John Donne’s Last Judgement Holy Sonnets.” *W&I* 21, no. 3: 244–51.

Discusses how *HSRound* “produces many temporal and spatial effects similar to the structure of traditional painted Last Judgements.” Observes, however, that the poem is “far more than a simple ekphrastic representation of the vision of Judgement,” noting that Donne’s “ambivalence about Judgement itself, and about the use of images as devotional objects, effectively destroys from the inside the image created in

the sonnet.” Claims, therefore, that the poem “functions both as an image and as an act of iconoclasm” (244). Presents a detailed reading of the sonnet and shows how the sestet “functions as a form of iconoclasm” and “shatters the version of Judgement imagined as iconic, limited and rigidly mapped and replaces it with a personal judgement of the individual” (250).

**1077. Strier, Richard.** “Going in the Wrong Direction: Lyric Criticism and Donne’s ‘Goodfriday, 1613. Riding Westward.’” *GJH* 29, nos. 1–2 (2005–2006): 13–27.

Argues that critics “should restrict talk about *personae* to cases where the speaker has clearly specifiable differences from the historical author” and that “the application of scholarly knowledge to poems needs to be controlled by a very strict sense of contextual relevance and by a non-totalizing sense of what a ‘tradition’ or an ‘episteme’ is.” Maintains that the criticism on *Goodf* has too long been dominated by both “dubious practices” and, in this case, “are tightly linked to one another” (14). Surveys and challenges the criticism on the poem from 1961 to 2001. Reads *Goodf* “as truly being what it purports to be, a re-creation of an ‘occasional meditation’ performed or begun while Donne was actually ‘riding westward,’ possibly to Sir Edward Herbert’s, in 1613.” Argues that the poem should be seen as “reflecting the actual spiritual condition” of Donne at that time, a man who is “still struggling with his conscience in matters of faith” (19). Maintains that in the poem Donne is “feeling guilty about not going to church on Good Friday” and that the opening lines “present a correct view of his situation,” of his “spiritual situation that he needs to be redeemed from, not his view of it, or even his way of viewing it” (20). Holds that in the conclusion of the poem Donne “will not face Christ, will not allow himself to be known by Christ, until he can be known as perfect” (24).

**1078. Sullivan, Ernest W., II.** “What We Know Now about Donne’s Texts That We Did Not Know Before.” *Text* 17: 187–96.

Slightly revised version entitled “What Have the Donne Variorum Textual Editors Discovered, and Why Should Anyone Care?” that appears in *JDJ* 22 (2003): 95–107.

Considers some of the discoveries made by the textual editors of *The Variorum Edition of the Poetry of John Donne* that “raise important bibliographical and critical issues concerning the way we think about and read Donne’s verse.” Discusses the following textual discoveries: (1) that there was “a lot more Donne primary material than anyone had suspected” (188); (2) that both the manuscripts and printed artifacts “violated the theoretical paradigms established not only by previous Donne bibliographers, but also those subscribed to by bibliographers in general” (189); (3) that the manuscripts were not “monoscripts” but rather “compounds,” which validated the editors’ decision “to sort out the textual history of each individual poem in all its artifacts rather than by treating all poem texts in any given manuscript as having an identical textual genesis”; (4) that the early collected editions also were “compounds” (200); and (5) that “two manuscript transmissions can occupy the same manuscript or print text at the same time,” thus obviating “the universal assumption that a scribe or compositor copied one text from another.” Points out that “the discoveries most likely to affect critical readings of Donne’s verse” (192) are the lists of verbal variants for each of the poems that show that Donne was a “conscious artist” who revised and rethought his poems and that he “created his poems and intended that they be read as sequences rather than as individual poems” (193). Observes that often the texts are “so different,” in fact, that the editors have decided in some cases to print different versions of texts and sequences (194). Cites, as an example, the *Holy Sonnets*, noting that most modern criticism has been based on a “nonauthorial order” and on “eclectic texts.” Summarizes as follows: the editors now know that “the Donne universe is expanding”; that “the artifacts and poems in the Donne manuscript and print textual tree are far more genetically diverse than hitherto assumed”; and that “the fact that Donne com-

posed the Elegies, Epigrams, and Holy Sonnets as sequences and modified their texts when he rearranged sequences means that they can no longer be treated simply as stand alone units" (196).

- 1079. Sun, Guilin and Kangxi Li.** [On Conceits: Reasoning and Contradiction in Donne's Love Poems.] *Journal of Hefei University of Technology* no. 2: 91–95.

In Chinese. Discusses the style of and themes in Donne's love poems, commenting, in particular, on his use of conceits and complicated reasoning and examining his complex, often contradictory, views on love expressed in his poems. Comments on the conceits in *Val-Mourn* and *ValWeep* and the complex reasoning in *ValMourn* and *SGo*.

- 1080. Talbot, John Michael** (with **Steve Raby**). "The Way of the Artist: John Donne and England's Metaphysical Poets," in *The Way of the Mystics: Ancient Wisdom for Experiencing God Today*, 151–66. San Francisco: Jossey-Bass.

Says that Donne was "an artist who, over the course of a long and troubled life, sought to use his art for the glory of God" (152) and claims that "he, perhaps more than any other major Western writer, gave himself over, in both his life and his work, to exploring the varied ways God and humans interact" (153). Reviews Donne's life from a young, oversexed playboy to a middle-aged, happily married, impoverished man to finally the "preacher to kings and the intimate friend of God" (155). Says that Donne's "growth and development—from passionate fires of youth, to the challenges of adulthood, and to the onset of illness and death—reveal him to be a person who allowed God to craft him into the kind of instrument he could use to make beautiful music" (165). Comments briefly on *ElBed*, *Ecst*, *GoodM*, *Devotions*, *Goodf*, and the sermons.

- 1081. Tamaizumi, Yasuo.** "Hitsujikai no Henyo (ge): Marlowe kara Cotton e" [Transfigurations of a Shep-

herd from Marlowe to Cotton. 2nd Part.] *EigoS* 151, no. 6: 361–65.

In Japanese. Compares *Bait* to Marlowe's "The Passionate Shepherd to His Love" to show how Donne transfers the setting from a pastoral to a piscatorial setting. Points out Donne's frequent use of words that have a political and/or religious implication, such as "betray," "traitor," and "deceit." Says that in his poem Donne expresses his sympathy for persecuted Catholics and makes clear his deep hatred for a "state of shepherds" with the Queen as its sovereign. Suggests that Donne composed *Bait* in opposition to such a state, i.e., a Protestant state.

- 1082. Todd, Richard.** "Early Texts of Donne's 'Goodfriday, 1613. Riding Westward': Manuscripts and their Omissions, and the Provenance of the Earliest Translation, by Constantijn Huygens (1633)," in *Challenging Humanism: Essays in Honor of Dominic Baker-Smith*, ed. A. J. Hoenselaars and Arthur F. Kinney, 135–53. Newark: University of Delaware Press.

Discusses how textual variants of *Goodf* in existing scribal copies in English and how Huygens's draft holograph translation (31 August 1633) of the poem cast light on "our knowledge of how this poem was disseminated in its early years" (135). Surveys all 24 existing scribal copies in English, taking into account the 7 printed editions of the poem from 1633 to 1669, as well as Huygens's translation. Observes that previously there has been "no systematic study of the various forms in which the poem exists, and as a result, no investigation into the various ways in which the poem was read by a variety of recipients, both identified and anonymous, during the first half-century of its existence" (136). From this detailed bibliographical study, concludes (1) that "a group 2 artifact (probably, as it turns out, DT1 [Trinity College Library, MS 877]) will prove to be the most admissible copytext of the lost original holograph" and that "[e]diting this copytext will involve a painful choice between the readings 'turne' and 'tune' at line 22"; (2) that "the group 1 stemma for this poem is more complicated than can be illustrated on the basis of the *Ele-*



gies”; (3) that Huygens “used a (now presumably lost) group 2 artifact for his translation of this poem, and not a printed source”; and (4) that “there is some evidence that Huygens, at least, was troubled by aspects of the poem’s confessional position, and felt that he could offer creatively ambivalent and indeed elegant solutions to what troubled him” (149).

**1083. Wall, John N.** “‘That Holy roomē’: John Donne and the Conduct of Worship at St. Paul’s Cathedral.” *RenP*, pp. 61–84.

Maintains that in *Sickness* Donne’s image of a holy room and reference to a choir of saints are grounded “in a reference to a specific place and a specific practice in Donne’s professional life—the Choir area of St. Paul’s Cathedral, the space where the very human band of Canons, Petty Canons, Vicars Choral, and Choristers on the staff of the cathedral gathered twice daily at 10 and 3 to sing the Daily Office of Morning and Evening Prayer as well as other rites, when appointed, of the Book of Common Prayer” (63–64). Sees in *Sickness*, therefore, Donne’s “taking the sung services of the Daily Offices into his own imaginative understanding of the process of mediation between God and humanity” (64). Considers in some detail the architecture, the liturgical celebrations, music, vestments, and staff of the cathedral in Donne’s time.

**1084. Wang, Yanwen and Zhongxin Zhou.** [From “The Flea” to “To His Coy Mistress”: On Seduction Poems by Metaphysical Poets.] *Journal of Yanshan University* no. 4: 85–89.

In Chinese. Analyzes and compares *Flea* and Marvell’s “To His Coy Mistress” as seduction poems. Comments on the social conditions of the time that inspired such poems.

**1085. Wooton, David.** “John Donne’s Religion of Love,” in *Heterodoxy in Early Modern Science and Religion*, ed. John Brooke and Ian Maclean, 31–58. New York: Oxford University Press.

Argues that Donne’s “preoccupation with love and the religion of love . . . carried him so far that he became a member of the Family of Love, a religious sect that had numerous adherents in sixteenth- and seventeenth-century England” (31–32). Discusses possible elements of Familism in such poems as *Relic*, *MHMary*, and *HSShow* as well as in *Biathanatos* and the sermons. Points out that the similarities between Donne and the Familists “does not mean, of course, that Donne when he was a clergyman in the Church of England was a member of the Family of Love” (53) but holds that, “for all his relative orthodoxy, Donne stood outside the boundaries of conventional Anglicanism, Calvinism, and indeed Catholicism—so far outside that . . . only Familism can explain his peculiar beliefs” (54). Maintains that it is in the sermon Donne preached at the memorial service for Magdalen Herbert that “we hear most clearly the language that Donne would have liked always to employ when he spoke about his God” (58), the language of the Familists.

**1086. Yan, Kui.** [A Song of Life: On John Donne’s Trilogy of the Soul.] Beijing: Peking University Press. 240p.

In Chinese. Reads *Metem*, *FirAn*, and *SecAn* as an epic trilogy on how the Soul of the World has experienced a circular life experience by its adventurous journey from Eden to Earth and finally to Heaven. In the preface (1–14), surveys past Donnean criticism, rejects the old Jack-John Donne dichotomy, and sees the trilogy, written in Donne’s middle years, as a bridge between his secular love poetry and his divine poems. In Chapter 1, “A Song of the Soul: A Chronological Study” (15–80), discusses how Donne creates his view of the Soul of the World, a view that reflects the fall-rise pattern prevalent in Renaissance thought. Argues that this view allows him to see the journey of the Soul of the World as reflecting his own spiritual progress. Points out that all three poems contain an invocation, a body, and a conclusion and that the body of each contains eight sections, which suggests that the three

poems share a similar design, which is further reinforced by numerous repetitions of similar words and ideas. Maintains that Donne's presentation in the trilogy of life by death, of beauty by ugliness, and of truth by deception reflects his theological perspective. In Chapter 2, "Humanistic Concerns: A Synchronic Study" (81–138), focuses on four essential themes found throughout the trilogy: self, life, love, and change. Maintains that the theme of self is seen best in the invocations of the three poems, where the *anima mundi* and "I" are intermixed, dialectically creating out of the "deathlesse soule" an eternal self symbolic of the macrocosm and microcosm. Sees the trilogy as a song both of the individual soul and of the soul of human beings in general. Says that the theme of life pivots in *Metem* on the metempsychosis of the *anima mundi*, in *FirAn* on the frailty and decay of the world, and in *SecAn* on the exaltation of the soul into the world from which it came. Notes that the theme of love pervades all three poems but that its focus shifts from secular love to divine love, a shift that enriches the concept of love. Claims that in the trilogy change is combined with constancy, working both as a theme and as background: as theme it acts as a foil to support the notion of the soul's eternal life in *Metem* and to support the concept of the beauty and divinity of the heavenly world in the two *Anniversaries*; as background, it brings together the other themes and builds up part of Donne's cosmological philosophy. In Chapter 3, "Cosmological Life: A Background Study" (139–211), explores Donne's cosmological philosophy in terms of his poetic reconstruction of the cosmos, one that ponders on Pythagorean harmony and order and that was called forth by the Copernican revolution and one that centers on the redemption of the soul. Concludes that this reconstruction shapes Donne's philosophy of life that is embodied in the four essential themes, giving rise to his uses of paradox and wit and defining the trilogy as a psalm of life. Contains a conclusion (212–18), an index of names (219–25), a list of works cited (226–35), a chronology of Donne's

life (236–38), and a postscript (239–40).

**1087. Xiong, Yi.** [Game and Unification: Dynamic Metaphors in the Construction of Life—On the Thematic Tension of Donne's Poetry.] *Journal of Xinjian Normal University* 4, no. 4: 209–11.

In Chinese. Presents a semiotic study of Donne's conceits in *Noct*, *Appar*, *Sickness*, and other poems to demonstrate "how semiotics can help illustrate the dynamic flow of thought in Donne's works.

**1088. ----.** [On Tension of the Metaphysical Style in John Donne's Poetry.] *QuiSuo* 7: 167–68.

In Chinese. Calls Donne the most original of the metaphysical poets, notable for his use of conceits, wit, and novelty, and comments on his influence on English and American poets who followed him. Discusses the uses of tension in Donne's poetry.

**1089. ----.** [Pursuit of Invariableness—On Inner Tension of John Donne.] *Journal of JiaMusu University* no. 3: 60–62.

In Chinese. Discusses the inner tension in Donne's poetry that reflects the cultural milieu of his time as well as his own inner conflicts and comments on "his invariable pursuit of Love and Soul." Cites *Lect* and *HSShow* as examples. (English abstract)

**1090. Zaleski, Carol.** "Rare Alignment." *Christian Century* 122, no. 6: 33.

Discusses the Christian typology traditionally associated with March 25 (Feast of the Annunciation) and especially when Good Friday also falls on that day. Comments on Donne's *Annun*, calling it "an exercise in christological poetics, a wedding of the old biblical typologies to newer allegorical conceits" (33). Notes that the next occurrence of the alignment of the two holy days will occur in 2016.

# AUTHOR INDEX

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(The following is an index of authors, editors, translators, reviewers, and illustrators *mentioned in the annotations* in this bibliography. All references are to Entry Numbers.)

- |                                       |  |
|---------------------------------------|--|
| Aagenaes, Bjørn, 117                  | Anderson, Thomas P., 982                         |
| Abraham, Lyndy, 205                   | Andreadis, Harriette, 515                        |
| Addison, Catherine, 513, 993          | Araya, Tadahiko, 118                             |
| Adlington, Hugh, 775, 776             | Archer, Jane, 1000                               |
| Adney, Karley, 994                    | Ardis, Ann, 432                                  |
| Agee, Anne, 60                        | Armstrong, Isobel, 611                           |
| Akiba, Ryuzo, 118                     | Arnold, Rose, 510                                |
| Aksoy, Yildiz, 119                    | Asquith, Clare, 777                              |
| Albanese, Denise, 1                   | Attal, Jean-Pierre, 516                          |
| Alberge, Dalya, 995                   | Audi, Paul, 532                                  |
| Albrecht, Roberta J., 893, 996, 997   | Austen, Gillian, 207                             |
| Alexander, Mary, 393                  | Avery-Quash, Susanna, 301                        |
| Alexander, W. Andrew, 244             |  |
| Allan, Neil, 998                      | Bach, Rebecca Ann, 1001                          |
| Allen, Julian, 968                    | Bai, Xihan, 643                                  |
| Alvarez Méndez, Natalie, 1044         | Bajetta, C. M., 394                              |
| Alwes, Derek, 120                     | Baker, Brian, 1006                               |
| Amir, Javed, 206                      | Baker, Christopher, 502, 510, 541, 740, 778, 863 |
| Ammon, Ulrich, 276                    | Baker, David J., 895                             |
| Anderson, David K., 641               | Baker-Smith, Dominic, 3                          |
| Anderson, Digby, 541                  | Ballaster, Ros, 208                              |
| Anderson, Judith H., 2, 642, 894, 999 | Ballestros González, Antonio, 121                |
| Anderson, Sara, 514                   | Bamber, Linda, 4                                 |
-

- 
- |   |                                       |
|---|---------------------------------------|
| Barańczak, Stanisław, 224                           | Bennett, Lyn, 897                     |
| Barbas, Helena, 138                                 | Bennett, Michael, 366                 |
| Barbour, Reid, 644                                  | Benson, Kenneth, 179                  |
| Barfoot, C. C., 764                                 | Berg, James E., 781                   |
| Barker, Nicolas, 779                                | Berg, Mary G., 1072                   |
| Barker, Stephen, 62                                 | Bergeron, Barbara, 179                |
| Barnaby, Andrew, 645                                | Bergeron, David M., 305               |
| Barnard, John, 647                                  | Berley, Marc, 782, 836, 844, 867, 882 |
| Barth, R. L., 395                                   | Berman, Antoine, 898                  |
| Bate, Jonathan, 144                                 | Bernstein, Eckhard, 580               |
| Bates, Catherine, 646                               | Bernstein, Jeremy, 125, 213, 518      |
| Bath, Michael, 302                                  | Berry, Margaret, 15                   |
| Baumlin, James S., 93, 122, 137, 176, 209, 541, 876 | Beryozkina-Lipina, Victoria, 214      |
| Baxter, John, 502                                   | Bevan, Jonquil, 215                   |
| Beal, Peter, 210, 647, 756                          | Bex, Tony, 450                        |
| Beardsley, Doug, 396                                | Białas, Zbigniew, 965                 |
| Beaston, Lawrence, 303                              | Biberman, Matthew, 899                |
| Beatty, Bernard, 144                                | Bienz, John, 510                      |
| Beauregard, David, 777                              | Biester, James, 6, 126, 306           |
| Beckett, Lucy, 397                                  | Biet, Christian, 166                  |
| Bedient, Calvin, 648                                | Biebuyck, Benjamin, 276               |
| Beecher, Don, 896                                   | Bigliazzi, Silvia, 783                |
| Beer, Gillian, 123                                  | Bird, D. L., 337                      |
| Beliles, David Buck, 304                            | Biswell, A, 176                       |
| Bell, Ilona, 5, 124, 134, 211, 398, 780             | Bjork, Robert E., 247                 |
| Bell, Maureen, 647                                  | Black, Joseph, 482                    |
| Bellis, George, 212                                 | Blackley, Brian, 7, 1002              |
| Benari, Motti, 625                                  | Bland, Mark, 216                      |
| Benesch, Susan, 179                                 | Blevins, Jacob, 900, 919              |
| Benet, Diana Treviño, 415, 517                      | Blincoe, Noel, 784                    |
| Benamins, John, 765                                 | Blissett, William, 519                |
-

- 
- |                                 |                                    |
|---------------------------------|------------------------------------|
| Bloom, Harold, 307, 649, 901    | Brown, Cedric C., 376, 347, 505    |
| Blythe, Hal, 902                | Brown, Harry J., 521               |
| Boles, Robert Shawn, 617        | Brown, Meg Lota, 522               |
| Booth, Roy, 662                 | Brownlow, F. W., 9, 651            |
| Bornstein, George, 609          | Buckley, Eric, 1049                |
| Borris, Kenneth, 903            | Burke, Michael, 450                |
| Bowman, Glen, 127               | Burnham, Douglas, 1052             |
| Boyle, A. J., 108               | Burr, David Stanford, 652          |
| Boyle, Frank, 217               | Burt, Stephen, 131                 |
| Braden, Gordon, 1003            | Bussey, Jennifer, 523              |
| Bradford, Richard, 128          | Butler, Christopher, 15, 129, 259  |
| Brand, Clinton A., 176          | Butler, George F., 10              |
| Bray, Gerald, 850               |                                    |
| Brayman Hackel, Heidi, 1004     | Cáceres, Daniel Nisa, 904          |
| Breda, Lidia, 664               | Caillet, Pascal, 786               |
| Breeze, Andrew, 650, 785        | Cain, Tom, 218, 524, 905           |
| Breitwieser, Wolfgang, 411, 412 | Calogero, Elena, 132               |
| Brennen, Michael G., 1028       | Cannon, James, 788                 |
| Brett, Julia, 308               | Caracciolo-Trejo, Enrique, 225     |
| Brewer, Charlotte, 176, 478     | Carey, John, 26, 413               |
| Bridge, G. Richmond, 520        | Carriedo Castro, Pablo, 1044       |
| Briggs, Julia, 129              | Carrigan, Henry L., Jr., 320       |
| Brink, Jean R., 309             | Carrithers, Gale H., Jr., 219, 787 |
| Brinner, William, 678           | Cartwright, John, 1006             |
| Brody, Patricia, 1005           | Cefalu, Paul, 789, 907             |
| Brogan, T. V. F., 8             | Ceia, Carlos, 653                  |
| Brooke, John, 1085              | Centerwall, Brandon S., 790        |
| Brooks, Helen B., 399, 1020     | Chandler, James, 734               |
| Brooks-Davies, Douglas, 130     | Chater, Veronica, 908              |
| Bromwich, David, 734            | Cheadle, Brian, 310                |
| Brothers, Michael, 199          | Chedgzoy, Kate, 218                |
-

- 
- Cheney, Patrick, 400, 440, 460  
 Chmielewski, W. T., 533  
 Choi, Jae-Hun, 654, 791  
 Choi, Sung-Hee, 654, 792, 909  
 Chong, Kenneth, 1007  
 Chorney, Tatjana, 910  
 Chovanec, Jan, 1039  
 Christian, Graham, 320  
 Ciompi, Fausto, 793, 859, 868  
 Claeskens, Magali, 525  
 Clark, Michael P., 452, 463  
 Clarke, Danielle, 505  
 Clarke, Elizabeth, 57, 337, 401, 505  
 Clingham, Greg, 971  
 Clutterbuck, Charlotte, 911  
 Cochrane, Lydia G., 352  
 Cockcroft, Robert, 794  
 Coffin, Charles M., 533  
 Cohee, Gail E., 259  
 Coiro, Ann Baynes, 311  
 Colclough, David, 402, 788, 795, 796, 801, 834, 843, 845, 848, 865, 877, 879, 881, 912, 1008  
 Coldrey, Barry M., 1009  
 Coleman, Paul, 316  
 Collins, Siobhán, 1010  
 Collmer, Robert G., 541, 655  
 Comensoli, Viviana, 243  
 Cone, Temple, 797  
 Conti, Brooke, , 798  
 Conway, Eileen, 850  
 Cooper, John R., 133  
 Cooper, Pamela, 656  
 Cope, Kevin L., 195, 217  
 Cope, Steven R., 1011  
 Cora Alonso, Jesús, 11, 220  
 Coren, Pamela, 526  
 Cornett, Michael, 663  
 Corns, Thomas N., 311, 657  
 Correll, Barbara, 312  
 Corrente, Marcello, 1012  
 Corthell, Ronald, 134, 259  
 Cothran, Anne Faulkner, 1013  
 Cottegnies, Line, 313  
 Cotterill, Anne, 913  
 Countryman, L. William, 314  
 Cousins, A. D., 12, 651, 659, 665, 677, 687, 693, 709, 710, 736  
 Coyle, Martin, 353  
 Craik, Katherine A., 914  
 Cranston, Pamela Lee, 403  
 Crawford, Thomas, 713  
 Crockett, Bryan, 135, 404  
 Crowley, Lara M., 799  
 Cruickshank, Frances, 316, 663  
 Cuesta, Jorge, 800  
 Cueto, Sergio, 25  
 Cummings, Brian, 660  
 Cummings, Robert, 405  
 Cunnar, Eugene R., 589, 618  
 Cunningham, John, 527  
 Cunnington, David, 355, 502, 801, 915  
 Curbet, Joan, 528
-

- 
- Curreli, Mario, 793, 859, 868  
Curzon, Gerald, 802  
  
Daly, Peter M., 302  
Damian, Bruno M., 1072  
Daston, Lorraine, 1008  
Dauzat, Pierre-Emmanuel, 532  
Davidson, Peter, 13, 176, 221  
Davies, Damian Walford, 14  
Davies, Martin, 15  
Davis, Alex, 796  
Davis, Dick, 803  
Davis, Ellen F., 1014  
Dayre, Éric, 16  
Dean, James Seay, 136  
Dean, Paul, 415, 529  
Debouzy, Jacques, 16  
De Carlo, Maddelena, 898  
Demorest, Margaret, 17  
Deschner, Annette, 804  
Detweiler, Robert, 406  
DeVeeney, David P., 315  
D'haen, Theo, 764  
Dickson, Donald R., 968  
Diez, Alfredo Llorente, 225  
Dijkhuizen, Jan Frans van, 916, 981  
Diocaretz, Myriam, 1010  
DiPasquale, Theresa M., 27, 316, 317, 530, 917  
Dirven, René, 276  
Disch, Tom, 805  
DiYanni, Robert, 661  
  
Dobranski, Stephen B., 1015  
Docherty, Thomas, 18  
Docx, Edward, 806  
Doelman, James, 407  
Doerksen, Daniel W., 137, 337, 796, 807, 808, 876, 918, 919, 928, 975, 987  
Dollimore, Jonathan, 222  
Doloff, Steven, 408  
Donahue, Jennifer J., 223  
Donaldson, Ian, 531  
Donnelley, M. L., 93  
Donoghue, Denis, 533  
Downing, Ben, 226  
Downs-Gamble, Margaret, 28  
Drakakis, John, 128  
Duane, O. B., 29  
Dubrow, Heather, 416, 665  
Dusinberre, Juliet, 142  
Dust, Philip C., 227  
Dymshits, Valerii, 410  
Dyson, A[nthony] E[dward], 1021  
  
Eads, Martha Greene, 666  
Edgecombe, Rodney Stenning, 30, 417, 538, 539, 813  
Edwards, David L., 540, 541  
Edwards, Michael, 143  
Edwards, Philip, 144  
Egorova, L., 925  
Egri, Péter, 145  
Ellrodt, Robert, 321, 418, 502, 535, 814, 863  
Emerson, Jocelyn, 1022
-

- 
- Emsley, Sarah, 815  
 Engel, William E., 850  
 Enright, D. J., 139  
 Erne, Lukas, 542  
 Erricker, Clive, 1027  
 Evans, Elizabeth, 419  
 Evans, Robert C., 31, 129, 667, 863, 876, 1020  
 Everett, Barbara, 543, 544  
 Ezell, Margaret J. M., 228  
  
 Faderman, Lillian, 110  
 Fahraeus, Anna, 1010  
 Fahy, Thomas, 656  
 Fallon, Robert T., 1020  
 Faust, Joan, 668  
 Fawcett, Robin, 15  
 Felch, Susan M., 919, 1023  
 Fenton, James, 318  
 Fernández, José Enrique, 1044  
 Ferrell, Lori Anne, 229, 404, 420, 421, 422, 487, 491, 876  
 Ferry, Anne, 545  
 Ferry, Leonard D. G., 146  
 Festa, Thomas A., 230  
 Fike, Matthew, 176  
 Fiore, Peter Amadeus, 546  
 Fischer, Olga, 446  
 Fischlin, Daniel, 231  
 Fitzmaurice, Andrew, 422  
 Fleck, Andrew, 669  
 Fleming, J. D., 762  
  
 Fletcher, Angus, 1024  
 Flinker, Noam, 322, 423  
 Florén, Celia, 926  
 Flynn, Dennis, 32, 176, 232, 233, 337, 415, 424, 425, 426, 502, 547, 670, 671, 672, 876, 927, 1019, 1020  
 Ford, Sara, 548  
 Fourcade, Guillaume, 673  
 Fout, John C., 515  
 Fowler, Alastair, 33  
 Francis, S., 1035  
 Franssen, Paul J. C. M., 34  
 Fraser, Russell, 323  
 Freer, Coburn, 35  
 Friedman, Donald M., 36, 674  
 Frontain, Raymond-Jean, 37, 147, 324, 427, 796, 816, 817, 928  
 Frost, Kate Gartner, 38, 39, 428, 863  
 Fujito, Yoshiko, 429  
 Fulton, Thomas, 549  
 Furdell, Elizabeth Lane, 1022  
  
 Galbraith, Steven K., 929  
 Gale, Steven, 31  
 Galens, David, 818  
 Gallardo, Jorge, 811  
 Gardiner, Anne Barbeau, 430, 510, 930  
 Garnier, Marie-Dominique, 675, 819  
 Garrett, Martin, 40  
 Gassenmeier, Michael, 41  
 Gazzard, Hugh, 316, 478  
 Gearon, Liam, 328  
 Gentrup, William F., 247
-



- 
- |  |   |
|--|---|
| Gery, John, 550                            | Gozzi, Francesco, 149   |
| Geyer, Paul, 711                           | Grace, Damian, 651, 658, 659, 665, 677, 687, 693, 709, 710, 736 |
| Ghirardi, José Garcez, 234, 431            | Graham, Kenneth J. E., 137                                      |
| Giaccherini, Enrico, 1052                  | Graham, Virginia, 45  |
| Gibaldi, Joseph, 400, 440, 460             | Gray, Erik, 150   |
| Gibbs, A. M., 659                          | Green, Julien, 236  |
| Gillespie, Diane F., 325, 432              | Greenblatt, Stephen, 555  |
| Gillies, John, 551                         | Greene, Ellen, 53   |
| Gilman, Sander L., 352                     | Greene, Sally, 325  |
| Ginsberg, Robert, 488                      | Greene, Thomas A., 1026   |
| Gioia, Dana, 179                           | Greenfield, Matthew, 237  |
| Girri, Alberto, 809                        | Greer, Germaine, 434  |
| Girri, Sarah, 811                          | Greer, Rowan A., 556  |
| Giudici, Giovanni, 148                     | Grendler, Paul F., 348  |
| Glancy, Ruth, 676                          | Grenfell, Joanne Woolway, 934                                   |
| Glaser, Brigitte, 552                      | Grisé, C. Annette, 46   |
| Glaisyer, Natasha, 828                     | Groák, Lajos, 822   |
| Glicksohn, Joseph, 821                     | Gross, Kenneth, 935, 936  |
| Godman, Maureen, 931                       | Gross, Larry, 110   |
| Godsey, Michael, 553                       | Grossman, Marshall, 238, 239, 242                               |
| Goessling, Jeanne, 536                     | Grossman, Sheldon, 678  |
| Golahny, Amy, 74                           | Grzegorzewska, Magorzata, 823, 824                              |
| Gomille, Monika, 433                       | Guangxuan, Ren, 769   |
| Gömöri, George, 932                        | Guibbory, Achsah, 47, 48, 49, 316, 557, 679, 825                |
| Gooch, Bryan N. S., 42, 554                | Guiducci, Armanda, 50   |
| Goodblatt, Chanita, 43, 330, 337, 820, 821 | Gymnick, Marion, 689  |
| Gorton, Lisa, 235, 326, 933                | Gyurko, Lanin A., 1072  |
| Gossman, Lionel, 734                       |   |
| Gottesman, Ronald, 190                     | Haas, Andrew W., 504  |
| Gotthard, Karl, 44                         | Habinek, Thomas, 53   |
| Gouws, John, 1025                          |   |
-

- 
- |   |  |
|---|--|
| Hackett, Helen, 937                         | Hayward, Helen, 240  |
| Hadfield, Andrew, 558, 585                  | He, Changyl, 576   |
| Hagenbychle, Roland, 711                    | Healy, Thomas, 561, 685, 1029  |
| Hager, Alan, 120, 931                       | Hecht, Anthony, 153  |
| Haigh, Christopher, 137                     | Heffernan, Julián Jiménez, 154   |
| Haldane, Sean, 51                           | Heijting, Willem, 438  |
| Halewood, William H., 52                    | Hellegers, Desiree, 439  |
| Halio, Jay L., 214, 254                     | Helola, Taika, 1030  |
| Halperin, Mark, 680                         | Hendricks, Margo, 440  |
| Halpern, Rob, 327                           | Henley, Mary Ellen, 517, 519, 520, 554, 562, 582, 591, 608, 619                                |
| Halstead, J. Mark, 328, 1027                | Herek, Bryan Thomas, 686   |
| Hamilton, Donna B., 103                     | Herendeen, Wyman H., 562   |
| Hamlin, Hannibal, 535, 938                  | Herz, Judith Scherer, 55, 93, 563  |
| Han, Yuqiang, 681                           | Hess, Peter M. J., 155, 564  |
| Hancock, Maxine, 151                        | Hester, M. Thomas, 5, 27, 32, 39, 48, 54, 56, 57, 58, 71, 85, 87, 97, 106, 112, 441, 442, 1019 |
| Hannay, Margaret P., 1028                   | Hidalgo, Ma. de los Angeles Castro, 906  |
| Hao, Fu, 319                                | Hill, Eugene D., 232, 424, 687, 876  |
| Hardy, James D., Jr., 219, 787              | Hill, Geoffrey, 826  |
| Harland, Paul W., 329, 502                  | Hill, W. Speed, 415, 443, 444, 517, 519, 520, 535, 554, 562, 582, 591, 608, 619, 978           |
| Harp, Richard, 337                          | Hillman, David, 167  |
| Harrier, Richard, 152                       | Hillman, Richard, 673, 675, 685, 688, 706, 723, 724, 732, 755, 760, 763                        |
| Harries, Byron, 939                         | Himy, Armand, 18   |
| Harris, M. M., 1054                         | Hinchliffe, Darrell, 565   |
| Harrison, Brian 912 , 934                   | Hintz, C., 259   |
| Hart, Kevin, 541                            | Hitchens, Henry, 541   |
| Harvey, Andrew, 940                         | Hockberg, Shifra, 942  |
| Harvey, Elizabeth D., 53, 134, 941          | Hodgkins, Christopher, 918, 919, 928, 975  |
| Haskin, Dayton, 54, 435, 436, 559, 682, 683 | Hodgson, Elizabeth M. A., 330, 827   |
| Hass, Robert, 684                           |  |
| Hattaway, Michael, 401, 434, 437, 458, 479  |  |
| Hawkes, David, 560                          |  |
-

- 
- Hoenselaars, A. J., 1082  
Hoftijzer, Paul, 916, 981  
Holden, Anthony, 338  
Holmberg, Eva Johanna, 1030  
Holmes, Jonathan, 1031  
Holmes, Michael Morgan, 242, 566  
Honn, Tracy, 921  
Horne, Brian, 316  
Horton, Craig Allan, 337  
Houliston, Victor, 796  
Hovey, Kenneth Alan, 541  
Howe, Nicholas, 720  
Hron, Zdeněk, 534  
Hu, Jialuan, 156  
Huang, Guowen, 15  
Huebert, R., 330  
Hughes, Ann, 404, 420, 421, 422, 487, 491  
Hühn, Peter, 1037  
Hunter, John, 864  
Hunter, William B., 331  
Hurley, Ann, 59, 157, 332, 1032  
  
Iannonne, Carol, 445  
Infante, Cecilia, 158  
Ingram, Randall, 828  
Innocenti, Loretta, 446, 829  
Ioppolo, Grace, 756  
Isherwood, Lisa, 448  
Ivic, Christopher, 895  
  
Jaccard, Roland, 532  
  
Jack, Alison, 316  
Jackson, Selwyn, 689  
Jager, Eric, 447  
Jagodzinski, Cecile M., 333  
Jalón, Mauricio, 141  
Jamieson, Marguerite, 60  
Jang, Young-gil, 61  
Jannidis, Fotis, 1037  
Jantzen, Grace M., 448  
Jasper, David, 406, 1033  
Jenkins, Lucien, 830  
Jiang, Honghong, 334  
Johansen, Ib., 62  
Johnson, Galen, 567  
Johnson, Jeffrey, 137, 335, 336, 337, 589, 618, 690, 831, 832, 943  
Johnson, Kimberly, 1034  
Johnson, Nate, 243  
Johnson, Pegram, III, 137, 850  
Johnson, Todd W., 762  
Jones, Pamela M., 678  
Jones-Davies, M. T., 321  
Jonsson, AnnKatrin, 1010  
Joseph, T., 1035  
Josipovici, Gabriel, 691  
Jowitt, Claire, 753  
Jullien, Vincent, 166  
  
Kajs, Rebecca, 60  
Kammer, Joel, 692  
Kartashova, I. V., 703
-

- 
- Kaufman, Peter Iver, 63  
 Kaussen, Wolfgang, 627  
 Kay, Magdalena, 833  
 Keaveney, Madeline, 944  
 Keeble, N. H., 176, 478, 693  
 Keller, James R., 568  
 Kelly, Stuart, 1036  
 Kelty, Matthew, 850  
 Kenny, Theresa, 510  
 Kent, David A., 667, 696, 746  
 Kermode, Frank, 338, 694  
 Kerrigan, William, 232, 424  
 Kezar, Dennis, 569  
 Kidwell, Catherine, 244  
 Kiefer, Jens, 1037  
 Kim, Hyac-Ryon, 159, 245  
 Kim, Kyong-hahn, 695  
 King, Kimball, 656  
 Kinnamon, Noel J., 1028  
 Kinney, Arthur F., 8, 376, 416, 449, 475, 503, 743, 1082  
 Kirby-Smith, H. T., 339  
 Kiséry, András, 160  
 Kitzes, Adam H., 570  
 Kleiman, Ed., 64  
 Klemp, P. J., 93  
 Kline, Tony, 161  
 Klopfenstein, Glenn D., 162  
 Knafla, Louis A., 834  
 Kneidel, Gregory, 571, 945, 1038  
 Knottenbelt, E. M., 337, 450, 510  
 Knox, Francesca Bugliani, 451  
 Knuth, Elizabeth T., 414  
 Koch, Claude, 340  
 Koch, Kenneth, 241  
 Kooper, Erik, 764  
 Koory, Mary Ann, 246  
 Koppenfels, Werner von, 19  
 Korte, Barbara, 433  
 Kowalczyk-Twarowski, Krzysztof, 965  
 Krenek, Ernst, 105  
 Krieger, Murray, 452  
 Krier, Theresa, 941  
 Kruckenberg, Linda, 244  
 Kruminiene, Jadvyga, 1039  
 Kruzhkov, Grigorii, 163, 1016  
 Kuchar, Gary, 572, 1040  
 Kujawiski-Courtney, Krystyna, 480  
 LaBlanc, Michael L., 835  
 Labriola, Albert C., 65, 316, 341, 415, 589, 618, 836, 837, 1020, 1032, 1040  
 Lake, Peter, 404, 420, 421, 422, 487, 491  
 Lamont, Rosette C., 342  
 Langan, Steve, 838, 1041  
 Lange, Marjory E., 66, 696  
 Larson, Charles, 247  
 Llasera, Margaret, 18  
 Lazo, Rodrigo, 67  
 Ledebur, Benedickt, 946  
 Lee, Sang Yeup, 343, 573, 697  
 Leerintveld, Ad, 453
-

- 
- |  |   |
|--|---|
| Leimberg, Inge, 68   | Love, Harold, 700                                     |
| Leimer, Jude, 921  | Low, Anthony, 57, 510, 949                            |
| Lein, Clayton D., 947  | Louwerse, Max, 765                                    |
| Lemonde, Franck, 664   | Lu, Hongling, 457                                     |
| Lepage, John, 248  | Lunderberg, Maria Hoffman, 950                        |
| Lerner, Laurence, 344  | Luo, Lang, 701  |
| Lessenich, Rolf, 164   | Lydbury, Jane, 1017                                   |
| Lethbridge, Stefanie, 433  | Lyne, Raphael, 578                                    |
| Levchuck, Caroline M., 574   | Lyon, John, 168, 345, 458                             |
| Levy-Navarro, Elena, 165, 249, 337, 454, 839                         |   |
| Lewalski, Barbara K., 698  | MacCullough, D., 137                                  |
| Lewis, Carole, 1032  | MacDonald, Alasdair, 3, 34, 58, 73, 91, 101, 104, 113 |
| Li, Han, 455   | Macdonald, Robert, 923                                |
| Li, Kangxi 1079  | MacFadyen, David, 253                                 |
| Li, Zhengshuan, 575  | Machackek, Gregory, 579                               |
| Lieb, Michael, 456   | Machado, Maria Salomé, 702                            |
| Lim, Walter S. H., 250   | MacKenzie, Clayton G., 580                            |
| Lin, Yunfu, 948  | Maclean, Ian, 1085                                    |
| Linden, Stanton J., 69   | Magomedova, I., 951                                   |
| Lindenberger, Herbert, 251   | Mahoney, John L., 777                                 |
| Lindley, Arthur, 252   | Makarov, V. S., 703                                   |
| Linkinen, Tom, 1030  | Makurenkova, Svetlana, 254                            |
| Liu, Hanyu, 576  | Malcolmson, Cristina, 255, 1042                       |
| Liu, Jonathan, 577   | Mallett, Phillip, 346                                 |
| Llassera, Margaret, 166  | Malpezzi, Frances M., 71, 316                         |
| Lobanov-Rostovsky, Sergei, 167                                       | Malzahn, Manfred, 841                                 |
| Loewenstein, David, 646, 657, 698, 699, 700, 704, 719, 733, 742, 774 | Manley, Lawrence, 704                                 |
| Lojo Rodríguez, Laura, 70  | Mannani, Manijeh, 459                                 |
| Lombardo, Agostino, 132  | Manning, John, 302                                    |
| Loscocco, Paula, 840   | Mansour, Wisam, 1043                                  |
|  | Marcus, Leah S., 72                                   |
-

- 
- |   |  |
|---|--|
| Markham, Ian, 328   | McEachern, Claire, 173, 187              |
| Marotti, Arthur F., 347, 348, 460, 700, 705                                 | McHugh, Heather, 707                     |
| Marsh, Nicholas, 355  | McKenzie, D. F., 647                     |
| Martin, Catherine Gimelli, 461, 842, 952                                    | McKitterick, David, 647                  |
| Martin, Jacky, 169  | McInerny, Ralph, 1046                    |
| Martin, Jessica, 581, 843   | McLean, Andrew M., 1047                  |
| Martin, Thomas L., 476  | McLeod, Bruce, 351                       |
| Martinez Malo, Jesús R., 800  | McLeod, Randall, 1048                    |
| Martinez Vicente, Ana Isabel, 1044  | McMullen, Gordan, 208                    |
| Martz, Louis L., 349, 582, 844  | McPherson, S. M., 176                    |
| Masselink, Noralyn, 256, 257  | Meakin, H. L., 259, 1032                 |
| Matas Callabero, Juan, 1044   | Medine, Peter E., 194, 201               |
| Matheikal, Tomichan, 583  | Mehtonen, Päivi, 602                     |
| Mathis, Gilles, 706   | Meng, Zhiming, 955                       |
| Matthew, H. C. G., 912, 934   | Meyers, Terry L., 172                    |
| Matthews, Alastair, 1037  | Michie, Allen, 1049                      |
| Matthews, Steven, 462   | Milburn, Colin, 956                      |
| Maule, Jeremy, 73, 845  | Miliugina, E. G., 703                    |
| May, Steven W., 953   | Miller, Paul Allen, 79, 107              |
| Mayes, Frances, 584   | Miller, William, 708                     |
| Maynard, Stephen, 170   | Milton, Anthony, 404, 420, 422, 487, 491 |
| Mazzio, Carla, 167  | Milton, John, 234                        |
| McCabe, Richard A., 585, 415  | Milton, Peter, 421                       |
| McCaffery, Phillip, 74  | Milward, Peter, 768, 1050                |
| McColley, Diane Kelsey, 171   | Miner, Earl, 709                         |
| McCoy, Richard C., 259  | Minois, Georges, 352                     |
| McCullough, Peter E., 258, 404, 420, 421, 422, 487, 491, 846, 847, 863, 876 | Mintz, Susannah B., 586                  |
| McDowell, Nicolas, 923  | Mitchell, Marea, 710                     |
| McDowell, Sean, 350, 954,   | Monk, Geraldine, 957                     |
| McDuffie, Felecia Wright, 1045  | Monta, Susannah Brietz, 510, 1051        |
|   | Morris, Wesley, 463                      |
-

- 
- Morrissey, Mary, 848  
Morrow, Laura, 195  
Morrow, Laurie, 849  
Moses, John, 850  
Mosley, Adam, 587  
Moss, Joyce, 629  
Mosser, Daniel W., 473, 508  
Motion, Andrew, 318, 1017  
Moulton, Carroll, 464  
Moulton, Ian Frederick, 465  
Mousley, Andrew, 353, 1052  
Mueller, Janel M., 173, 646, 657, 698, 699, 700, 704, 719, 733, 742, 774  
Müller, Wolfgang G., 711, 851  
Mulvihill, John, 260  
Munoz-Teulié, Marie-Christine, 852  
Murav'eva, I. A., 466  
Mursell, Gordon, 588  
Myers, Benjamin, 337  
  
Nader, Helen, 247  
Nan, Fang, 1053  
Nanny, Max, 446  
Napierkowski, Marie Rose, 261, 299  
Narveson, Kate, 262, 589, 712, 762  
Nassaa, Christopher S., 853  
Nauman, Jonathan, 762  
Negri, Paul, 713  
Nelson, Brent L., 137, 854, 855, 1054  
Nelson, Byron, 316, 535, 876, 958  
Nelson, Holly Faith, 482  
  
Nelson, Janet L., 467  
Nesterov, Anton Viktorovich, 174, 466, 924  
Newman, Barbara, 959  
Newman, Karen, 714  
Nilsen, Don L. F., 175  
Ning, Zhiming, 856  
Nishiyama, Yoshio, 715  
Nixon, Scott, 354  
Noble, Louise, 857  
Nocera, Carmela, 829  
Nokes, David, 541  
Noob, Joachim von, 263  
Nordahl, Britt, 264  
Nordberg, Heidi L., 406  
North, Marcy L., 858  
Northrop, Douglas A., 502  
Norton, Glyn P., 359  
Nugnes, Barbara, 859  
Nutt, Joe, 57, 265, 355  
  
Oakley, Mark, 922  
Oba, Kenji, 118  
Oberman, Heiko A., 66  
Ó'Carragáin, Éamonn, 467, 1056  
O'Connell, Patrick, 75, 541  
O'Connor, Ed, 716  
O'Connor, Susan, 1055  
Oliver, P. M., 176, 663, 850  
Olsson, Kurt S., 960  
Orgel, Stephen, 76, 860  
Ota, Cathy, 1027
-

- 
- Otten, Charlotte F., 337
- Ou, Rong, 1057
- Paglia, Camille, 1058
- Pagano, Richard, 283, 337, 502
- Palka, Ewa, 1059
- Palmer, James, 541
- Pan, Yuwen, 590
- Pando Canteli, María J., 266, 468, 861
- Papazian, Mary A., 93, 330, 415, 418, 469, 787, 804, 807, 817, 820, 831, 839, 842, 855, 862, 863, 872, 874, 878, 1060, 1061
- Parfenov, Alexandr, 214, 254
- Parini, Jay, 772, 781
- Park, Sei-Keun, 717
- Park, Youngwon, 718
- Parrish, Paul A., 415, 876, 1020, 1054
- Parry, Graham, 407, 423, 470, 719, 795, 796, 788, 801, 834, 843, 845, 847, 848, 865, 876, 877, 879, 881
- Pasinato, Antonio, 451
- Pask, Kevin, 76
- Patterson, Annabel, 177, 720, 721, 876, 961, 962
- Payne, Craig, 77
- Payne, Michael, 864
- Pebworth, Ted-Larry, 78, 79, 93, 124, 158, 184, 415, 441, 471, 472, 473, 591, 668, 670, 690, 712, 735, 747, 968, 1020
- Peck, John, 353
- Peer, Willie van, 765
- Peláez Cuesta, Victor, 800
- Pender, Stephen, 865, 1062
- Pendergast, John S., 269
- Penn, W. S., 592
- Pennell, Sara, 828
- Perlove, Shelley Karen, 267
- Perry, Curtis, 178
- Persico, Gemma, 829
- Persyn, Catherine, 356
- Peters, Jason, 527
- Peterson, Richard S., 593
- Phillips, Bill, 963
- Phillips, Catherine, 98
- Phillips, Rodney, 179
- Pieiller, Evelyne, 664
- Pier, John, 1037
- Piesse, A. J., 631
- Pilarz, Scott R., 357
- Pipkin, John, 594
- Plate, S. Brent, 406
- Platt, Peter G., 306
- Plummer, John F., III, 474
- Pockell, Leslie, 595
- Poole, William, 1063
- Portale, Rosario, 829
- Poska, Allyson, 899
- Post, Jonathan F. S., 358, 415, 648, 684, 722, 866, 1064
- Powers-Beck, Jeffrey, 137, 268, 762, 863
- Prescott, Anne Lake, 180, 270, 359, 400, 440, 460, 475, 497, 867
- Price, Joseph G., 214, 254
- Price, Michael W., 80, 476, 964
- Prieto Pablos, Juan Antonio, 271
- Pujol, Carlos, 811
-



- 
- Purdy, Al, 396  
Pütz, Martin, 276  
  
Quilligan, Maureen, 181  
  
Raby, Steve, 1080  
Rackin, Phyllis, 1032  
Rahimzadeh, Kevin R., 272  
Rainbolt, Martha, 182  
Raman, Shankar, 596, 965  
Rambuss, Richard, 273  
Rangnes, Brita Strand, 360  
Rasmussen, Vanessa, 597  
Raspa, Anthony, 81, 274, 361, 362, 477, 535  
Ray, Robert H., 418  
Raynaud, Claudine, 673, 675, 685, 688, 706, 723, 724, 732, 755, 760, 763  
Raynie, Stephen A., 598  
Rebhorn, Wayne A., 126  
Redford, Peter, 966  
Reed, Cleen, 275  
Regard, Frederic, 313  
Reggiero, Guido, 465  
Reid, David, 478  
Revard, Stella P., 363  
Rhatigan, Emma, 967, 1054  
Rhodes, Neil, 316  
Ribes, Purificación, 20, 82, 276, 277, 364  
Richey, Esther Gilman, 278  
Ricks, Christopher, 83, 108  
Ries, John, 276  
  
Rivas, José Luis, 1018  
Rizzardi, Alfredo, 868  
Robbins, Robin, 93, 183, 479  
Roberts, David, 365  
Roberts, Gareth, 184  
Roberts, Gary, 366  
Roberts, Jane Annette, 467  
Roberts, John R., 415, 968, 969  
Robertson, Patricia, 535  
Roding, Juliette, 916, 981  
Rodríguez García, José María, 84, 970  
Roe, John, 502  
Roebuck, Graham, 85, 86, 367, 510, 659, 725  
Romanowski, Lukasz, 480  
Ronk, Martha, 869  
Ropert, François, 599, 726  
Rose, Marie, 261  
Rosen, Jonathan, 279, 481  
Ross, Dorothy, 1008  
Ross, Trevor, 280  
Roston, Murray, 1065  
Roth-Schwartz, Emma, 185, 502  
Rounce, Adam, 17, 971  
Roux, Louis, 814  
Rovang, Paul R., 281  
Rubin, Andrea, 141  
Ruby, Mary K., 261, 299  
Rude, Donald W., 368, 600, 870  
Rudnick, Hans H., 424  
Rudrum, Alan, 482  
Ruf, Frederick J., 186
-

- 
- Rupp, Susanne, 1029  
 Ruschmeier, Sigrid, 481  
 Russell, Anthony Presti, 282  
 Rutledge, Douglas F., 59  
 Ryerse, Barbara, 871  
 Rylance, Rick, 561  
  
 Sabine, Maureen, 87, 88, 483  
 Saffle, Michael, 473, 508  
 Salemi, Joseph S., 369  
 Salenius, Maria, 283, 601, 602, 872  
 Salinsky, John, 728  
 Salzman, Paul, 727  
 Samuel, Oliver, 728  
 San, Debra, 1066  
 Sanchez, Reuben, 370  
 Sanders, Julie, 218  
 Sandler, Florence, 484  
 Santesso, Aaron, 972  
 Santoyo, Julio Cesar, 1067  
 Saotome, Tadashi, 603  
 Saunders, Ben, 371, 485, 486  
 Scanlon, Thomas, 372  
 Scarry, Elaine, 83  
 Schall, James V., 873  
 Scheick, William J., 428  
 Schell, Lisa J., 645  
 Schmid, Wolf, 1037  
 Schmidt, Gunnar, 729  
 Schmidt, Michael, 373  
 Schmidt, Richard H., 730  
  
 Schneider, Gary, 1068  
 Schneider, Ralf, 433  
 Schneider, Ulrike, 731  
 Schoenfeldt, Michael, 187, 604, 732  
 Scholz, Susanne, 89  
 Schwarz, Daniel R., 188  
 Scodel, Joshua, 733, 734, 1069  
 Scott, Alison V., 973  
 Scott, Bonnie Kime, 432  
 Scott, David, 605, 922  
 Scott, Rivers, 140  
 Scott-Warren, Jason, 1070  
 Sedakova, Olga, 924  
 Seelig, Sharon Cadman, 90, 735  
 Segovia, Francisco, 800  
 Seko, Julie, 537  
 Selleck, Nancy Gail, 606  
 Sellin, Paul R., 91, 284, 438, 874  
 Semler, L. E., 285, 736  
 Shaitanov, Igor, 286  
 Shami, Jeanne, 92, 93, 137, 337, 487, 607, 762, 875, 876, 877, 878, 974, 975  
 Shannon, Laurie, 737  
 Shapiro, I. A., 287  
 Sharon-Zisser, Shirley, 488  
 Shaw, Robert B., 738  
 Shaw, W. David, 374  
 Shawcross, John T., 69, 94, 288, 337, 375, 489, 490, 1071  
 Shawn, Wallace, 739  
 Shelburne, D. Audell, 289  
 Sheldrake, Philip, 314
-

- 
- Shell, Alison, 376, 879  
Sheppard, Sallye, 740  
Shenk, Robert, 57  
Sherman, Anita Gilman, 1072  
Sherman, Theodore J., 415, 1020  
Sherwood, Terry, 189  
Sherwood, Yvonne, 741  
Shifflett, Andrew, 290  
Shuger, Debora, 173, 187, 491, 742  
Siemens, R. G., 517, 519, 520, 554, 562, 582, 591, 608, 619  
Simon, James R., 743  
Sigal, Gale, 95  
Silverman, Hugh J., 62  
Silverstone, Daniel, 134  
Simons, Judy, 561  
Simpson, Ken, 968  
Singer, Daniella E., 96  
Skinner, John, 744  
Skorupski, John, 129  
Slavitt, David R., 1073  
Slight, Camille Wells, 97, 291  
Slight, William W. E., 609  
Smallwood, Philip, 971  
Smith, A. J., 21, 98, 1017  
Smith, Bruce R., 377  
Smith, David R., 1074  
Smith, Nathaniel B., 610  
Smith, Paul, 916, 981  
Smith, Stan, 255  
Smolej, Tone, 1075  
Snider, Alvin, 134, 492  
Solomon, Michelle, 880  
Sommerville, Johann P., 881  
Sorensen, Sue, 745  
Sorlien, Parker, 1019  
Soubrenie, E., 541  
Southam, B. C., 40, 98  
Spiller, Michael R. G., 190, 611  
Sprafkin, Alyson, 612  
Spreuwenberg-Stewart, Allison, 378  
Sproxton, Judy, 493  
Spurr, Barry, 99, 494, 613, 1054  
Stanivukovic, Goran V., 578  
Stanley, Robert, 236  
Stanovnik, Majda, 1075  
Stanwood, P. G., 93, 137, 100, 101, 191, 292, 337, 502, 510, 580, 746, 747, 748, 762, 863, 1020  
Stapleton, M. L., 102  
Starks, Lisa S., 192  
Stepnov, Sergei, 410  
Stevens, Paul., 243, 614  
Stevenson, Winifred, 976  
Stewart, Alan, 977  
Stewart, Stanley, 193, 194, 882  
Stewart, Susan, 749  
Stirling, Kirsten, 1076  
Stockwell, Peter, 450  
Strauss, Paul, 316  
Streestra, Nanne, 453  
Streete, Adrian, 1031  
Strier, Richard, 103, 379, 1077
-

- 
- Stringer, Gary A., 104, 293, 380, 381, 382, 415, 495, 978, 750, 1020  
 Strommer, Jean Theresa 105  
 Strommer, Joan Elizabeth, 105  
 Stuart, John, 751  
 Stubblefield, Jay, 752  
 Sugg, Richard, 753, 979  
 Suhamy, Henri, 615, 616  
 Sullivan, Ceri, 176, 294  
 Sullivan, Ernest W., II, 106, 107, 415, 473, 496, 508, 617, 883, 1020, 1078  
 Sullivan, J. P., 108  
 Summers, Claude J., 124, 158, 184, 441, 471, 618, 619, 668, 670, 690, 712, 735, 747  
 Sun, Guilin, 1079  
 Sun, Jing, 884  
 Sussman, Henry, 196  
 Swaim, Kathleen M., 195  
 Sweet, Charlie, 902  
 Swiss, Margo, 667, 696, 746  
 Sykes, John D., Jr., 885  
 Szili, József, 197  
  
 Talbot, John Michael, 1080  
 Tamaizumi, Yasuo, 1081  
 Targoff, Ramie, 383, 620, 621  
 Tate, William, 622  
 Tayler, Edward W., 259, 510, 754  
 Taylor, Dennis, 777  
 Teague, David W., 366  
 Thomas, Max W., 198  
 Thomason, Elizabeth, 523, 574, 594, 623  
 Thompson, Stephen P., 632  
 Thornton, John F., 318  
 Tian, Ye., 980  
 Tober, Ed, 541  
 Todd, Richard, 3, 34, 58, 73, 91, 101, 104, 113, 134, 384, 453, 510, 624, 755, 756, 876, 981, 997, 1020, 1054, 1082  
 Toma, Florentin, 409  
 Trabado, José Manuel, 1044  
 Traub, Valerie, 757  
 Travitsky, Betty S., 497  
 Trevor, Douglas, 498, 762, 982  
 Trill, Suzanne, 114  
 Tsur, Reuven, 625, 886  
 Tully, James, 1008  
 Turner, Henry S., 714  
 Turner, Jack, 626  
 Tutino, Stefania, 983  
  
 Urban, David, 316, 337, 510  
  
 Valbuena, Olga L., 499, 758, 887  
 Valestuk, Lorraine, 62  
 Van der Weele, Steve J., 541  
 Van Hooff, Anton, 295  
 Vander Ploeg, Scott D., 109  
 Vanhoutte, Jacqueline, 500, 759  
 Vanita, Ruth, 110  
 Varenne, Susan B., 318  
 Vernon, Peter, 673, 675, 685, 688, 706, 723, 724, 732, 755, 760, 763  
 Vickers, Brian, 1020
-

- 
- Vordtriede, Werner, 627  
Voss, Paul J., 134, 296, 501  
  
Waddington, Raymond B., 503, 761  
Waggoner, Rita Roberts, 320, 353  
Wahl, Elizabeth Susan, 385  
Wainwright, Jeffrey, 628  
Wakefield, Gordon S., 111  
Walker, Julia M., 112  
Wall, John N., 984, 1083  
Walton, Heather, 504  
Wang, Gaidi, 985  
Wang, Lili, 681  
Wang, Yanwen, 1084  
Watt, Diane, 753  
Webber, Christopher L., 199  
Webster, Tom, 137  
Weel, Adriaan van der, 13  
Weissbort, Daniel, 986  
Wells, Colin, 629  
Wenzke, Annabelle S., 137  
West, Delno, 247  
Westover, Jeff, 297  
Whalen, Robert, 762, 987  
Wheeler, Edward T., 386  
White, J. P., 630  
Whitlock, Keith, 988  
Whitney-Schenck, Marci, 320  
Whittle, Andrew, 45  
Wiggins, Peter DeSa, 502  
Wilcox, Helen, 3, 34, 58, 73, 91, 101, 104, 113, 137, 504, 505, 631, 763  
Williams, Grant, 896  
Williams, Peter W., 63  
Williams, Rowan, 850  
Williams, William Proctor, 298  
Willison, I. R., 647  
Willmott, Richard, 632  
Willmot, Richard A., 480  
Wilson, Hugh, 176  
Wilson, James Matthew, 316  
Wilson, Luke, 506  
Winard, Rosalie, 920  
Wiseman, Susan, 218  
Wittreich, Joseph, 194, 201  
Wöhrer, Franz, 888  
Wolf, Philipp, 764, 765  
Wolfe, Heather, 977  
Wolfreys, Julian, 889  
Wollman, Richard B., 200  
Wolny, Ryszard, 387  
Wolosky, Shira, 633  
Wood, Diane S., 79, 107  
Woodcock, Bruce, 114  
Woodcock, Matthew, 418, 502  
Woods, Susanne, 201, 388  
Woolway, Joanne, 299  
Wooton, David, 1085  
Worcester, Thomas, 678  
Wordsworth, Jonathan, 558  
Woudhuysen, H. R., 93, 202, 989, 990  
Wourm, Nathalie, 991
-

- 
- |  |   |
|--|---|
| Wren, Celia, 389                                       | Young, R. V., 316, 418, 510, 511, 512, 535, 762, 770, 771 |
| Wright, George T., 634                                 | Yuasa, Nobuyuki 23  |
| Wu, Duncan, 766  |   |
| Wynne-Davies, Marion, 889                              | Zaleski, Carol, 1090                                      |
|  | Zambrano, Pablo, 203                                      |
| Xiong, Yi, 891, 892, 1087, 1088, 1089                  | Zanger, Abby, 899   |
| Xiong, Yunfu, 767                                      | Zawacki, Andrew, 392, 772                                 |
|  | Zhang, Deming, 640  |
| Yachnin, Paul, 390                                     | Zhang, Haixia, 992  |
| Yamamoto-Wilson, John R., 768                          | Zhang, Xuchun, 116, 204, 300                              |
| Yan, Kui, 115, 391, 507, 635, 636, 637, 769, 890, 1086 | Zhao, Lin, 856  |
| Yancey, Philip, 638                                    | Zhou, Zhongxin, 1084                                      |
| Yeandle, Laetitia, 508                                 | Zimmer, Mary E., 773                                      |
| Yen, Julie W., 93                                      | Zimmerman, Susan, 134                                     |
| Yichuan, Yuan, 391                                     | Zunder, William, 114, 134                                 |
| Yoshida, Sachiko, 509                                  | Zwicker, Steven N., 774                                   |
| Young, Joel L., 639                                    |   |
-

# SUBJECT INDEX

---

(The following is an index of subjects *mentioned in the annotations* in this bibliography. All references are to Entry Numbers.)

- Adam, A. K. M., 959
- Adams, John, 315
- Addison, Joseph, 182
- Alchemy (alchemical), 39, 69, 82, 174, 205, 239, 446, 522, 530, 553, 560, 580, 762, 773, 893, 991, 996, 997, 1000, 1022, 1052
- Alciati, Andrea, 220
- Alford, Henry, 480
- Allegory (allegorical), 49, 136, 219, 227, 297, 372, 423, 459, 485, 614, 729, 823, 853, 905, 956, 1090
- Allen, D. C., 307
- Althusser, Louis, 882
- Alvarez, A., 338
- Amichai, Yehuda, 563
- Andreasen, N. J. C., 307
- Andresen, Breyner, 653
- Andrewes, Lancelot, 137, 229, 316, 585, 727, 747, 846
- Angels (angelology), 33, 41, 111, 341, 520, 642, 653, 836, 905
- Anglican Church (Anglicanism, Anglo-Catholic, Church of England), 63, 137, 165, 173, 176, 229, 232, 236, 249, 258, 269, 311, 314, 316, 321, 330, 373, 383, 403, 407, 435, 447, 448, 454, 467, 480, 483, 484, 487, 542, 546, 556, 557, 585, 588, 589, 620, 622, 660, 675, 678, 705, 730, 768, 771, 785, 788, 798, 807, 834, 862, 863, 876, 877, 878, 895, 908, 930, 943, 949, 958, 975, 984, 1013, 1047, 1065, 1085
- Anglo-Saxon poetry, 467, 1056
- Anne, Queen, 258, 950
- Antifeminism (misogyny, misogynist), 85, 193, 194, 323, 423, 448, 665, 867, 899, 963, 1001, 1042, 1043
- Arcimboldi (Arcimboldo), Giuseppe (arcimboldianism), 38
- Aretino, Pietro, 465, 503, 672
- Ariosto, Ludovico, 502
- Aristophanes, 927
- Aristotle (Aristotelianism, Aristotelian), 91, 153, 155, 506, 560, 564, 753, 832, 1025
- Arminianism (Arminian), 103, 262, 557, 641, 718, 877, 919
- Armstrong, Archibald "Archie," 106
- Arts (paintings, portraiture, portraits, sculpture), 17, 38, 56, 65, 74, 105, 110, 145, 159, 177, 207, 245, 267, 285, 301, 336, 426, 479, 483, 502, 504, 515, 563, 574, 593, 672, 678, 720, 736, 749, 831, 860, 912, 997, 1032, 1055, 1058
- Ashley, Robert, 988
- Askew, Anne, 994
- Astronomy (astronomical), 33, 213, 217, 439, 509, 791, 802, 832, 951, 1006, 1022
- Auden, W. H., 866
- Augustine, Saint (Augustinianism), 49, 91, 101, 126, 219, 246, 252, 262, 349, 387, 397, 403, 430, 491, 510, 548, 556, 582, 588, 601, 610, 660, 718, 776, 787, 826,

- 
- 843, 862, 885, 945, 1024
- Austen, Jane, 110
- Austin, William, 589
- Aylett, Robert, 423
- Bacon, Sir Francis (Baconian), 373, 461, 560
- Bald, R. C., 99, 232, 541, 670, 912, 947
- Baldwin, William, 423
- Barnes, Barnabe, 937
- Baroque (art, poetry, prose, sculpture), 145, 164, 166, 251, 253, 302, 321, 431, 502, 623, 706, 722, 729, 741, 793, 842, 886, 935, 1075
- Basil, Saint, 746
- Baumlin, James S., 212
- Bavelas, Janet Beavin, 841
- Beal, Peter, 953
- Beardsley, Doug, 563
- Bedford, Countess of (see Harrington, Lucy), 28, 210, 220, 479, 646, 698, 719, 727, 774, 913, 1060
- Behn, Aphra, 492
- Bell, Ilona, 32, 670, 825
- Bell, Thomas, 768
- Bellarmino, Saint Robert, 511
- Bellasys, Margaret, 465
- Bett, Doris, 419
- Bèze (Beza), Theodore, 40
- Bible (biblical, scripture, hermeneutic), 43, 49, 64, 66, 68, 73, 79, 104, 126, 135, 137, 147, 153, 156, 219, 220, 230, 283, 317, 324, 331, 335, 336, 387, 406, 435, 447, 456, 480, 487, 510, 517, 591, 602, 609, 690, 712, 752, 786, 787, 793, 820, 823, 832, 837, 848, 876, 886, 911, 918, 928, 951, 975, 987, 1007, 1013, 1014, 1025, 1034, 1090
- Bibliography (primary), 93, 210, 287, 425, 790, 943, 966, 977, 989, 1019, 1048
- Bibliography (secondary, excluding minor selected bibliographies), 20, 23, 141, 234, 353, 431, 618, 811, 929, 968, 1016, 1075
- Biographical studies of Donne (excluding minor biographical sketches), 5, 32, 48, 80, 87, 99, 125, 131, 232, 236, 255, 268, 292, 313, 329, 393, 407, 425, 426, 469, 470, 484, 501, 519, 524, 541, 556, 581, 660, 670, 698, 777, 834, 843, 847, 874, 905, 912, 947, 977, 984, 1019, 1047
- Bishop, Elizabeth, 722, 866
- Blake, William, 14
- Book of Common Prayer, 137, 219, 331, 383, 467, 483, 620, 1056, 1083
- Borges, Jorge Luis, 655
- Bridges, Robert, 98
- Britten, Benjamin, 42, 554
- Brodsky, Joseph, 253, 286, 466, 563, 986
- Brooke, Christopher, 1019, 1032
- Brooke, Rupert, 174, 563
- Brooks, Cleanth, 54, 197, 243, 452, 1070
- Browne, Sir Anthony, 984
- Browne, Thomas, 485
- Browne, Sir Thomas, 90, 248, 387, 417
- Browning, Robert, 374, 693, 871, 933
- Bruno, Giordano, 154, 997
- Bulstrode, Cecilia, 619
- Bunyan, John, 567
- Burgess, John, 1060
- Burke, Kenneth, 1054
- Burnett, Mabel Lowell, 683
- Burton, Robert, 696, 1063
- Byatt, A. S., 745
-



- 
- Cabalists, 361, 997  
 Calvin, John (Calvinism, Calvinist), 137, 165, 176, 262, 290, 316, 321, 442, 510, 511, 557, 567, 582, 588, 589, 641, 642, 712, 718, 762, 781, 787, 789, 807, 842, 907, 916, 918, 919, 949, 987, 1024, 1055, 1085,  
 Camden, William, 650  
 Campion, Thomas, 497, 526,  
 Campo. Cristina, 364  
 Campos, Augusto de, 431  
 Caravaggio (Merisi, Michelangelo), 251  
 Cardan, Jerome, 1006  
 Cardoza, Benjamin N., 612  
 Carew, Thomas, 74, 168, 280, 285, 348, 354, 358, 458, 674, 784, 868, 1064  
 Carey, John, 99, 120, 232, 355, 541, 614, 670, 806, 926, 971, 1070  
 Caroline Period (Caroline poet), 177, 311, 354, 644, 674, 876, 975, 997, 1025  
 Carpeaux, Otto Maria, 431  
 Carpenter, Richard, 376  
 Carr (Ker), Sir Robert, Earl of Somerset, 272, 973  
 Cary, Lucius, 644  
 Castiglione, Baldassare (*The Courtier*), 64, 502, 900  
 Casuistry (casuistical), 127, 374, 499, 509, 608, 609, 758, 876, 877, 887, 975  
 Cathcart, Dwight, 307  
 Catholic Church (Roman Catholicism, Catholics, Catholic, papist), 5, 9, 32, 58, 73, 80, 129, 155, 160, 176, 228, 232, 236, 258, 269, 316, 321, 337, 347, 362, 372, 376, 388, 397, 399, 407, 435, 441, 442, 448, 454, 459, 483, 487, 499, 501, 509, 510, 511, 521, 542, 556, 557, 601, 607, 609, 613, 614, 651, 660, 675, 678, 690, 705, 712, 720, 749, 758, 762, 768, 771, 777, 788, 807, 820, 831, 872, 876, 881, 887, 889, 895, 905, 908, 913, 916, 927, 930, 937, 939, 949, 961, 966, 967, 975, 983, 984, 987, 997, 1013, 1024, 1047, 1050, 1051, 1065, 1072, 1081, 1085  
 Cato, 352  
 Cattermole, Richard, 480  
 Catullus, 442, 900  
 Cecil, Robert, Earl of Salisbury, 426, 927, 966  
 Censorship (censor), 65, 291, 472, 496, 585, 657, 876, 1015, 1048  
 Centlivre, Susannah, 368  
 Cernuda, Luis, 1044  
 Charles I, 106, 284, 311, 337, 407, 487, 622, 644, 687, 847, 950, 958, 1008  
 Charles, Prince, 165, 876, 958  
 Chaucer, Geoffrey (Chaucerian), 474  
 Christianity (Christian theology, Christian tradition), 3, 43, 47, 48, 49, 66, 68, 75, 85, 87, 91, 117, 126, 137, 143, 174, 187, 192, 201, 219, 223, 244, 250, 273, 291, 314, 337, 350, 352, 357, 362, 372, 377, 430, 432, 451, 459, 466, 487, 498, 510, 511, 520, 530, 552, 556, 562, 588, 592, 597, 602, 604, 609, 610, 613, 641, 666, 668, 673, 703, 718, 753, 762, 765, 773, 776, 787, 804, 820, 848, 850, 871, 876, 885, 888, 897, 899, 916, 917, 940, 945, 967, 971, 974, 975, 982, 992, 1013, 1033, 1039, 1045, 1058, 1090  
 Christophers, Harry, 995  
 Cicero (Ciceronian), 136, 370, 571, 1025  
 Clifford, Lady Anne, 1004  
 Cokayne, Sir William, 35, 746  
 Coke, Edward, 927  
 Coleridge, Samuel Taylor, 236, 435, 480  
 Collins, Ann, 888  
 Colonialism (Colonial, Colonist), 67, 244, 250, 329, 372, 524, 592, 596, 640, 744, 753, 823, 963, 965, 974  
 Conformism (Conformist), 137, 258, 262, 383, 487, 581, 589, 641, 705, 712, 768, 807, 863, 876, 877, 918, 967, 975, 1013, 1047
-

- 
- Confucius (Confucian), 1057
- Constable, Henry, 937
- Cooper, John (Coprario or Coperario, Giovanni), 171, 1031
- Copernicus, Nicolaus (Copernican), 154, 507, 602, 731, 791, 998, 1030, 1086,
- Corkine, William, 171, 1031
- Corro, Antonio de, 777
- Corthell, Ronald, 882
- Coryate, Thomas, 86, 790, 816
- Coterie poetry (Coterie poet), 78, 79, 94, 124, 134, 271, 309, 345, 355, 441, 453, 479, 549, 621, 675, 700, 781, 858
- Council of Trent (Tridentine), 487, 511, 705, 831, 905
- Counter-Reformation, 510, 613, 705, 831, 842
- Countess of Montgomery (see Vere, Susan)
- Countess of Pembroke (see Sidney, Mary)
- Countess of Salisbury (see Howard, Catherine)
- Coutinho, Afrancio, 431
- Cowley, Abraham, 76, 217, 348, 600, 731
- Cranach, Lucas, 916
- Crane, Hart, 563
- Cranmer, Thomas, 467, 483
- Crashaw, Richard, 66, 68, 192, 418, 566, 603, 711, 762, 771, 888, 900
- Creccelius, Henry, 202
- Cultural materialists (cultural materialism), 194, 1022, 1052
- Cusanus (see Nicolas of Cusa)
- Dali, Salvador, 1058
- Dante Aligheri, 264, 817
- Davies, John, 858
- Davies, Stevie, 355
- Deconstructionism (Deconstructive Criticism), 41, 54, 122, 209, 212, 325, 599, 706
- Dee, John, 997
- Deleuze, Gilles, 819
- Denis, Yves, 898
- Derrida, Jacques, 297, 675, 819, 882
- Devereux, Robert, Earl of Essex, 218, 802, 966
- Dew, Thomas, 727
- Dickens, Charles, 715
- Dickinson, Emily, 563, 803, 815, 859, 933
- Diemer, Emma Lou, 315
- Directions to Preachers*, 103, 876, 958, 1008
- Dissociation of sensibility (unified sensibility), 389, 778
- Docherty, Thomas, 882
- Doncaster, John Jay, 213, 874
- Doncaster, Lady, 335
- Donne, Anne (see More, Anne)
- Donne, Elizabeth Heywood (Donne's mother), 1047
- Donne, Henry (Donne's brother), 509, 905
- Donne, John Jr. (John Donne the Younger; Donne's son), 210, 333, 532, 663, 934, 1068
- Donne, Judith (imaginary character), 228
- Donne's library, 202, 543, 988, 990
- Drake, Sir Francis, 65, 921
- Drayton, Michael, 358
- Druckman, Jacob, 315
- Drummond, William, 519, 531
- Drury, Elizabeth, 37, 85, 117, 134, 147, 201, 223, 230, 238, 282, 324, 388, 461, 530, 569, 619, 710, 727, 913, 1024
-

- 
- Drury, Sir Robert, 698
- Dryden, John, 355, 368, 645, 930
- Du Moulin, Pierre, 269
- Dubrow, Heather, 677
- Dugdale, Sir William, 179
- Dumas, Alexandre, 538
- Dunton, John, 600
- Ecclesiology, 76, 103, 165, 229, 232, 262, 278, 337, 383, 511, 530, 668, 744, 787, 832, 943, 950, 967, 975
- Economics (economic, money), 35, 312, 372, 439, 510, 560, 596, 765, 827, 880, 893, 965, 1022, 1052
- Edson, Margaret, 342, 386, 389, 427, 445, 563, 656, 666, 759, 885, 944, 954
- Egerton, Thomas, Lord Ellesmere, Viscount Brackley, 5, 547, 719, 834, 977, 984, 1019
- El Greco, 599
- Eliot, T. S., 70, 76, 90, 145, 188, 247, 343, 348, 349, 355, 389, 435, 451, 521, 545, 627, 715, 778, 886, 902, 1053, 1059
- Elizabethan poetry (Elizabethan poets; see also individual poets), 124, 163, 178, 211, 215, 359, 395, 400, 416, 440, 549, 629, 793, 946
- Ellrodt, Robert, 615
- Emblems (emblem books, emblematic imagery, hieroglyphics, impresa), 64, 96, 132, 164, 220, 302, 326, 330, 336, 427, 516, 517, 528, 580, 687, 787, 824, 865, 890, 928, 997, 1030
- Emerson, Ralph Waldo, 933
- Empson, William (Empsonian), 310, 563, 566, 882, 971, 1069
- Epicurus (Epicurean), 379, 952
- Epideictic tradition, 178, 239, 619, 774
- Erasmus, Desiderius (Erasmian), 672, 952
- Eschatology (eschatological), 1, 30, 71, 131, 154, 417, 432, 564, 888, 1045
- Estrin, Barbara, 152, 677
- Eucharist (Eucharistic), 27, 269, 316, 337, 467, 530, 642, 762, 846, 857, 908, 930, 987, 1052
- Factus, Johannes, 86
- Familists (Familism), 1085
- Fathers of the Church (Patristic writers, Church Fathers; see also individual authors), 3, 100, 101, 361, 487, 511, 690
- Feminism (feminist criticism, gender criticism), 5, 96, 134, 181, 187, 193, 211, 259, 304, 330, 385, 448, 515, 559, 586, 654, 710, 737, 744, 757, 899, 909, 917, 941, 963
- Ferrabosco, Alfonso, 171, 1031
- Ferrar, Nicholas, 484
- Fetherstone, Christopher, 591
- Ficino, Marsilio, 117, 952
- Fine, Vivian, 315
- Finney, Ross Lee, 315
- Fish, Stanley, 308
- Flamel, Nicolas, 996
- Floyd, Carlisle, 315
- Floyd, John, 879
- Fludd, Robert (Fluddean), 38, 553
- Ford, Thomas, 171
- Fortunatus, Venatius, 3
- Foucault, Michel, 882
- Fowler, John, 501
- Francis de Sales, Saint, 678
- Frederick, Elector of Palatine, 469, 932
- French Symbolists (Symbolism), 70
-

- 
- Freud, Sigmund (Freudian), 222, 882, 952, 1001  
 Fu, Du, 955  
  
 Gabirol, Ibn, 886  
 Galen (Galenic), 153, 941, 982  
 Galileo, 802, 1006, 1030  
 Gandelman, Claude, 322  
 Gardner, Helen, 40, 176, 444, 542, 651, 953, 971  
 Ghalib, Mirza, 206  
 Gibbons, Orlando, 1031  
 Gilbert, William, 1024, 1063  
 Godwin, Francis, 1063  
 Goldberg, Samuel, 691  
 Goldmann, Lucien, 61  
 Goodyer, Henry, 305, 316, 478, 516, 774, 858, 873, 1060  
 Gorbunov, A. N., 286  
 Gosse, Edmund, 54, 213, 232  
 Goux, Jean-Joseph, 312  
 Gracían, Baltasar, 225  
 Gradišnik, Janez, 1075  
 Greer, Germaine, 265  
 Gregory Nazianszus, Saint, 746  
 Grierson, Sir Herbert J. C., 139, 174, 319, 453, 462, 496, 545, 683, 755, 866, 954  
 Grindal, Johannes, 284  
 Grosart, Alexander, 247  
 Grotius, Hugo, 804  
 Guiducci, Armanda, 783  
 Guilpin, Everard, 549  
  
 Hall, Joseph, 302, 358, 715  
 Halliday, M. A. K., 15  
 Halpern, Richard, 677  
 Hardy, Thomas, 172  
 Harington, Sir John, 858  
 Harrington, Bridget, Lady Markham, 619, 667  
 Harrington, Lucy, Countess of Bedford, 28, 210, 220, 479, 646, 698, 719, 727, 774, 913, 1060  
 Harriot, Thomas, 832  
 Hay, James, Viscount of Doncaster and Earl of Carlisle, 336, 337, 670  
 Hayward, Sir John, 262  
 Heaney, Seamus, 870  
 Hecht, Anthony, 866  
 Heidegger, Martin, 387  
 Helvetius, Johann Fredrich, 996  
 Hemingway, Ernest, 123, 1075  
 Henrietta Maria, Queen, 311, 876  
 Heraclitus, 996  
 Herbert, Captain Thomas, 268  
 Herbert, George, 66, 68, 69, 128, 129, 130, 137, 149, 173, 255, 268, 273, 292, 358, 375, 379, 383, 397, 418, 460, 484, 505, 510, 516, 541, 581, 582, 604, 621, 627, 684, 711, 718, 748, 762, 882, 888, 940, 1055  
 Herbert, Magdalen, Lady Danvers, 255, 268, 292, 605, 696, 719, 746, 1056, 1085  
 Herbert, Sir Edward, 210, 216, 255, 268, 544, 566, 896, 1077  
 Herbert, Sir Henry, 964  
 Herbert, William, 255  
 Hermeticism (hermetic), 38, 282, 361, 996, 997  
 Herrick, Robert, 285, 545, 565, 827, 836, 900  
 Heywood, John, 1047  
 Hilliard, Nicholas, 502, 860
-

- 
- Hilton, John, 171, 1031  
 Hippocrates, 996  
 Hobbes, Thomas, 200  
 Hoby, Sir Edward, 879  
 Hoiby, Lee, 315  
 Holmes, Jonathan, 995  
 Homosexuality (homoeroticism, male narcissism),  
     46, 114, 192, 242, 273, 305, 385, 448, 486, 488, 515,  
     553, 712, 757, 899, 903, 1001, 1058  
 Hooft, P. C., 453, 756  
 Hooker, Richard, 137, 556, 826, 846, 930  
 Hope, A. D., 99  
 Hopkins, Gerard Manley, 803  
 Horace (Horatian), 160, 359, 366, 502, 585, 813, 927,  
     945, 1069,  
 Hoskyn, John, 402  
 Howard, Catherine, Countess of Salisbury, 801  
 Howard, Lady Frances, Countess of Essex, and  
     Somerset, 227, 973  
 Howell, James, 305  
 Humanism (classical, Christian), 79, 85, 107, 177,  
     209, 248, 361, 362, 386, 422, 477, 486, 556, 571, 599,  
     712, 714, 914, 952, 992, 1086  
 Huygens, Sir Constantijn, 13, 267, 453, 756, 981, 1074,  
     1082  
 Hymnography (hymns), 3, 171, 176, 330, 401, 416,  
     478, 479, 528, 911  
 Iconoclasm (iconoclastic), 177, 336, 337, 641, 720,  
     829, 842, 1076  
 Iconography of Donne (portraits, engravings, effi-  
     gies, seal, monument), 38, 177, 179, 232, 483, 502,  
     593, 630, 678, 736, 860, 912, 984, 1019, 1032  
 Ignatius Loyola, Saint (Ignatian), 176, 252, 370, 399,  
     401, 451, 521, 949, 951, 983, 1013, 1065  
 Imaginary letter addressed to Donne, 639  
 Incarnationalism (Incarnation), 153, 282, 328, 397,  
     418, 467, 762, 952, 971, 1027, 1045, 1056  
 Infanta of Spain, 958  
 Irigaray, Luce, 259, 882, 941  
 Islam (Islamic), 459  
 Jackson, Don D., 841  
 Jakobson, Roman, 128  
 James I, 103, 125, 126, 137, 174, 178, 229, 249, 278, 305,  
     362, 407, 435, 439, 469, 499, 622, 623, 657, 719, 847,  
     848, 876, 881, 895, 943, 858, 964, 967  
 Jerome, Saint, 56  
 Jesih, Milan, 1075  
 Jessopp, Augustus, 98, 232, 541, 670  
 Jesuits (Jesuit, Jesutism, Society of Jesus), 117, 136,  
     347, 370, 376, 487, 509, 511, 625, 705, 802, 873, 879,  
     886, 905, 949, 983, 1051, 1065  
 Jesus Christ (Christ, Christology, Christological),  
     27, 36, 52, 66, 68, 75, 131, 151, 153, 187, 189, 192, 222,  
     249, 267, 273, 281, 295, 316, 329, 335, 336, 337, 386,  
     388, 397, 423, 428, 430, 467, 505, 520, 530, 542, 572,  
     597, 604, 608, 613, 622, 637, 642, 676, 678, 712, 764,  
     787, 820, 855, 857, 893, 899, 916, 917, 930, 951, 961,  
     967, 987, 997, 1027, 1045, 1049, 1056, 1058, 1077,  
     1090  
 Jia, Quin, 985  
 John of the Cross, Saint, 521  
 John, Saint (Johnnine), 66, 278, 281, 817  
 Johnson, Dr. Samuel, 379, 645  
 Jonson, Ben, 163, 168, 178, 216, 218, 354, 395, 458,  
     460, 519, 526, 531, 541, 667, 735, 900, 905, 927, 1015,  
     1025, 1061  
 Júnior, Araripe, 431
-

- 
- Judaism (Jewish, Jew, Hebrew, Hebraic), 49, 361, 456, 691, 820, 837, 886, 899
- Juvenal (Juvenalian), 359, 766
- Karp, Marcia, 927
- Keats, John, 778
- Kepler, Johannes, 125, 213, 518, 1006, 1063
- Ker, Sir Robert, Earl of Ancrum, 210
- Kerins, Frank, 99
- Keynes, Sir Geoffrey, 600, 988
- Kierkegaard, Søren, 253
- King, Henry, 354, 426, 846
- King, John, Bishop of London, 454, 846
- Kirby, Emma, 995
- Knight, John, 876
- Krenek, Ernest, 105
- Krieger, Murray, 463
- La Ceppède, Jean de, 510
- Lacan, Jacques (Lacanianism), 67, 134, 648, 882, 1001
- Langdale, Alban, 768
- Lanyer, Aemelia, 187, 201, 238, 242, 388, 505, 566, 897
- Larkin, Philip, 545, 866
- Latimer, Hugh, 846
- Laud, William (Laudianism, Laudian), 137, 177, 316, 557, 641, 788, 807, 847, 918, 919, 950
- Law (lawyers, legal), 85, 196, 252, 506, 524, 547, 742, 775, 787, 834, 845, 984, 1069
- Lawes, Henry, 1031
- Lawes, William, 171
- Lawrence, D. H., 538
- Le Blon, Michel, 284
- Le Comte, Edward, 99
- Lefroy, Anna, 110
- Lesbianism (lesbian), 46, 53, 110, 158, 182, 259, 385, 472, 497, 732, 757, 840, 867, 909
- Lewalski, Barbara, 176, 510
- Lewis, C. S., 476
- Libertinism (libertine), 76, 385, 387, 479, 649, 654, 784, 896, 901
- Linguanti, Elsa, 793
- Lipsius, Justus, 3, 352
- Liturgy (liturgical mode, liturgical prayer), 3, 38, 137, 219, 229, 316, 330, 331, 336, 337, 383, 467, 510, 571, 613, 620, 787, 940, 943, 967, 1056, 1083
- Longfellow, Henry Wadsworth, 933
- Lovelace, Richard, 285, 358, 900
- Lowell, James Russell, 683, 933
- Lowell, Robert, 866
- Lucan, 927
- Lucilius, 160
- Lucretius, 813
- Lull, Ramon (Lullian), 997
- Luther, Martin (Lutheranism, Lutheran), 510, 528, 582, 642, 781, 987
- Lyly, John, 182
- M. Thomas Hester, 678, 977
- Machiavelli, Niccolò (Machiavellian), 347, 983
- Maier, Michael, 996
- Mallonio, Daniele, 678
- Malynes, Gerard de, 880
- Mannerism (Mannerist), 159, 245, 285, 554, 599, 603, 706, 736
- Manningham, John, 106
-

- 
- Manuscript culture (manuscript), 28, 65, 78, 79, 93, 107, 200, 210, 228, 309, 345, 354, 394, 402, 433, 453, 465, 472, 482, 585, 624, 647, 700, 781, 858, 860, 952, 953, 981, 1015, 1078, 1082
- March, Ausiàs, 277
- Markham, Lady (see Harrington, Bridget)
- Markham, Sir Clement, 287
- Marlowe, Christopher, 12, 28, 254, 373, 441, 578, 1081
- Marot, Clement, 40
- Marriot, John, 280, 293, 621, 755, 981
- Marshall, William, 860
- Martial, 62, 108, 766, 873
- Martyrology (martyr), 9, 80, 173, 295, 499, 532, 614, 758, 881, 905, 1051
- Martz, Loius, 176, 738, 770, 886, 1073
- Marvell, Andrew, 285, 348, 418, 566, 645, 729, 1084
- Marx, Karl, 312, 882
- Mary (Mother of Jesus, Mariology, Virgin Mary), 267, 388, 613, 837, 917, 997
- Masculinist culture (masculinity, chauvinism), 89, 97, 114, 134, 158, 181, 187, 259, 312, 330, 338, 462, 565, 586, 640, 757, 840, 899, 913, 1027, 1043
- Massingham, H. J., 545
- McCullough, Peter, 747
- Medicine (medicinal, doctors), 196, 352, 568, 606, 728, 791, 822, 836, 857, 865, 941, 982, 1022
- Medievalism (medieval), 3, 95, 104, 117, 176, 250, 283, 361, 447, 477, 483, 485, 512, 526, 601, 602, 613, 631, 668, 695, 916, 994, 996, 997, 1006, 1009, 1056
- Meditation (meditative, meditative poetry, meditative prose, meditative poets, meditative mode), 2, 9, 37, 52, 56, 63, 64, 90, 164, 176, 188, 220, 239, 262, 273, 283, 349, 399, 427, 439, 461, 474, 489, 510, 572, 604, 625, 649, 651, 715, 727, 738, 746, 770, 781, 817, 844, 852, 865, 886, 888, 949, 951, 1012, 1013, 1059, 1065, 1077
- Melancholy (melancholic), 38, 126, 237, 483, 498, 554, 588, 608, 615, 696, 771, 824, 842, 982, 1065
- Melchiori, Giorgio, 364, 783
- Mello, Sophia de, 653
- Menart, Janez, 1075
- Menippus (Menippean), 370, 376
- Milgate, Wesley, 99, 444
- Milton, John, 10, 47, 358, 435, 477, 603, 604, 614, 856, 886, 899, 930, 972, 1064, 1071
- Mollineaux, Mary, 888
- Monarchism (absolutism), 103, 126, 176, 177, 178, 249, 311, 347, 362, 435, 439, 491, 712, 758, 848, 876, 881, 887, 950, 958, 964, 1008
- Montagu, Richard, 557
- Montaigne, Michel Eyquem de, 321, 418, 573, 697, 793, 873, 915, 945, 952
- Montenay, Georgette de, 64
- Monteverdi, Claudio, 251
- More, Anne (John Donne's wife), 5, 27, 32, 34, 39, 48, 54, 56, 71, 85, 87, 97, 106, 112, 183, 207, 211, 228, 265, 331, 396, 398, 448, 493, 539, 541, 594, 603, 670, 698, 849, 717, 742, 780, 928, 977, 1019
- More, Elizabeth (Donne's grandmother), 1047
- More, Gertrude, 888
- More, Robert (Anne's brother), 508, 1019
- More, Sir George (John's father-in-law), 5, 32, 58, 471, 977, 1019
- More, Sir Thomas, 501, 952, 1047
- Moulsworth, Martha, 631
- Music (musical, musical settings, songs), 29, 42, 95, 98, 105, 145, 171, 231, 339, 416, 554, 693, 715, 947, 995, 1031, 1083
- Myriell, Thomas, 947
- Mysticism (mystical), 65, 84, 192, 217, 283, 399, 403,
-

- 
- 451, 459, 521, 548, 653, 703, 771, 886, 888, 896, 900, 916, 1033, 1080
- Mythology (myths, legends), 182, 232, 243, 590, 592, 913
- Neo-Latin works (see individual writers), 477
- Neoplatonism (Neoplatonists, Neoplatonic; see also Platonism), 36, 41, 58, 64, 115, 129, 154, 167, 282, 457, 572, 688, 693, 813, 836, 886, 896, 900, 1009
- Neville (Neville), Edmond, 5, 32
- New Criticism (New Critics, formalism), 70, 346, 348, 452
- New historicism (New historicist), 134, 304, 559, 882
- New Philosophy (New Science), 1, 33, 70, 155, 213, 217, 391, 439, 552, 560, 564, 602, 603, 628, 636, 644, 731, 760, 791, 802, 832, 856, 1006, 1024, 1029
- Newman, John Henry Cardinal, 480
- Nicolas of Cusa (Cusanus), 548, 952
- Nicolson, Marjorie Hope, 1073
- Norton, Charles Eliot, 98, 559, 683
- Novak, B. A., 1075
- Numerology, 17, 112, 174, 707, 865
- “O Cristo Crucificado” (Anon.), 625
- Oath of Allegiance, 362, 499, 509, 758, 768, 887, 983
- Oath of Supremacy, 777
- Old English crucifixion narratives, 1056
- Old Testament figures (Adam, Eve, King Solomon, Moses, Isaac, Jacob, David, Jeremiah, Rebecca), 30, 43, 223, 324, 331, 622, 785, 823, 837, 919, 928
- Oldmixon, John, 368
- Oliver, Paul M., 232, 233, 541
- Original poem that refers to or imitates Donne, 4, 99, 162, 275, 340, 369, 392, 396, 550, 626, 630, 680, 708, 797, 805, 830, 838, 869, 957, 960, 1005, 1011, 1041, 1046
- Overbury, Thomas, 858
- Ovid (Ovidianism, Ovidian), 12, 46, 49, 70, 102, 114, 158, 203, 294, 358, 363, 367, 434, 442, 474, 515, 526, 578, 702, 736, 757, 903, 909, 927
- Owen, John, 939
- Paginini, Marcello, 793
- Paleotti, Alfonso, 678
- Palgrave, Francis, 545
- Paracelsus, Philippus Aureolus (Paracelsian), 525, 568, 836, 941, 952, 982, 991, 996, 1024
- Paré, David, 202
- Pascal, Blaise, 664
- Pastoralism (pastoral), 254, 272, 321, 441, 693, 1081
- Patristic writers (see Fathers of the Church)
- Patronage (patron), 5, 37, 65, 129, 134, 211, 216, 330, 336, 433, 439, 471, 479, 621, 629, 646, 657, 675, 698, 700, 719, 747, 879, 939, 950, 973, 1001, 1022, 1032, 1054
- Paul, Saint (Pauline), 36, 49, 137, 189, 517, 571, 604, 660, 687, 789, 826, 873, 1007, 1013, 1038
- Paz, Octavio, 84, 970
- Pears, Peter, 554
- Peerson, Martin, 171
- Percy, Henry, Earl of Northumberland, 336, 337
- Peter, William, 619
- Petrarch (Petrarchism, Petrarchan, anti-petrarchism), 29, 36, 41, 44, 49, 70, 97, 104, 114, 122, 202, 212, 215, 231, 246, 294, 316, 321, 358, 374, 441, 457, 512, 529, 575, 599, 665, 669, 676, 693, 702, 749, 766, 793, 861, 889, 900, 915, 980, 1009, 1058
- Philips, Katherine, 195, 208, 385, 515, 733, 735, 757, 827, 840
-



- 
- Pico della Mirandola, Count Giovanni, 274, 952
- Pietism (pietist), 63
- Plato (Platonism, anti-platonism; see also Neoplatonism), 51, 115, 156, 297, 442, 457, 548, 555, 571, 765, 813, 853, 886, 940, 1009, 1025
- Playfere, Thomas, 404
- Pliny, 873
- Plotinus, 900
- Pontormo, Jacopo, 159, 599
- Pope (Head of the Roman Catholic Church, papacy, papal), 347, 362, 487, 614, 705, 787, 831
- Pope Paul V, 362
- Pope, Alexander, 150, 160, 182, 344, 689
- Popper, Karl R., 670
- Pornography (pornographic), 244, 465, 723, 1009, 1048
- Porter, Cole, 995
- Postmodernism (postmodern), 18, 463, 510, 707, 764, 1033, 1045
- Poststructuralism (structuralism), 61, 346, 418, 541
- Predestination, 137, 321, 511, 718, 762, 787, 807, 863, 987
- Propertius, 358, 363, 578
- Prosody (meter, rhythm, stanzaic form), 26, 77, 117, 286, 299, 334, 346, 371, 411, 450, 575, 615, 616, 634, 693, 706, 886, 936, 985, 1012, 1017, 1020, 1057
- Protestant poetics, 176, 510
- Protestantism (Protestants, Protestant, Reformation), 3, 37, 40, 43, 52, 58, 107, 111, 134, 135, 137, 151, 155, 173, 176, 232, 262, 269, 290, 291, 316, 321, 337, 372, 388, 399, 438, 441, 442, 447, 469, 470, 491, 510, 511, 521, 556, 557, 582, 589, 601, 602, 604, 607, 608, 613, 622, 644, 651, 660, 690, 705, 721, 762, 764, 768, 787, 804, 807, 817, 820, 829, 831, 839, 842, 855, 862, 872, 874, 889, 907, 916, 928, 940, 961, 975, 987, 997, 1013, 1042, 1051, 1065, 1081
- Prys, Edmund, 785
- Psalms (Canticles), 37, 40, 43, 171, 220, 388, 423, 504, 511, 620, 785, 812, 852, 918, 938, 1014, 1028
- Psychological Criticism (psychoanalysis, psychology), 66, 67, 91, 93, 134, 189, 192, 236, 244, 245, 257, 304, 312, 313, 314, 333, 346, 349, 371, 389, 404, 420, 491, 557, 560, 573, 579, 605, 629, 656, 712, 761, 762, 822, 842, 882, 888, 911, 998, 1001, 1024, 1051, 1070
- Pulter, Hester, 1000
- Punctuation, 185, 527, 575
- Puns (proverbs, riddles), 108, 112, 153, 175, 183, 211, 294, 723, 826, 845, 894, 952
- Purchas, Samuel, 250, 1063
- Purdy, Al, 563
- Purgatory, 555, 580
- Puritanism (Puritan), 137, 262, 401, 567, 571, 589, 609, 620, 641, 705, 712, 762, 845, 952, 987, 1060
- Pursglove, Robert, 768
- Pusey, E. B., 480
- Pyrford Place, 393
- Pythagoras (Pythagorean), 248, 376, 562, 1086
- Quevedo, Francisco de, 11, 510, 861
- Quiller-Couch, Sir Arthur, 123
- Rabelais, François, 180, 270
- Rahner, Karl, 885
- Raleigh (Ralegh), Sir Walter, 28, 67, 174, 250, 254, 441, 442
- Rastell, Joan (Thomas More's niece), 1047
- Raverat, Gwen and Jacques, 301
- Read, Herbert, 563
- Religious lyric (Christian poetry, devotional poetry), 192, 246, 255, 273, 379, 383, 460, 504, 510,
-

- 
- 589, 685, 712, 721, 770, 808, 852, 889, 1029
- Rembrandt, 267, 1074
- Reputation (critical reception), 51, 76, 98, 107, 247, 251, 259, 346, 348, 355, 373, 431, 480, 543, 558, 561, 566, 600, 615, 662, 701, 811, 818, 835, 910, 912, 931, 946, 1012, 1075
- Reynolds, John, 585
- Rhumelius, Johannes Pharamundus, 996
- Richards, I. A., 821
- Rickman, Alan, 995
- Rickword, Edgell, 563
- Rilke, Rainer Maria, 653
- Roberts, John R., 618
- Roe, John, 858
- Roethke, Theodore, 738
- Roman elegists and satirists (see individual poets), 160, 358, 363, 442, 475, 578, 714, 766, 900, 927
- Romero, Silvio, 431
- Ronsard, Pierre de, 867
- Rothschild, Phillippe de, 898
- Rumi, Jalai al-Din, 459
- Rylance, Mark, 995
- Sacramentalism (sacrament, sacraments, sacramentality), 27, 48, 316, 337, 430, 448, 510, 530, 556, 679, 762, 842, 908, 928, 940, 949, 987, 1045
- Sacred parody, 34, 220, 286
- Saintsbury, George, 98, 615
- Salviati, Francesco, 599
- Sampson, Carolyn, 995
- Sanesi, Roberto, 783
- Sarpi, Paolo, 426, 831
- Sarum Missal (*Sarum Breviarium*), 483, 1056
- Sayers, Dorothy, 264
- Seneca (Senecan), 370, 873
- Serpieri, Alessandro, 783, 793
- Sexuality (sexual; see also androgyny, heterosexuality, homoeroticism, homosexuality, and lesbianism), 12, 47, 48, 49, 67, 87, 106, 110, 114, 153, 158, 181, 182, 196, 244, 248, 259, 270, 273, 276, 290, 316, 322, 323, 329, 367, 378, 385, 397, 398, 416, 423, 434, 442, 448, 457, 459, 465, 486, 488, 503, 515, 546, 553, 565, 566, 596, 606, 629, 633, 668, 688, 702, 717, 821, 827, 840, 853, 867, 886, 894, 896, 899, 903, 909, 937, 941, 945, 959, 963, 965, 992, 996, 1001, 1010, 1025, 1027, 1033, 1034, 1037, 1044, 1045, 1058, 1069
- Shakespeare, William, 12, 17, 104, 214, 228, 254, 334, 444, 500, 529, 541, 544, 546, 611, 619, 702, 725, 759, 777, 814, 1025, 1050
- Shami, Jeanne, 191, 421, 962
- Shangyin, Li, 116, 204, 300, 884
- Shapiro, I. A., 99, 990
- Shawcross, John T., 381, 1002
- Shawn, Wallace, 436, 563
- Shklovsky, Victor, 575
- Sibbes, Richard, 137
- Sidney, Mary, Countess of Pembroke, 40, 505, 785, 938, 1028
- Sidney, Sir Philip, 40, 96, 104, 255, 395, 442, 544, 620, 951, 1025
- Sidney-Pembroke Psalter, 37, 40, 383, 620, 785, 938, 1028
- Skelton, John, 569
- Skepticism (skeptic, sceptic), 49, 155, 209, 439, 509, 522, 560, 644, 726, 935, 1006
- Skipwith, Edward, 269
- Slights, Camille Wells, 677
- Smith, A. J., 755
-

- 
- Snodgrass, W. D., 866
- Sobrés, Josep, 364
- Socinian heresy (socinian), 690
- Socrates (Socratic), 442
- Sonnet tradition (sonnet sequence), 17, 29, 41, 63, 77, 104, 145, 159, 176, 190, 215, 220, 246, 294, 334, 611, 613, 633, 693, 750, 766, 781, 856, 893, 1020, 1078
- Southwell, Robert, 9, 1051
- Souza, Alfonso Félix de, 431
- Spencer, Stanley, 301, 563
- Spenser, Edmund (Spenserian), 38, 227, 278, 442, 497, 569, 936, 956, 994, 1002
- Sprat, Thomas, 76
- Staniewski, John, 355
- Stanley, Frances, Countess of Bridgewater, 335, 1004
- Stebbing, H., 480
- Stevenson, Juliet, 995
- Stone, Nicholas, 179, 593, 678
- Strachey, Lytton, 563
- Strachey, William, 351
- Strojan, Marjan, 1075
- Suckling, John, 358
- Susa, Conrad, 315
- Swift, Jonathan, 217, 430
- Synod of Dort, 91, 557, 877, 878, 975
- Szarzynski, Mikolaj Sep, 833
- Talmud*, 279, 481
- Tasso, Torquato, 678
- Tate, Allen, 395
- Taufer, Venio, 1075
- Tavelli, Rosa, 364
- Tayler, Edward, 844, 882
- Taylor, Edward, 684
- Taylor, Jeremy, 746
- Tennyson, Alfred Lord, 240, 451
- Teresa of Avila, Saint, 521
- Tertullian, 100, 101
- Textual studies (textual criticism, textual history), 13, 79, 93, 107, 210, 288, 289, 293, 394, 415, 443, 444, 472, 495, 496, 527, 529, 542, 591, 617, 624, 647, 683, 750, 799, 883, 953, 978, 981, 1012, 1020, 1022, 1048, 1078, 1082
- The Bible of the Poor*, 837
- The Female Tatler*, 368
- The Variorum Edition of the Poetry of John Donne* (Donne variorum), 79, 288, 293, 298, 380, 381, 415, 443, 444, 496, 529, 541, 624, 683, 750, 883, 953, 978, 1020, 1048, 1078
- Theatre (Elizabethan drama, Jacobean drama; see also individual playwrights), 134, 135, 149, 151, 252, 404, 551, 569, 575, 697, 725, 841, 904, 986
- Thimelby, Edward, 937
- Thomas Aquinas, Saint (Thomism, Thomistic, scholasticism, scholastic), 200, 223, 239, 256, 283, 362, 447, 511, 512, 560, 752, 836.
- Thomas, Dylan, 991
- Thompson, Francis, 98
- Thoreau, Henry David, 90, 408
- Tibullus, 363, 502, 578
- Tilly, Count of, 469
- Tilman, Edward, 505, 785
- Titian (Tiziano, Vecelli), 336, 672
- Topcliffe, Richard, 585
- Tractarianism (tractarian, Oxford Movement), 480, 511
-

- 
- Traherne, Thomas, 418, 516, 888  
 Tremellius, Immanuel, 591  
 Trinitarianism (Trinitarian), 68, 337, 406, 428, 588, 690, 917, 997  
 Tuve, Rosemond, 343, 566  
 Tyard, Pontus de, 867  
 Typology (typological), 30, 56, 440, 510, 752, 764, 837, 865, 1090  
  
 Updike, John, 563  
  
 Valduga, Patrizia, 783  
 Van Dyck, Jan, 177, 284  
 Vaughan, Henry, 68, 130, 358, 510, 516, 762, 888, 1055  
 Vega Carpio, Lope Felix de, 11  
 Velázquez, Diego, 510  
*Vercelli Book*, 467  
 Vere, Susan, Countess of Montgomery, 425  
 Verissimo, José 431  
 Via negative tradition, 303  
 Vieira, António, 136  
 Villerianus, Thomas, 438  
 Villiers, George, Duke of Buckingham, 876  
 Virginia Company, 250, 329, 351, 372, 422, 484, 524, 744, 752, 753, 974  
 Vizioli, Paulo, 431  
  
 Wadsworth, Matthew, 995  
 Walter, Harriet, 995  
 Walton, Isaak, 32, 54, 76, 106, 232, 240, 292, 313, 426, 435, 470, 541, 581, 660, 670, 840, 843, 862  
  
 Watzlawick, Paul, 841  
 Weckherlin, Georg Rudlof, 411  
 Wesley, Samuel, 600  
 White, E. B., 563  
 White, Helen C., 176, 655  
 Whitney, Isabella, 124, 497  
 Wilbur, Richard, 866  
 Williams, Rowan, Archbishop of Canterbury, 850  
 Williams, William Proctor, 381  
 Willmott, R. A., 480  
 Wilson, John, 1031  
 Wilson, Thomas, 872  
 Winstanley, William, 106  
 Winters, Yvor, 395  
 Wittgenstein, Ludwig, 194, 760  
 Woodhuysen, H. R., 756  
 Woodward, Rowland, 486, 1020  
 Woodward, Thomas, 486, 515  
 Woolf, Virginia, 142, 228, 325, 432, 563  
 Woollen, Russell, 315  
 Worsely, Charles, 988  
 Worthington, Thomas, 961  
 Wotton, Henry, 125, 292, 478, 672, 802, 927, 966, 1019, 1032  
 Wroth, Lady Mary, 181, 897  
 Wyatt, Thomas, 152, 339, 395, 858, 900  
  
 Yeats, William Butler, 462, 545  
 Yong, Liu, 1057
-

Zizek, Slavoj, 134

Zwingli, Huldreich (Zwinglianism), 642

Zoroastor (Zoroastrains), 361

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# INDEX OF DONNE'S WORKS

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(The following is an index of Donne's works *mentioned in the annotations* in this bibliography. See List of Abbreviations in the preface. All references are to Entry Numbers.)

## ANNIVERSARIES

26, 37, 51, 69, 85, 118, 134, 147, 188, 223, 225, 230,  
237, 238, 239, 248, 259, 282, 309, 324, 326, 328, 330,  
349, 361, 436, 439, 451, 478, 509, 510, 530, 551, 560,  
566, 603, 619, 662, 667, 698, 700, 710, 727, 817, 842,  
844, 880, 882, 913, 941, 997, 1006, 1030, 1045, 1072,  
1086

*FirAn*, 33, 66, 117, 130, 147, 154, 175, 188, 201, 205, 218,  
222, 223, 235, 239, 248, 324, 349, 387, 388, 391, 461,  
483, 530, 552, 569, 589, 615, 628, 669, 673, 710, 769,  
772, 842, 844, 864, 880, 913, 998, 1024, 1030, 1070,  
1073, 1086

*FunEl*, 619, 635

*SecAn*, 14, 118, 188, 223, 239, 259, 324, 349, 615, 769,  
817, 844, 913, 941, 1030, 1073, 1086

## DIVINE POEMS

35, 51, 68, 69, 91, 159, 176, 187, 192, 225, 246, 264,  
308, 314, 319, 325, 330, 346, 350, 391, 411, 418, 478,  
558, 589, 615, 637, 641, 662, 713, 730, 742, 744, 762,  
766, 772, 829, 852, 862, 864, 885, 911, 1086

*Annun*, 26, 139, 320, 397, 467, 505, 641, 917, 997, 1056,  
1090

*Christ*, 25, 26, 34, 50, 130, 131, 139, 144, 176, 224, 302,  
320, 337, 346, 358, 405, 516, 580, 605, 627, 641, 811,  
826

*Corona*, 17, 26, 75, 91, 105, 159, 171, 176, 190, 235, 246,  
316, 320, 330, 397, 411, 510, 562, 611, 613, 620, 627,  
641, 651, 713, 897, 922, 961, 997, 1013, 1020

*Cori*, 246

*Cor5*, 176

*Cross*, 3, 26, 176, 177, 199, 205, 316, 320, 641, 829, 1013

*ED*, 1020

*Father*, 19, 26, 31, 45, 94, 131, 139, 144, 171, 175, 176,  
199, 224, 285, 300, 307, 320, 339, 346, 355, 401, 405,  
409, 425, 483, 493, 528, 627, 635, 676, 730, 760,  
800, 811, 837, 901, 922, 1009

*Goodf*, 26, 45, 52, 75, 139, 170, 176, 224, 235, 267, 308,  
316, 320, 326, 346, 355, 358, 388, 392, 401, 494, 504,  
510, 528, 580, 604, 620, 624, 627, 641, 764, 829, 837,  
911, 930, 951, 1029, 1032, 1051, 1077, 1080, 1082

*Lam*, 171, 176, 331, 401, 469, 591, 928, 1004

*Lit*, 3, 26, 50, 176, 205, 278, 320, 357, 388, 397, 498,  
620, 682, 707, 721, 728, 811, 922, 982, 997, 1013,  
1029, 1051

*MHMary*, 26, 139, 605, 1085

*Res*, 26, 205, 521, 922, 1015

*Sickness*, 25, 26, 31, 75, 130, 139, 144, 176, 224, 320,  
346, 358, 365, 401, 405, 494, 505, 510, 516, 528, 551,  
568, 627, 649, 664, 811, 901, 921, 922, 1009, 1083,  
1087

*Sidney*, 37, 40, 171, 383, 620, 785, 938, 946, 1028

*Tilman*, 139, 176, 505, 785, 922, 997

## ELEGIES

19, 22, 26, 38, 44, 49, 50, 69, 80, 91, 102, 131, 138,  
139, 174, 194, 224, 225, 235, 259, 293, 319, 353, 409,  
410, 411, 415, 442, 457, 462, 472, 478, 482, 495, 529,

534, 580, 627, 662, 713, 736, 742, 744, 792, 811, 864,  
900, 923, 946, 953, 965, 978, 1003, 1016, 1048, 1072,  
1078, 1082

*ElAnag*, 194, 465, 665, 756, 858

*ElAut*, 255, 292, 529, 580, 615, 665, 715

*ElBed*, 12, 45, 65, 84, 89, 102, 110, 114, 181, 244, 250,  
322, 346, 355, 358, 378, 396, 434, 440, 442, 457,  
459, 465, 488, 502, 503, 513, 529, 596, 615, 635, 640,  
653, 658, 676, 702, 792, 723, 749, 898, 963, 970, 971,  
1026, 1048, 1080

*ElBrac*, 288, 293, 312, 363, 425, 442, 512, 529, 531, 560,  
596, 765, 905, 965, 978

*ElChange*, 96, 529

*ElComp*, 205, 243, 529, 579, 665, 707, 749, 963, 991

*ElFatal*, 44, 45, 346, 396, 529, 615, 654, 736, 903, 904

*ElJeal*, 163, 304, 396

*ElNat*, 96, 387, 578, 654

*ElPart*, 44, 304, 578, 580

*ElPerf*, 31, 163, 175, 749, 1016

*ElPict*, 44, 177, 207, 346, 396, 516, 615

*ElProg*, 67, 102, 250, 304, 355, 465, 560, 596, 792, 906,  
965

*ElServe*, 96, 502, 555, 578, 756, 777

*ElVar*, 61, 529, 784

*ElWar*, 102, 442, 529, 635

*Sappho*, 26, 46, 53, 102, 110, 114, 158, 182, 208, 242,  
259, 328, 385, 410, 465, 472, 488, 497, 515, 566, 578,  
662, 737, 757, 772, 840, 867, 903, 909

#### EPICEDES AND OSEQUIES

26, 50, 69, 225, 619, 662, 667

*BoulNar*, 66

*BoulRec*, 28

*Ham*, 176, 288, 369, 380

*Har*, 166, 405, 1016, 1032

*Henry*, 471

*Mark*, 66, 205, 667, 673

#### EPIGRAMS

20, 26, 50, 74, 108, 131, 224, 225, 380, 409, 410, 411,  
662, 713, 744, 811, 939, 946, 1072, 1078

*Antiq*, 108, 380

*Beggar*, 108

*Disinher*, 108

*Hero*, 108, 126

*Klock*, 108

*Licent*, 108

*Martial*, 108

*Niobe*, 108

*Philo*, 108

*Phrine*, 74, 108

*Pyr*, 108, 126, 288, 707

*Ralph*, 108

*SelfAc*, 108

*Ship*, 108

*Wall*, 108, 366

#### EPITHALAMIONS

50, 139, 225, 330, 409, 410, 827

*Eclog*, 166, 264, 272, 390, 580, 973, 1030

*EpEliz*, 26, 33, 662, 920, 932, 1016

*EpLin*, 26, 259, 662, 827, 1016

#### EPITAPH

56, 85

**LETTERS TO SEVERALL PERSONAGES**

26, 50, 69, 131, 139, 225, 285, 305, 333, 478, 479, 486,  
560, 651, 662, 663, 713, 736, 744, 772, 774, 801, 802,  
922, 934, 1016, 1068, 1072

*BedfCab*, 205

*BedfDead*, 316, 1015

*BedfHon*, 205, 1038

*BedfReas*, 205

*BedRef*, 178, 405, 596

*BedfShe*, 737

*Calm*, 131, 132, 144, 224, 285, 531, 925, 736, 1072

*Carey*, 99, 508

*HuntMan*, 316, 355

*HuntUrn*, 316

*HWKiss*, 316, 737

*HWVenice*, 580

*IlRoll*, 150

*RWZeal*, 46

*Storm*, 131, 132, 144, 224, 285, 411, 493, 736, 802, 925,  
1072

*TWHail*, 285, 903

*TWHence*, 316

**HOLY SONNETS**

17, 19, 25, 26, 50, 63, 66, 91, 121, 130, 134, 139, 145,  
159, 171, 176, 179, 186, 187, 190, 199, 222, 224, 246,  
276, 285, 291, 303, 307, 314, 319, 320, 328, 330, 342,  
358, 386, 388, 399, 401, 405, 409, 411, 427, 428, 445,  
459, 478, 482, 493, 498, 510, 516, 517, 554, 558, 562,  
569, 580, 589, 605, 611, 620, 627, 651, 656, 660,  
698, 713, 715, 717, 718, 750, 751, 759, 766, 772, 781,  
789, 793, 811, 829, 833, 842, 862, 864, 885, 888, 908,  
911, 922, 946, 949, 954, 982, 1012, 1013, 1020, 1034,  
1070, 1078

*HSBatter*, 45, 77, 82, 104, 133, 134, 149, 153, 244, 246,

252, 276, 277, 278, 300, 307, 335, 346, 355, 356, 364,  
388, 403, 406, 411, 423, 464, 489, 494, 505, 521, 546,  
658, 676, 707, 709, 717, 723, 730, 856, 886, 888, 908,  
916, 959, 993, 1029, 1051, 1052, 1058

*HSBlack*, 891, 893, 949

*HSDeath*, 28, 45, 149, 204, 261, 299, 306, 307, 342,  
346, 355, 403, 489, 583, 652, 676, 678, 730, 745,  
1016, 1028, 1075

*HSDue*, 346, 428, 505

*HSLittle*, 11, 45, 316, 886, 941, 1051

*HSMade*, 64, 220, 355, 1058

*HSMin*, 94, 291, 346, 750, 856, 1007, 1027

*HSPart*, 717, 845

*HSRound*, 68, 520, 584, 625, 633, 653, 715, 730, 748,  
886, 889, 1009, 1076

*HSScene*, 45, 346, 355, 494, 725

*HSSighes*, 63

*HSShe*, 27, 33, 45, 57, 71, 94, 176, 215, 346, 355, 493,  
717, 742, 1027

*HSShow*, 176, 278, 281, 388, 423, 469, 505, 521, 542,  
635, 641, 994, 997, 1085, 1089

*HSSpit*, 355, 717, 837, 856, 916, 1051

*HSVex*, 45, 176, 396, 606, 748

*HSWhat*, 36, 45, 176, 246, 355, 641, 717, 748

*HSWhy*, 717

*HSWilt*, 611, 653, 717, 748, 893

**LATIN POEMS AND TRANSLATIONS**

*Amic*, 927

*Gaz*, 922

*GHerb*, 176, 255, 940, 1016

*Libro*, 394



**METEMPSYCHOSIS**

14, 26, 131, 225, 248, 255, 376, 478, 562, 580, 603,  
615, 635, 662, 769, 772, 936, 946, 1002, 1010, 1015,  
1016, 1036, 1086

**SATIRES**

26, 38, 69, 108, 131, 160, 175, 225, 270, 344, 359, 391,  
410, 459, 475, 478, 479, 490, 498, 502, 510, 519, 547,  
549, 580, 689, 704, 742, 743, 744, 854, 871, 903, 910,  
927, 982, 1003, 1016, 1072

*Coryat*, 86, 490, 790, 816, 914, 1016

*Macaron*, 790, 1016

*Sat1*, 126, 178, 180, 355, 366, 689, 714, 945, 1015, 1069

*Sat2*, 163, 465, 490, 689, 743, 828

*Sat3*, 68, 104, 127, 139, 146, 176, 224, 346, 355, 482,  
490, 493, 506, 549, 582, 615, 644, 686, 689, 715,  
760, 777, 842, 854, 891, 911, 1023

*Sat4*, 80, 126, 160, 180, 344, 490, 519, 549, 585, 646,  
689, 743, 925, 927, 1015, 1069

*Sat5*, 218, 547, 689, 927

**SONGS AND SONETS**

8, 19, 20, 22, 24, 26, 29, 44, 47, 48, 49, 50, 68, 69,  
91, 119, 120, 121, 130, 131, 139, 171, 224, 225, 231, 235,  
259, 264, 285, 307, 319, 323, 330, 346, 353, 358, 398,  
400, 409, 410, 412, 417, 459, 462, 478, 482, 493,  
510, 525, 534, 548, 558, 559, 575, 580, 586, 615, 627,  
629, 634, 637, 648, 662, 693, 695, 698, 713, 744, 755,  
766, 791, 806, 811, 814, 864, 866, 915, 922, 923, 935,  
946, 1003, 1009, 1012, 1016, 1018, 1021, 1022, 1031

*Air*, 41, 45, 47, 239, 316, 328, 341, 346, 355, 405, 478,  
502, 635, 642, 648, 653, 836, 864, 941, 1021, 1027

*Anniv*, 26, 30, 45, 87, 114, 304, 307, 346, 355, 358, 368,  
516, 565, 615, 635, 648, 652, 900

*Appar*, 294, 346, 355, 559, 715, 751, 755, 794, 935, 986,  
1087

*Bait*, 28, 254, 339, 441, 464, 821, 1081

*Blos*, 26, 44, 114

*Break*, 95, 884, 915, 1031, 1058

*Broken*, 525, 772

*Canon*, 31, 33, 45, 47, 54, 58, 69, 87, 114, 119, 148, 150,  
166, 196, 197, 204, 226, 243, 248, 266, 294, 307, 339,  
346, 374, 396, 405, 417, 448, 450, 452, 463, 468, 483,  
493, 502, 539, 546, 558, 566, 635, 648, 676, 703, 729,  
749, 783, 882, 896, 900, 911, 935, 1021, 1037, 1070

*Commun*, 290, 559

*Confl*, 479, 526, 559, 635

*Curse*, 5, 559, 780, 858

*Damp*, 170, 227, 294, 355, 1062

*Dissol*, 94, 294, 925, 941, 996

*Dream*, 58, 94, 119, 149, 346, 512, 652, 653, 1021, 1052

*Ecst*, 47, 68, 115, 119, 153, 166, 167, 205, 255, 307, 328,  
339, 346, 355, 368, 374, 405, 457, 492, 502, 521, 544,  
558, 590, 635, 645, 648, 649, 652, 688, 761, 772,  
870, 896, 901, 941, 952, 991, 1021, 1029, 1080

*Expir*, 45, 294, 346, 584, 707, 1021, 1031

*Fare*, 94, 114, 153, 317, 332, 367, 382, 384, 559, 715, 1032

*Fever*, 94, 304, 355, 396, 464, 635

*Flea*, 11, 31, 45, 47, 59, 119, 121, 128, 175, 266, 316, 346,  
355, 358, 396, 398, 468, 502, 521, 546, 559, 565, 586,  
590, 598, 633, 648, 684, 723, 751, 772, 780, 841, 911,  
935, 942, 980, 1032, 1058, 1084

*Fun*, 26, 45, 50, 150, 294, 316, 327, 355, 405, 703, 891

*GoodM*, 45, 47, 95, 119, 149, 166, 170, 175, 241, 306,  
307, 322, 323, 346, 355, 358, 379, 396, 405, 455, 464,  
516, 553, 561, 576, 586, 629, 516, 553, 648, 676, 729,  
780, 783, 799, 813, 815, 825, 853, 866, 894, 1009,  
1021, 1029, 1080

*Image*, 102, 170, 464, 596

*Ind*, 119, 493, 559, 1074

*Jet*, 26, 316, 900

*Lect*, 297, 304, 464, 493, 635, 1089

*Leg*, 94, 124, 170, 294, 355, 396, 525, 635, 772

*LovAlch*, 205, 307, 346, 423, 560, 635, 857

*LovDeity*, 289, 316, 346, 405

*LovExch*, 580, 635

*LovGrow*, 346

*LovInf*, 355, 464, 900

*LovUsury*, 150, 355, 559

*NegLov*, 548

*Noct*, 39, 45, 48, 69, 85, 87, 157, 185, 205, 239, 300, 346, 355, 358, 396, 405, 446, 483, 493, 502, 514, 527, 548, 558, 629, 635, 673, 691, 715, 749, 772, 773, 829, 851, 861, 901, 957, 976, 991, 1021, 1053, 1087

*Para*, 294, 493, 760, 772

*Prohib*, 45, 355, 537

*Relic*, 31, 45, 47, 49, 54, 58, 87, 128, 150, 200, 204, 266, 294, 346, 396, 468, 494, 558, 566, 584, 635, 703, 763, 819, 935, 1021, 1085

*SGo*, 8, 31, 45, 150, 175, 307, 346, 355, 396, 464, 516, 584, 595, 649, 652, 709, 783, 815, 884, 900, 901, 902, 906, 1021, 1079

*SSweet*, 45, 115, 170, 346, 396

*SunRis*, 31, 45, 47, 95, 117, 119, 133, 149, 175, 178, 203, 266, 307, 326, 346, 358, 373, 396, 405, 468, 474, 493, 494, 512, 516, 522, 538, 558, 559, 584, 586, 617, 635, 648, 658, 751, 756, 772, 815, 841, 859, 894, 915, 973, 1009, 1030, 1052, 1074

*Token*, 122, 209, 212

*Triple*, 231, 493, 516, 707, 858

*Twick*, 45, 66, 115, 289, 310, 316, 346, 355, 405, 635, 824, 1021

*Under*, 45, 346, 925

*ValBook*, 44, 47, 170, 266, 294, 468, 502, 648, 1042

*ValMourn*, 44, 45, 47, 60, 119, 149, 156, 170, 181, 183, 195, 208, 255, 306, 307, 316, 323, 326, 346, 355, 379, 395, 405, 455, 457, 494, 507, 513, 523, 546, 565, 574, 584, 586, 590, 592, 594, 612, 623, 629, 648, 676, 681, 692, 751, 756, 772, 815, 884, 886, 890, 900, 911, 933, 935, 955, 985, 1009, 1021, 1043, 1057, 1066, 1079

*ValName*, 44, 58, 87, 112, 161, 170, 183, 198, 294, 578, 586, 654, 673, 715, 772, 935, 1027, 1042

*ValWeep*, 44, 45, 166, 266, 271, 346, 355, 358, 360, 405, 455, 468, 586, 590, 629, 635, 648, 729, 884, 891, 1027, 1079

*Will*, 294, 346

*Witch*, 44, 66, 109, 184, 521, 525, 729

*WomCon*, 26, 31, 44, 119, 170, 271, 355, 706, 900, 906

## PROSE WORKS

*Bithanatos*, 10, 125, 131, 140, 176, 210, 216, 222, 263, 287, 295, 330, 352, 387, 426, 498, 500, 510, 532, 546, 567, 570, 608, 609, 673, 772, 913, 934, 982, 1051, 1085

*The Courtier's Library*, 270

*Devotions Upon Emergent Occasions*, 3, 68, 90, 91, 103, 123, 126, 140, 141, 143, 144, 154, 165, 172, 174, 176, 199, 214, 222, 235, 257, 262, 279, 284, 318, 320, 322, 330, 337, 387, 408, 432, 450, 454, 464, 466, 481, 482, 493, 498, 536, 555, 572, 580, 589, 601, 602, 606, 631, 642, 644, 661, 664, 673, 696, 715, 730, 772, 798, 809, 822, 839, 855, 857, 862, 864, 865, 876, 895, 918, 922, 924, 956, 982, 991, 999, 1004, 1040, 1045, 1049, 1059, 1062, 1070, 1080

*Essays on Divinity*, 126, 140, 176, 274, 361, 477, 498, 510, 535, 772, 832, 982, 997, 1045,

*Ignatius His Conclave*, 1, 86, 125, 140, 176, 235, 309, 347, 370, 426, 465, 438, 503, 509, 580, 705, 772, 802, 913, 983, 1047, 1051, 1063, 1067

*Letters*, 97, 140, 144, 189, 235, 305, 493, 508, 516, 663, 672, 774, 802, 858, 873, 874, 966, 977, 989, 990, 1019

*Paradoxes and Problems*, 62, 80, 140, 141, 516, 772, 922, 964, 1042

*Pseudo-Martyr*, 9, 16, 55, 80, 81, 127, 140, 176, 202, 309, 361, 362, 426, 447, 477, 493, 499, 509, 546, 566, 614, 622, 660, 678, 705, 720, 758, 768, 881, 887, 889, 905, 913, 983, 1047, 1051

---

*Sermons*, 2, 35, 36, 43, 50, 66, 68, 75, 93, 100, 101, 103, 126, 127, 129, 131, 135, 137, 140, 144, 151, 154, 170, 174, 176, 177, 199, 205, 219, 222, 229, 240, 248, 249, 250, 256, 258, 259, 268, 269, 273, 278, 283, 285, 301, 309, 311, 318, 320, 321, 329, 330, 335, 336, 337, 351, 372, 377, 387, 403, 404, 407, 414, 420, 422, 447, 450, 456, 482, 484, 487, 491, 493, 504, 509, 524, 546, 555, 556, 557, 564, 571, 580, 582, 597, 602, 605, 607, 620, 622, 637, 644, 650, 657, 660, 673, 678, 687, 690, 696, 715, 719, 725, 727, 730, 742, 744, 746, 747, 752, 753, 761, 762, 772, 775, 776, 786, 787, 788, 804, 807, 826, 831, 843, 846, 847, 848, 850, 854, 855, 862, 872, 876, 877, 878, 889, 916, 918, 922, 924, 930, 943, 947, 950, 958, 967, 974, 975, 979, 987, 997, 1004, 1008, 1014, 1039, 1045, 1054, 1065, 1071, 1080, 1085

---