Rhyme and Meaning in Richard Crashaw

Mary Ellen Rickey

University of Kentucky

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RHYME AND MEANING IN RICHARD CRASHAW

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RHYME AND MEANING IN RICHARD CRASHAW
by MARY ELLEN RICKEY

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ACKNOWLEDGMENTS

I wish to express my grateful indebtedness to the many students of Renaissance prosody, most of them named within this study, whose findings initially interested me in the problems of Richard Crashaw’s rhymecraft. More directly, I should like to thank Professors Ants Oras and Thomas B. Stroup for their careful reading and many illuminating comments.

Lexington, Kentucky

August 16, 1960

MARY ELLEN RICKEY
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RECENT scholarship has been much concerned with the group of poets known as the Metaphysicals, and the result is that we now know a great deal about the sources and management of their imagery, their ideological equipment, and their literary reputations. It is widely acknowledged that most of the members of the group were skilled and careful versifiers; yet this concept is frequently expressed only in passing and as a corollary to their general excellence. There are obvious exceptions to this trend—Legouis’s study of Donne and Palmer’s of Herbert, for example¹—but by and large, commentary on their technique proper has concentrated on only one aspect: the handling of imagery.

The so-called Metaphysicals were, however, at least as careful in the business of making the physical structures in which their ideas and images were enclosed as they were in the selection of these ideas and images. A study of their meters, rhythms, and rhymes not only convinces one of their ability as craftsmen, but sheds much light on the meaning of their poems. This is most strikingly true of their
rhyme arrangements, perhaps because of the relative tangibility of rhyme. The rhyme patterns of these poets at their best are intricate not merely for the sake of being so, or to demonstrate their makers' proverbial ingenuity, but for the sake of shaping and reinforcing effects that the designs have on the individual poems.

In most of the prosodical handbooks and histories, the relationship of rhyme and meaning is treated summarily. There have, however, been some interesting essays in the direction of explaining the logical function of rhyme in English verse. Perhaps the most comprehensive is Henry Lanz's *The Physical Basis of Rime*, in which the author advances the thesis of the actual, not merely metaphorical, relationship of rhyme and musical harmony. The poet's use of the first rhyme word, he says, is like the composer's sounding the tonic chord beginning a musical composition; both excite anticipation in the hearer of a return to this fundamental after an intermediate melodic exploration—vowel sounds in the poems, and a more precise melody in the musical composition.

One or two entirely different pronouncements might be mentioned. Edward D. Snyder claims for rhyme an important share, along with rhythm, in the inducement of an actual hypnoidal state in the person listening to what he calls "anti-intellectual poetry." W. K. Wimsatt postulates one of the most outstanding features of good rhyme as pointing up the contrasts between two semantically unlike words by ironically making them similar in sound; he also makes the converse assertion that it is most frequently in primitive or unduly emotional verse that rhyme shows semantic parallelism rather than contrast.

These theories, all dealing with the phenomenon of rhyme rather than with rhyme designs themselves, are attractive and frequently useful; yet one finds that they are indeed ineffectual weapons when he tries to use them to penetrate the thick stuff of Richard Crashaw's rhyme arrangements. For in Crashaw's verse, it is the arrangements,
not the mere existence of rhyme, which have the real effect on the startled reader. It is with rhyme patterning, then, that the student of Crashaw must work if he is to enlighten himself about the principles of the poet's craft.

Simplifying for the moment, one might say that in Crashaw (as in all poets using rhymes) there are two constant aspects of rhyme arrangements: the stanza patterns and the larger patterns formed by rhyme repetition. When all of the stanzas in a single poem have the same rhyme scheme, it might at first appear that the stanza is the largest structural unit that can be governed by rhymes. This is not true. Crashaw, particularly in his early verse, makes significant use of stanza linking through end-rhyme repetition, a device used consciously in English since the Middle Ages. He makes further use of rhyme repetition in nonadjacent stanzas. In his later verse, where he seldom uses a set stanza pattern, his opportunities for unusual rhyme effects increase sharply. In addition to those practicable in a poem of regular stanzas, the possibilities for partial or varied repetition of rhyme patterns—with or without the repetition of the exact rhyme words—are legion.

Crashaw obviously not only liked rhyme patterning in general, but he enjoyed repeating certain specific rhyme words. Nearly all Crashaw students have noticed these rhyme words which appear again and again through his verse, recurring both in a single poem and from one piece of verse to another. The problem of these recurrences is a curious one. Do they indicate Crashaw's lack of facility in contriving rhymes, or possibly a small poetic vocabulary? A consideration of examples of the same rhyme pairs used in different periods of Crashaw's writing, as well as an examination of his extensive revisions, has convinced me that neither of these two suppositions could be true. The rhymes recur, as I shall demonstrate, because of connotations which they acquired for Crashaw and because he could insert substantial volumes of meaning and emotion into a passage of verse by using some of these charged rhyme words.
But what of the designs formed by these recurrences within a single poem? Is Crashaw consistently aware of them? If so, of what use are they? Clearly a concise formula will not cover the whole course of his poetic development; but as I hope to make clear in this study of Crashaw’s rhymes, the poet is more than a mere provoker of bizarre emotions who cares little for the disciplines of poetry. He is conscious of his rhymes and their distribution, as he is conscious of other poetic raw materials. This awareness of his surely deserves exploration.
THE INTRICACY of Crashaw’s rhyme patterning bears testimony to the interest which he must have had in rhymes as such. This poet, like many of his immediate predecessors—notably Herbert—placed great emphasis on line endings and the shaping effect which they could be made to give to his verses. Most Crashaw commentators have noticed his rhymes and used them as just another bit of evidence to support their diagnosis of him as a “Baroque” writer. Yet two striking characteristics of these rhymes have apparently gone unobserved: first, the fact that his favorites, the ones which he repeats most frequently, comprise a small vocabu-
lary that he uses very little in the beginnings and middles of his lines; and second, that he has to an uncommon degree favorite rhyme combinations and sequences which appear to have well-defined associations for him.

First, to the matter of the discrete rhyme and nonrhyme vocabularies. Here, for example, are a few words which belong to the former.

<table>
<thead>
<tr>
<th>Word</th>
<th>Total number of times used</th>
<th>Times used as rhyme</th>
<th>Percentage of uses as rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art (noun)</td>
<td>25</td>
<td>18</td>
<td>72.0</td>
</tr>
<tr>
<td>Birth</td>
<td>26</td>
<td>17</td>
<td>65.4</td>
</tr>
<tr>
<td>Book</td>
<td>9</td>
<td>6</td>
<td>66.7</td>
</tr>
<tr>
<td>Breath</td>
<td>34</td>
<td>25</td>
<td>73.5</td>
</tr>
<tr>
<td>Breast</td>
<td>60</td>
<td>39</td>
<td>65.0</td>
</tr>
<tr>
<td>Dart</td>
<td>25</td>
<td>18</td>
<td>72.0</td>
</tr>
<tr>
<td>Dove</td>
<td>14</td>
<td>13</td>
<td>92.9</td>
</tr>
<tr>
<td>East</td>
<td>20</td>
<td>15</td>
<td>75.0</td>
</tr>
<tr>
<td>Flower</td>
<td>17</td>
<td>13</td>
<td>76.5</td>
</tr>
<tr>
<td>Fall</td>
<td>20</td>
<td>14</td>
<td>70.0</td>
</tr>
<tr>
<td>Grace</td>
<td>23</td>
<td>15</td>
<td>65.2</td>
</tr>
<tr>
<td>Head</td>
<td>31</td>
<td>25</td>
<td>80.6</td>
</tr>
<tr>
<td>Know</td>
<td>22</td>
<td>15</td>
<td>68.2</td>
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<tr>
<td>Lie</td>
<td>45</td>
<td>37</td>
<td>82.2</td>
</tr>
<tr>
<td>Nest</td>
<td>35</td>
<td>31</td>
<td>88.6</td>
</tr>
<tr>
<td>Power</td>
<td>21</td>
<td>16</td>
<td>76.2</td>
</tr>
<tr>
<td>Stand</td>
<td>14</td>
<td>11</td>
<td>78.6</td>
</tr>
<tr>
<td>Tell</td>
<td>19</td>
<td>15</td>
<td>78.9</td>
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<tr>
<td>Time</td>
<td>8</td>
<td>5</td>
<td>62.5</td>
</tr>
</tbody>
</table>

Surely it is noteworthy that Crashaw uses these words (and they are but a sample) predominantly as rhymes, whereas, since they are quite typical of his erotic-religious vocabulary, one might expect them to appear as frequently in a nonultimate position. Evidently the poet thought of them as rhymes primarily, and only secondarily as ordinary words.

Conversely, Crashaw uses many words as staples of the inner part of the line but rarely as endings. See a few:
<table>
<thead>
<tr>
<th>Word</th>
<th>Total number of times used</th>
<th>Times used as rhyme</th>
<th>Percentage of uses as rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dark</td>
<td>28</td>
<td>1</td>
<td>3.6</td>
</tr>
<tr>
<td>Fair</td>
<td>140</td>
<td>11</td>
<td>7.9</td>
</tr>
<tr>
<td>God</td>
<td>47</td>
<td>8</td>
<td>17.0</td>
</tr>
<tr>
<td>Great</td>
<td>67</td>
<td>4</td>
<td>6.0</td>
</tr>
<tr>
<td>Happy</td>
<td>24</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Heaven</td>
<td>176</td>
<td>6</td>
<td>3.4</td>
</tr>
<tr>
<td>Life</td>
<td>107</td>
<td>14</td>
<td>13.1</td>
</tr>
<tr>
<td>Look</td>
<td>39</td>
<td>9</td>
<td>23.1</td>
</tr>
<tr>
<td>New</td>
<td>44</td>
<td>3</td>
<td>6.8</td>
</tr>
<tr>
<td>Proud</td>
<td>31</td>
<td>4</td>
<td>12.9</td>
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<tr>
<td>Rich</td>
<td>50</td>
<td>1</td>
<td>2.0</td>
</tr>
<tr>
<td>Sad</td>
<td>35</td>
<td>1</td>
<td>2.9</td>
</tr>
<tr>
<td>Seem</td>
<td>6</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Soul</td>
<td>91</td>
<td>4</td>
<td>4.4</td>
</tr>
<tr>
<td>Sweet</td>
<td>194</td>
<td>10</td>
<td>5.2</td>
</tr>
<tr>
<td>Soft</td>
<td>59</td>
<td>0</td>
<td>0.0</td>
</tr>
</tbody>
</table>

It might at first be thought that these differences in proportion result from the difficulty of finding rhymes for some of the words. This difficulty probably accounts at least partly for the infrequent use of some of them—rich and dark, for instance—although Crashaw usually shows no hesitation to contrive unusual compounds to sustain a desired rhyme. Evidently the man would rhyme beauty, duty, and shoo-ty (Wishes to his Supposed Mistresse) could have devised some phrase to match happy. Yet scarcity of rhyme counterparts cannot be offered as an excuse in the case of sad, sweet, and seem, or of look, whose rhyme counterpart book appears almost exclusively as a rhyme word. Nor is there any good reason for his using dove, nest, and the like preponderantly as rhymes. One must simply conclude that Crashaw had a special rhyme vocabulary because he chose to do so, that he gradually separated the two line positions in his mind and relegated certain words to each. Examination of his rhyme vocabulary leads to two further conclusions: first, that he knowingly or unknowingly adopted as rhyme words staple words of the other verse of his time;
second, and more important, that certain rhyme pairs and rhyme sequences acquired personal meanings for him which, through a kind of intellectual and emotional necromancy, he could evoke from poem to poem simply by repeating the rhymes which he originally attached to them.

The first of these statements needs little proof. Any reader of Renaissance verse can name a score of words used more than once as rhymes by Southwell, Donne, Herbert, and Herrick—words like love and heart. The very fact that they are used as rhymes, and so have a conspicuous position in the line, renders them memorable. Crashaw's fellows, however, use these and other favorite rhyme words liberally in the body of the line. Herbert, for example, uses love 122 times in his verse, but only 28 times as a rhyme word. And he does not have any set rhyme counterpart for it: he pairs it with eleven different words, move being used most often, nine times. He uses heart, which has fewer possible rhyme complements, 120 times but as a rhyme only 35 times, matching it with eight different words (part, apart, art, dart, depart, smart, impart, and desert). These are not, then, used disproportionately often as rhymes by Herbert, nor are they regularly paired with the same words. The same is true of that more mechanical rhymer, Herrick: he uses love 348 times in the Hesperides and Noble Numbers, but only 58 times as a rhyme. That Crashaw would have found certain words so frequently in the verse of his time surely had at least something to do with his using them, but not necessarily with his dividing them into rhyme and nonrhyme groups.

The second observation, that certain rhyme combinations accumulated specific associations for Crashaw, must be illustrated at some length from his verse. A reading of almost any handful of the poems leaves one vaguely aware of the repetitions of nest and breast as rhyme words, which separately were commonplaces of Renaissance verse. An actual count of these rhymes in Crashaw's work reveals that breast is used thirty-nine times and nest twenty-nine times. They rhyme with each other thirteen times and in the rest
of their appearances are linked with *east, feast, guest,* and *rest*. This group of words may be found in a variety of Crashaw’s poetic contexts, and using them was apparently a strongly ingrained habit for him. In several of his early *nest-breast* rhymes—and, as will be shown presently, the problem is not peculiar to this pair—there is no logical or even syntactical connection between the two words. Having used one, Crashaw seems automatically to try, at least, to use its mate. In the *Sospetto*, for example, the King of Death surveys the earth during the birth of Christ:

Hee saw the Temple sacred to sweet Peace,  
Adore her Princes Birth, flat on her Brest.  
Hee saw the falling Idols, all confesse  
A coming Deity. Hee saw the Nest  
Of pois’rous and unnatural loves, Earth-nurst. (113)

Here there is no question of any significant relationship between the two words. The nest is not, clearly, a part of the breast of the temple. The significant relationship between the words is in Crashaw's mind and here affects the vocabulary, though not the dialectic, of the poetic line.

One finds many such major words in Crashaw’s rhyme vocabulary which, like *nest* and *breast*, form stable groups. Another is the *blood-flood-good* family, equally common in the non-Crashavian verse of the time, and not a surprising one for Crashaw in view of his usual subject matter. *Blood* occurs thirty-one different times as a rhyme word; *flood*, twenty-one; and *good*, twenty-two. *Blood* and *flood* are used together in nine places, and *blood* and *good* rhyme nine times also. As a rule, *flood* and *blood* have a simple and direct association for Crashaw and are an important component of several of his meditations on the Circumcision and Crucifixion, the wounds of Saint Teresa, and the massacre of the innocents. His epigram *Vpon the Infant Martyrs* is, like several others, constructed around the sum of these two words:
To see both blended in one flood
The Mothers Milke, the Childrens blood,
Makes me doubt if Heaven will gather,
Roses hence, or Lillies rather. (95)

But with these words, as with the nest-breast group, Crashaw sometimes conceives the relationship in his mind but does not insist upon it in the meaning of the verse. The following lines are a case in point:

Soules are not Spaniards too, one frendly flood
Of Baptisme, blends them all into one blood. (136)

It need scarcely be said that here the flood of baptism has only a phonetic kinship with the blood of brotherhood.

A further much-used rhyme combination which is almost to be expected of Crashaw’s narrow range of subject matter is the death-breath one. In the twenty-four uses of breath and thirty-one of death, they rhyme with each other twenty times; and there is also a breaths-deaths rhyme. It is true that the step from the stopping of breath to death is but a short one, and, on the other hand, that breath forms a useful antithesis for death; but mere convenience could hardly account for the near-exclusion of other rhyme counterparts with these words. And although almost every pairing of the words gives the impression of being conventional, Crashaw wrings quite a variety of meanings from them. They, too, apparently become a part of his subconscious equipment and appear in the verse without obvious logical connection. In the Sospetto he gives a quick sketch of Death:

And there, as Master of this murd’ring brood,
Swinging a huge Sith stands impartiall Death,
With endlesse businesse almost out of Breath. (119)

The figure of Death, like the other principals of the poem, is managed so that he crowds the edges of comedy; the fact of
his being winded, surely, is a slightly amusing physical matter; it is not a meaningful adjunct of what he represents.

If the death-breath rhyme is a familiar one of the period, surely the art-heart-dart group seems more particularly Crashavian. He uses art as a rhyme word twenty-one times; heart, forty-five; and dart, twelve. In addition, there are several plural forms of each word. Heart is paired with dart ten times and with art sixteen times. The range of possible changes that Crashaw is able to ring on this rhyme (or, perhaps, that he wishes to) is relatively limited. He uses the rhyme regularly in two situations: the sweet pains of the darts of love—either human love, in which case the arrows are Cupid's; or divine love, eminently exemplified for him by the pleasant agonies of Saint Teresa, in which case the arrows are those of the Divine Cupid. With this rhyme, again, Crashaw becomes so entangled that he uses it automatically for the very opposite of his customary turns. Of the prayer book which he gives to Mrs. M. R., he says

Youl find it yeelds
To holy hands, and humble hearts,
More swords and sheilds
Then sinne hath snares, or hell hath darts. (127)

Perhaps a brief mention of the other "major words" will suffice. Important are love-drove-prove, used 47, 14, and 17 times, respectively—doubling, like heart and dart, for both earthly and heavenly love; day-away-way, used 72, 30, and 34 times; bright-light-night, used 21, 46, and 42 times; birth-earth, used 17 and 20 times and 14 times together; bed-head, used 24 and 25 times and 11 times together; face-grace, used 30 and 14 times; fire-desire, used 26 and 10 times; eyes-rise-sacrifice, used 106, 23, 12 times; and be-see-thee, used 106, 49, and 105 times.

But Crashaw's fondness for repetitions of the same rhyme pairs shows up as well in what might be called his minor vocabulary as in these major words. If there are full
chords which he sounds again and again, there are other motifs which he calls upon less frequently but which are as clearly defined. One may count scores of words which he uses only a few times but which are usually paired the same way. The same principle which seems to guide his use of his favorite rhymes may be discerned in the others: a combination which he has probably seen in other poetry becomes pleasant to him and consequently he reuses this combination instead of finding new rhyme complements which would disrupt the association pattern for him. Seventeen pairs rhyme only with each other and are used the following numbers of times: adore thee-before thee, 8; adorning-morning, 2; arrows-sparrows, 2; better-letter, 3; brains-stains, 3; break-speak, 2, in addition to a breaks-speaks rhyme; chides-hides, 3; cross-loss, 2; dying-flying, 2; fountain-mountain or fountains-mountains, 5; health-wealth, 2; hurled-world, 2; length-strength, 4; stock-lock, 2; sure-pure, 2; and sweets-meets, 4. Some of these words, say, length-strength and fountain-mountain, could scarcely rhyme with anything else, but the mere fact that they are used repeatedly is perhaps of some significance.

Other minor pairs do not rhyme with each other exclusively, but do so enough to be noticeable. Some of them, along with the numbers of times which each occurs separately and then the two occur together, are as follows:

<table>
<thead>
<tr>
<th>Rhyme types</th>
<th>Times first word used separately</th>
<th>Times second word used separately</th>
<th>Times words used together</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age-rage</td>
<td>5</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Bands-hands</td>
<td>2</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>Beams-streams</td>
<td>7</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Beauty-duty</td>
<td>5</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Bones-stones</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Book-look</td>
<td>5</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Born-morn</td>
<td>5</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>Borrow-sorrow</td>
<td>7</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Boy-joy</td>
<td>5</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Burn-urn</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Can-man</td>
<td>11</td>
<td>13</td>
<td>6</td>
</tr>
</tbody>
</table>

12
<table>
<thead>
<tr>
<th>Rhyme types</th>
<th>Times first word</th>
<th>Times second word</th>
<th>Times words used together</th>
</tr>
</thead>
<tbody>
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<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Charm-warm</td>
<td>3</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Cheek-seek</td>
<td>4</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Climb-time</td>
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<td>5</td>
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</tr>
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<td>Cost-lost</td>
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<td>7</td>
<td>5</td>
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<td>6</td>
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<td>Crucifix-mix</td>
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<td>3</td>
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<tr>
<td>Dawn-drawn</td>
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Certain of these sets seem to have suggested others to him, and so one frequently finds a sequence of rhymes which Crashaw uses from poem to poem. There is, for one, the association of light-sight or night-bright with day. It occurs in the early \textit{Hymne of the Nativity as Sung by the Shepheardes}:

\begin{quote}
We saw thee in thy Balmy Nest,
Bright Dawne of our \textit{Eternall Day};
Wee saw thine Eyes break from the East,
And chase the trembling shades away:
Wee saw thee (and wee blest the sight)
Wee saw thee by thine owne sweet Light. (107)
\end{quote}

It occurs, further, in a somewhat different piece written during the thirties, \textit{Vpon the Duke of Yorke his Birth: A Panegyricke}; invoking the favor of the queen, Crashaw exclaims:

\begin{quote}
O thou bright
Mistresse of wonders! Cynthia's is the Night,
But thou at Noone dost shine, and art all Day,
(Nor does the Sunne deny't) our Cynthia. (179)\textsuperscript{3}
\end{quote}

This rhyme sequence continues through his more mature work. In the later, expanded versions of the \textit{Nativity Hymne (249-50)}, he uses it as a repeated chorus. And it is used with considerable effect in the companion piece, \textit{The Glorious Epiphanie of our Lord God}:
We, who strangely went astray,
Lost in a bright
Meridian night,
A Darkenes made of too much day.

Farewell, farewell
The proud & misplac’t gates of hell,
Pertch’t, in the morning’s way
And double-guilded as the doores of Day.
The deep hypocrisy of Death & Night
More desperately dark, Because more bright.
Welcome, the world’s sure Way!
Heavn’s wholsom ray.

As by a fair-ey’d fallacy of day
Miss-ledde before they lost their way,
So shall they, by the seasonable fright
Of an vnseasonable night,
Loosing it once again, stumble’on true Light.

His new prodigious night, [shall be]
Their new & admirable light;
The supernaturall Dawn of Thy pure day.

Thus shall that reuerend child of light,
By being scholler first of that new night,
Come forth Great master of the mystick day;
And teach obscure Mankind a more close way
By the frugall negatiue light
Of a most wise & well-abused Night
To read more legible thine originall Ray,
And make our Darknes serue Thy day. (254-59)

The quotations above merely sample Crashaw’s use of this rhyme combination. He employs different ones in a similar manner—a day rhyme with a morn one, for example. On a foule Morning, being then to take a journey ends with a passage in which Crashaw attempts to banish the fogs:

It is for you to sit . . .
Not on the fresh cheekes of the virgin Morne,
Where nought but smiles, and ruddy joyes are wore.
Fly then, and doe not thinke with her to stay;
Let it suffice, shee’l weare no maske to day. (182)
Crashaw uses the same rhyme combination in devotional verse such as Easter Day:

Of all the Gloryes Make Noone gay
This is the Morne. \(100\)
This rocke buds forth the fountaine of the streames of Day.

Others which should be mentioned are love-dove and the day-away type; love-dove and sings-wings; flood-blood and nest-breast; noise-joys and hears-ears; and joys-eyes with day-away.\(10\)

This habitual use of the same rhymes and even the same rhyme sequences leads one to the question of Crashaw’s intention in doing so. Was he simply the slave of his favorite rhymes, reducing sense almost to a blur and allowing himself to be intoxicated by pure sound, as George Williamson suggests?\(11\) To what extent did each rhyme have a definite private association for him and so contribute to the substance of each poem, and to what extent were the rhymes merely stock responses which he drew upon and used without regard for precision? And finally, to what degree is his habitual repetition of the same rhyme words within a single poem a structural signpost and to what degree is it simply the mark of a paucity of vocabulary?

I should like to postpone the last question until further in this study; but the other two are surely relevant to the problem of his vocabulary as such. Williamson’s charge that Crashaw subordinates sense to sound is a fairly common one and is difficult to prove or disprove. He speaks of Crashaw’s “vague mingling of emotion and emotion.”\(12\) But one can only decide for himself whether the emotions in the Hymn to Saint Theresa, for example, are clearly defined, and whether their combination is vague or—to use another of Williamson’s terms—subtle. One can, however, examine the sounds with which Crashaw purportedly was intoxicated and try to discover what meaning, if any, he tried to introduce into the poems with their use.
Crashaw is patently a poet of few themes. He contemplates the wounds of Christ and Saint Teresa, the tears of Mary Magdalene, and the Blessed Sacrament. With somewhat less warmth he pays heed to the deaths of a handful of friends and acquaintances, the marriage of a friend. And with almost complete detachment he paints a few pictures of the coming of spring, an ideal mistress, and various scenes suggested to him by the ancients and contemporary Italians. Yet these few are not even so diverse as a list of them might advertise them to be, because they are all made up of similar materials which are used in different quantities and combinations in each piece. Warmth, sweetness, and softness are as important physical qualities for Mary Magdalene as for the bride of the *Epithalamium*; Crashaw finds the same kind, though not the same degree, of emotional intensity in kissing the wounds of Christ—the rose, full-bloomed mouths, as he calls them (99)—and in kissing the sister roses (188) of the mouth of a woman. Both the eyes of the infant Jesus and the eyes of his lady rob the sun of its light (190, 248). Both the name of Jesus and the phoenix smell of frankincense and taste of spices. In *To the Name Above every Name* there is the following apostrophe:

_Sweet Name, in Thy each Syllable_  
A Thousand Blest Arabias dwell;  
A Thousand Hills of Frankincense;  
Mountains of myrrh, & Beds of spices,  
And ten Thousand Paradises  
The soul that tasts thee takes from thence. (244)

In *On a prayer booke sent to Mrs. M. R.*, almost the identical figure reappears: the soul is addressed as a dove rising to meet the phoenix:

_Deare silver breasted dove_  
Who ere shee bee,  
Whose early Love  
With winged vowes,
Makes haste to meet her morning spowse
   And every day,
   Seize her sweet prey;
   All fresh and fragrant as hee rises,
   Dropping with a balmy showre
   A delicious dew of spices.
O let that happy soule hold fast
Her heavenly armefull, shee shall tast
At once, ten thousand paradises. (129-30)

Here is a striking case of repetition, and it is no accident, I think, that it centers around the rhyme words *spices* and *paradises*, which seem to evoke for Crashaw the entire train of imagery which, in both cases, culminates with the soul's tasting ten thousand paradises.

There are many other evidences of his attaching similar strings of association to rhyme words and, by the use of the words in a new context, ringing for himself the whole range of overtones which they have for him. Such is the case with the *nest-breast-east-blest* group, which in many of its appearances makes explicit its affinity with the phoenix legend which was so much a part of the lyric tradition of the English Renaissance. In *Vpon the Duke of York*, one of his earliest poems, he insists upon the relationship, punctuating the lines by internal rhyme with *east-breast* as well as by the couplet itself:

Illustrious sweetnesse! In thy faithfull wombe,
That Nest of Heroes, all our hopes finde roome.
Thou art the Mother *Phoenix*, and thy Breast
Chast as that Virgin honour of the East,
But much more fruitful is; nor does, as shee,
Deny to mighty Love a Deity.
Then let the Easterne world bragge and be proud
Of one coy *Phoenix*, while we have a brood,
A brood of *Phoenixes*; while we have Brother
And Sister *Phoenixes*, and still the Mother;
And may we long; long may'st thou live, t'encrease
The house and family of *Phoenixes*. (180)
Here are all of the components of the complex which for Crashaw turns on the rhyme *nest-breast-east*: the fragrance of the nest, the exotic east, and immortality. The same formula appears elsewhere in his work of the same period. In *Vpon the Death of Mr. Herrys* he allegorizes his friend as a beautiful plant for whom the sun

\begin{verbatim}
Vow'd to bring
His owne delicious Phoenix from the blest
Arabia, there to build her Virgin nest,
To hatch her selfe in, 'mongst his leaves the Day
Fresh from the Rosie East rejoyc'\text{e}'t to play. (167)
\end{verbatim}

There are instances in his later work of quite as specific a use of the figure. The Compline of *The Office of the Holy Crosse* is such a case, in which Christ is symbolized by the phoenix:

\begin{verbatim}
Run, Mary, run! Bring hither all the Blest
Arabia, for thy Royall Phoenix' nest;
Pour on thy noblest sweets, Which, when they touch
This sweeter Body, shall indeed be such. (275)
\end{verbatim}

But Crashaw is not always this careful to write in all the elements of the legend. Frequently one finds an allusion which can be understood fully only in light of other uses of the rhyme and metaphor. In the *Nativity Hymne*, for example, Tityrus and Thyrsus sing:

\begin{verbatim}
We saw thee in thy baulmy Nest,
Young dawn of our acternall Day!
We saw thine eyes break from their Easte
And chase the trembling shades away. (249)
\end{verbatim}

Here the word *phoenix* is not mentioned, nor is the allusion so pointed that it could be recognized were the passage read in a vacuum. The *balmy* nest might simply be the manger, the east the place of sunrise, and the eternal day the Christian era. Yet the vestiges of the phoenix metaphor
are unmistakable; the rhyme words themselves have begun to take on the whole significance of the allegory. In other poems, there are still fewer traces of the phoenix motif; even so, certain qualities of the story remain—the fragrance of the nest and its location in the East. In *A Treatise of Charity* the personified virtue is told to

\[
\text{Take day} \\
\text{And thine owne beames about thee: Bring the best} \\
\text{Of whatsoe're perfum'd thy Eastern nest. (138)}
\]

Similarly, in *To the Same Party Councel Concerning her Choice*, he tells the lady that her heavenly lover wishes to take her heart and

\[
\text{To hide it in his brest} \\
\text{The bright ambrosiall nest,} \\
\text{Of loue, of life, & euerlasting rest. (333)}
\]

In this passage little is left of the full rendering of the allegory, only the somewhat metamorphosed *ambrosiall* and *everlasting*. Other occurrences of the same tendency might be cited, but perhaps the point is now clear.\(^\text{18}\) For Crashaw, this particular cluster of rhymes was first associated with the phoenix legend, and then virtually became the stop which operated it for him. When he used these rhyme words, he frequently was using at least a diluted form of the story; when he wished to introduce this phoenix-turtle motif, he could do so by using the rhyme words.

This method might certainly be objected to as being weak because of its privacy, but it cannot be called a blurring of meaning. For Crashaw, the notion of writing for the comprehension of such an audience as he now has would have been inconceivable; and for him, the meaning was nicely marked. The sense of his poetry, instead of being subordinated to sound, actually is strengthened by it. The fact that sounds—rhymes not least of all—were important to him and seem to have acquired definite associations in his
mind enabled him to invest them with an unusual concentration of sense.

The *nest-breast-east* group is not unique in this respect. There is the following combination, for example:

Delicious deaths, soft exhalations
Of soule; deare, and divine annihilations. (129)

Coming upon these lines in *On a prayer booke sent to Mrs. M. R.*, one might well feel that the two rhyme words were used by Crashaw primarily to lend a certain gorgeousness and weight to the line endings, there being three or possibly four parallel syllables in them instead of the usual one. But really these two words as a unit had a particular meaning for Crashaw. L. C. Martin has noticed two instances of a connection which appears fairly regularly in Crashaw's verse: that between the words *exhale* and *exhalations* and the idea of death. The connecting link may be the exhalation of soul, as in the passage quoted above, or it may be something else, as in the *Sospetto*, where Satan's breathing is lethal:

His flaming Eyes dire exhalation,
Vnto a dreadfull pile gives fiery Breath. (111)

This is quite different from the divine annihilations of the soul in the process of dying to the world and awakening to the heavenly bridegroom. Still different, yet of the same species, is the extended metaphor in the *Epithalamium* in which a lament is made for the dying maidenhead, represented by the phoenix:

Yet Loue in death did wayte upon her,
granting leaue she should expire
in her fumes, and have the honour
 t'exhale in flames of his owne fire;
her funerall pyle
 the marriage bedd. (407)
And yet another variation of the use of the word is to be found in *The Gunpowder-Treason*:

Do'st thou not see an exhalation
Belch'd from the sulph'ry lungs of Phlegeton?
A living Comet, whose pestiferous breath
Adulterates the Virgin aire? with death. (384)

Other instances of the same image need not be quoted at length. 14

Further items of Crashaw's extremely personal rhyme vocabulary may be noticed briefly. As has been mentioned, he frequently uses the pair *blood-good* or *flood-good* with the *good* as a termination for a phrase like *his own good*, *for our good*, *to their good*, and the like, expressing a special sort of relationship between the two rhyming nouns. The blood is itself not directly good; it works to produce good. *His Epitaph* contains two such lines:

The splendor of his Birth and Blood,
Was but the Glosse of his owne Good. (173)

In phraseology and tone, though not in matter, this couplet is quite close to his devotional poems using the same rhyme group. See, for example, the turn in *On the bleeding wounds of our crucified Lord*, even where the rhyme words are separated by a line:

Thy restlesse feet they cannot goe,
For us and our eternall good
As they are wont; what though?
They swim, alas! in their owne flood. (101) 15

*Gems-diadems* also contains a consistent meaning for Crashaw, the same one, incidentally, as for his follower Thomas Traherne. The rhyme denotes to both poets homely objects which have been transformed in heaven into something fittingly precious:
Teares shall take comfort, and turne Gems.
And wrongs repent to diadems. (135)¹⁶

Many of Crashaw's favorite rhyme combinations do not have such recondite meanings; nevertheless they have quite specific associations which he finds useful and avails himself of without reluctance. Mountains-fountains evokes something pleasant and richly beautiful, even when the fountains are of tears:

Till thy Adult'rous touch
Taught her these sullied cheeks this blubber'd face,
She was a Nimph, the meadowes knew none such,
Of honest Parentage of unstain'd Race,
The Daughter of a faire and well-fam'd Fountaine
As ever Silver-tipt, the side of shady Mountaine. (94)

At my feet the blubb'ring Mountaine
Weeping, melts into a Fountaine,
Whose soft silver-sweating streams
Make high Noone forget his beames. (103)

Hee saw a vernall smile, sweetly disfigure
Winter's sad face, and through the flowry lands
Of faire Engaddi hony-sweating Fountaines
With Manna, Milk and Balm, new broach the Mountaines. (113)

A thousand Helicons the Muses send
In a bright Christall tide, to thee they tend,
Leaving those mines of Nectar, their sweet fountaines,
They force a lilly path through rosy mountaines. (396)

It is interesting that some of the words used within the line are repeated along with the repetitions of the rhyme, seeming to form in Crashaw's mind a sort of appendage to it. In silver-tipped fountains and silver-sweating streams, the association is evident; so it is in silver-sweating streams and honey-sweating fountains, sweetly disfigure and sweet fountains, and the conception of fountains as tears (the basin of Pilate contains the tears of a nymph, and the mountain
weeps). The blubbered face of the water with which Pilate washes his hands and the blubering mountain, however, are an unusual trick of association.

* Bands-hands for Crashaw usually means helping hands rescuing something from a snare;\textsuperscript{17} cheek-seek appears only in devotional poems and is either adjacent to head-bed or close to it, always implying beauty or intimacy.\textsuperscript{18} Darts-hearts, cream-stream, feet-meet, and note-throat explain themselves.

The rather odd conclusion which one must draw is that Crashaw wrote, to an unusual degree, with the end of the line particularly in mind, aiming the line toward the rhyme words which for him could point up an emotional strain or idea, and, by various methods which will be discussed later, emphasizing the important rhymes and minimizing the ones which he wished to pass over. The repetitions occur partly because of his limited range of subject matter, and partly because of his fondness for certain word combinations which were personal symbols for him. But they seldom are repeated carelessly, and never uselessly.
While the existence of Crashaw's special rhyme vocabulary proves interesting in itself, its real importance lies in its operation in each separate poem. Ideally, a survey of the poet's rhyme technique should proceed in chronological order; but since the problem of dating his verse remains partially unsolved, the most plausible approach seems to be via types of poems, a system which at least approximates the supposed time grouping of his work. His epigrams, secular poems, and the Sospetto appear to have been products of the early and middle thirties and therefore some of his earliest work. Most of these poems utilize commonplace repetition
and echo, rather than the more complex system of the last
decade of his life—that of the recurring pattern and shifting
stanza form.

As might be expected of a young poet, Crashaw in his
early work contents himself with formal adherence to well­
established poetic genres with which he was familiar—
panegyrics on the royal family, epitaphs, translations, and
epigrams. The epigrams, different from the others in their
lyric techniques, are nevertheless conventional, though not
with respect to the English tradition. During the early part
of his writing career, then, Crashaw kept the short lyric and
the long complimentary poem discrete. Later, he fused their
characteristics to produce the sort of verse which one thinks
of as typical of him: the long topical lyric.

The first conventional poems, however, are of interest
because of the light which they cast on the composition of
his later and major work. The epigrams, first of all, are
almost certainly products of his school years and are generally
regarded as a direct result of his reading of the Jesuit
epigrammatists. One of the most salient characteristics of
their style, and one which Crashaw was to adopt and make
full use of, was the repetition of words, phrases, and whole
clauses to dramatize the contrasts and ambiguities of which
the epigrammatists were so fond. The large majority of
Crashaw’s religious epigrams show this tendency. On the
water of our Lords Baptisme is a typical four-line one:

Each blest drop, on each blest limme,
Is washt it selfe, in washing him:
Tis a Gemme while it stayes here,
While it falls hence ’tis a Teare. (85)

Here is absolute repetition in each blest drop and each blest
limme; near-repetition in washt and washing; and repetition
of syntactical and rhythmical patterns in while it stays here
and while it falls hence, and tis a Gemme and ’tis a Teare.
Even in the longer epigrams, where one might expect this
arrangement of parallels and repetitions to be somewhat more difficult, Crashaw uses it. *Two went up to the Temple to pray* extends its repetitions throughout its six lines:

Two went to pray? O rather say
One went to brag, th’other to pray:

One stands up close and treads on high,
Where th’other dares not send his eye.

One neerer to Gods Altar trod,
The other to the Altars God. (89)²

It is not a long step from this sort of thing to the inclusion of rhyme as one of the repeated elements. *Come see the place where the Lord lay* shows Crashaw repeating rhyme incidentally as a part of a larger repetition:

Show me himselfe, himselfe (bright Sir) O show
Which way my poore Tears to himselfe may goe,
Were it enough to show the place, and say,
Looke, Mary, here see, where thy Lord once lay,
Then could I show these armes of mine, and say
Looke, Mary, here see, where thy Lord once lay. (87)

In other epigrams, however, he repeats the rhyme alone, not only as a part of a larger unit. *On the Blessed Virgin’s Bashfulnesse* is a fairly polished example of such a rhyme recurrence:

That on her lap she casts her humble Eye;
’Tis the sweet pride of her Humility.
The faire starre is well fixt, for where, o where,
Could she have fixt it on a fairer Spheare?
This new Guest to her Eyes new Lawes hath given,
’Twas once looke up, ’tis now looke downe to Heaven.
’Tis Heavn, ’tis Heaven she sees, Heavens God there lyes
She can see heaven, and ne’re lift up her eyes. (89)

Around this thickly studded fabric of repetition, Crashaw puts a border of repeated rhymes, anticipating the reappear-
ance of eyes at the end of the poem by inserting it in the fifth line.

Crashaw used recurring rhymes in the longer poems of his school period. *On the bleeding wounds of our crucified Lord*, the most ambitious of his originally Latin poems, contains his first simple reinforcement of the logical structure of the poem with a system of interlocking rhyme echoes. The repeated rhymes and other end words of the ten stanzas and the concluding couplet may be formularized as follows: (1) tide, x, side, x; (2) x, good, x, flood; (3) x, x, x, x; (4) side, x, tide, x; (5) x, x, x, x; (6) x, x, x, x; (7) x, blood, x, flood; (8) x, x, x, x; (9) x, x, x, x; (10) x, x, x, x; (11) x, x.

Here the first stanza gives the nucleus of fact which will be embroidered upon in the course of the poem; the four different wounds of Christ are named. Each of the three following stanzas is a meditation on one of the wounds, and each stanza is tied to the others by the imagery of bleeding. Stanzas 5-7 treat the wounds caused by the crown of thorns, and the remaining ones collect and enlarge upon the river imagery which has appeared in the foregoing sections. The basic units of the poem, then, are stanza 1, stanzas 2-4, stanzas 5-7, and stanzas 8-11. The rhymes which are repeated form an unobtrusive delineation of these sections. The end of the second section is pointed up by a recurrence of the side-tide rhyme from the first stanza; the end of the third section is similarly punctuated by the blood-flood rhyme, which echoes the good-flood of the second stanza. Stanzas 2-7, closely related by virtue of being "about" the individual wounds, are enclosed by this repeated rhyme. The rhymes help to define the relationships between the four unequal sections of the lyric.

There are, next, the early secular poems. Perhaps the most mature of these in rhyme handling and general management of sound effects is *Musicks Duell*. Here Crashaw marshals all of the devices then at his command and uses them to produce a rich texture and to make a verse as close to music as possible. He uses internal rhyme, often to give
coherence between the second line of one couplet and the first line of the following one:

Dispos'd to give the light-foot lady sport
Awakes his Lute, and 'gainst the fight to come. (149)

He arranges intricate patterns of double alliteration as counterpoint for the effect of the rhymes:

Their Muse, their Syren, harmelesse Syren shee)
There stood she listning, and did entertaine
The Musicks soft report: and mold the same
In her owne murmures that what ever mood.

Straightway shee
Carves out her dainty voyce as readily,
Into a thousand sweet distinguish'd tones,
And reckons up in soft divisions.

By that shrill taste, shee could doe something too.

He regularly repeats three adjectives—sweet, soft, and shrill, none of which is ever used as a rhyme word—within the line to form a sort of below-the-surface, nonmetrical rhythm. Some form of sweet occurs in lines 5, 9, 18, 23, 43, 46, 53, 59, 73, 76, 87, 94, 113, 125, 133, 142, twice in line 155, 160, 161, and twice in line 168, the last line. Some form of soft appears in 12, 24, 78, 83, 88, 126, and 140. Shrill appears in lines 54, 97, 130. These repetitions are complemented by a system of recurring rhymes, which measure off the not-inconsiderable length of the piece and give it an additional lyric impulse. These rhyme families have the following distributions: First, aires-cares, lines 5-6; there-where, 33-34; Aires-reares, 69-70; haires-ayres, 115-116; aire-there, 137-138; aires-cares, 141-142; Eares-spheares, 147-148. Second, stood-wood, 7-8; mood-good, 13-14. Third, Tree-shee, 9-10; shee-readily, 21-22. Fourth, entertain-same, 11-12; straine-traine, 95-96; staine-againe, 105-106. Fifth, Art-sport, 15-16; art-part, 47-48. Sixth, begin-string, 19-20; string-sing, 27-28;

The effect of these repetitions, which encompass two-thirds of the total number of lines of the poem, is to keep the entire piece at a heightened pitch. No one section of the poem is free of conspicuous sound repetitions. If it is true that repetition is an important element of lyricism, then Crashaw took the right steps to insure its continuity throughout this piece. Technically, Musicks Duell is a remarkable piece of work, but one has only to look at Crashaw’s later devotional verse to see how much more remarkable his command of technique became when he exercised it in the service of more impassioned themes.

A secular poem has recently been acknowledged to be Crashaw’s but has not yet received the attention it deserves. His Epithalamium, a piece of great delicacy, successfully unites the playfulness and tenderness which Herrick frequently combined so well, but which Crashaw rarely mixed. This twelve-stanza poem begins as a burlesque elegy and, after the switch in tone from mourning to consolation, in the seventh stanza turns into a more sober epithalamium. Throughout the first section, the elegy proper, the death of the maidenhead is lamented; the procession of mourners is a row of pure wax tapers as yet unlighted by Hymen’s fire. The maidenhead itself is likened first to a vain woman admiring herself in the glass, who, after we are told that she is preening her feathers, is next shown really to be the phoenix, whose greatest nobility is in its death. The last
five stanzas of the poem drop this mischievous allegory and are conventional wishes for the happiness of the bride and bridegroom.

Much might be said of the excellence of the stanza form of this poem (a4, b4, a4, b4, c2, d2, c2, d2, e4, e4, f5, f2). The variation of line lengths—particularly the very different last two—maintains a constant effect of motion and lightness. The present discussion, however, must be limited to the role which the rhymes play. Amusingly enough, they chart the whole course of the life and death of the maidenhead and the subsequent life of the newly married pair. There are two important clusters of recurring rhymes, one of which is used in the first half of the poem, the other in the second, the two overlapping in the middle stanzas which chronicle the death throes of the phoenix. The first of these is the group which includes dead, maidenhead, vanished, and so forth. The concluding couplets of stanzas 1, 5, and 7 are refrains built upon this rhyme:

helpe me to mourne a matchelssse maydenhead
that now is dead.

and ayming thence this matchelssse maydenhead
was soone found dead.

twixt raine, and sun-shine, this sweet maidenhead
alas is dead. (406)

The other occurrence of this rhyme type also refers directly to the death of the phoenix. In the sixth stanza, one finds the following quatrain:

her funerall pyle
the marriage bedd,
in a sighed smile
she vanished.

The second conspicuous group of repeated rhymes dominates the second half of the poem and forms a
leitmotiv for the pleasure of the bridegroom. In the fifth stanza, Cupid has been unsuccessfully assaulting the crystal castle of the phoenix:

At length a fort he did devise
built in noble Brampstons eyes.

In the seventh stanza, the rhyme appears again:

with doubtfull eyes
   halfe smiles, halfe teares,
with trembling joyes
   and jocund feares.

The eighth stanza begins with another use of this rhyme and the theme which it embodies:

Happy he whose wakefull joyes
   kept the prize of this rich losse,
Happy she whose watry eyes
   kisse noe worse a weeping Crosse.

Still speaking of the tears of the bride, in the following stanza Crashaw continues:

faire youth make haste
   ere it be drye
the sweet brine taste
   from her moist eye;
Thy lipps will finde such deaw as this is
   best season for a louers kisses.

And finally, in the eleventh stanza, Crashaw makes double use of this rhyme:

but from her eyes
   feele he noe Charmes,
finde she noe joy
   but in his armes.

Be each of them a mutuall sacrifice
   of eithers eyes.
These two groups define the structure of the poem; other rhymes are as clear in function but occur less frequently. The *was* group, for example, is used to recount the events of the life of the maidenhead-phoenix. The second and third stanzas have parallel beginnings which use this rhyme:

A fine thinn negative thing it was
   a nothing with a dainty name,
which pruned her plumes in selfe loves glasse,
   made up of fancy and fond fame.

This bird indeed the phaenix was
   late chaced by loues revengefull arrowes,
whose warres now left the wonted passe
   and spared the litle liues of sparrowes.

The phoenix flees to the protection of the bride,

   whose beauties made
Thames oft stand still, and lend a glasse
   while in her owne she saw heauens face.

And finally, a brief mention of other recurring rhyme groups. In the first section, one finds the *pride-hide* type, used in stanzas 2 and 3 with reference to the vanity of the maidenhead; and the *desire-fire-expire* type, characteristic of the self-destruction of the phoenix. In the last section, there are the *love-prove* type (9, 12), descriptive of the happiness of the bridegroom; and the *parts-hearts* type (11, 12), indicative of the unity of the lovers.

One rhyme runs prominently through the poem, *nest-breast-east*. It is used in stanzas 4 and 6 with reference to the phoenix. *Rest-breast* appears bearing an entirely different motif and tone in the tenth stanza, here connected with the fertility myth of the vine and the oak. It reappears in the following stanza, describing a nest of cupids:

May each maintain a well fledged neast
   of winged loues in eithers breast.
This shift of meaning of the rhyme along with the major shift of the poem forms an effective variation of the device of dividing the poem by the use of rhymes peculiar to each section. Both kinds of repetition—that within the separate halves of the poem, and that which transcends the boundary of the seventh stanza—give an added musical and conceptual aspect to the *Epithalamium*.

Crashaw's remaining secular poems are, for the most part, epitaphs and personal compliments, containing only occasional and timid rhyme repetitions which serve to establish a static effect quite different from the lightness of movement of the marriage song. Two of these pieces, however, seem more ambitious than the others. *At the Iuory Tribunall of your hand* opens with a theme and diction which may well derive from *Amoretti* 1:

\[
\text{At th'Iuory Tribunall of your hand} \\
\text{(Faire one) these tender leaues doe trembling stand.} \\
\text{Knowing 'tis in the doome of your sweet Eye} \\
\text{Whether the Muse they cloth shall liue or die. (397)}
\]

After an interval of two couplets the strain is replayed:

\[
\text{Yett in these leaves (Faire one) there lyes} \\
\text{(Sworne seruant to your sweetest Eyes)} \\
\text{A Nightingale.}
\]

Two more couplets follow, after which the rhyme type reappears in the end words *rise* and *Eyes*. This section of the poem is punctuated quite symmetrically, then, by these rhymes. Immediately following the third appearance of *eyes*, the subject changes and the second important rhyme of the piece occurs:

\[
\text{And with clasp't winges proclayme a spring} \\
\text{Where Love and shee shall sit and sing.}
\]

Five different couplets follow, after which more repetitions conclude the poem:
Then what e're
Poore Lawes diuide the publicke yeare,
Whose revolutions wait upon
The wild turns of the wanton sun;
Bee you the Lady of Loues Yeere:
Where your Eyes shine his suns appeare:
    There all the yeare is Loues long spring.
    There all the yeare Loues Nightingales
    shall sitt and sing.

The repetition of the *year* rhyme, plus the reminder of the earlier *eye* one, plus the repetition of *spring-sing*, serve to weight and underscore the end of this piece quite suitably.

Another early secular poem containing a germ of Crashaw’s later technique is *Vpon the Duke of Yorke his Birth: A Panegyrick*, largely a compliment to the Queen. Two repetitions run throughout the poem’s hundred and eighteen original lines. One is the fairly consistent use of a *day* rhyme at or near the beginning of each verse paragraph. The second paragraph has *dayes-Rayes* as the rhyme of its second couplet; the third, *day-say* in the first couplet; the fifth, *May-lay-they* as its opening rhyme; the sixth and last has *day-away* at the beginning. In addition, the last paragraph has *day-Cynthia* about halfway through. This series of rhymes constantly purveys the metaphor which its first occurrence explains:

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Thy dayes
Are guilded with the Vnion of those Rayes
Whose each divided Beame would be a Sun,
To glad the Spheare of any Nation. (176)
```

Prince Charles is then addressed as the sweet dawn of a glorious day, a morn which makes blush the natural day, and so forth.

The second repeated rhyme in this poem is that denoting the family relationship which looms large: *Brother-Mother* (41-42), *Mother-another* (53-54), and *another-Mother* (100-101). This rhyme group follows no definite pattern; its function is simply emphasis.
Surveying Crashaw's early rhyme techniques, one finds much which the poet later used more skillfully. In the religious epigrams, perhaps his first work, he seems to have been led to use rhyme repetitions as an adjunct to the ever-present internal repetitions which he found in his models, the Jesuit epigrammists, and which he used in his own Latin and English devotional verse. In longer pieces of his youth, such as Musicks Duell and the Epithalamium, he uses unusual numbers of rhyme repetitions; in the former to induce richness and musical excitement, in the latter, to complement the burlesque tone of the piece with a topographical puzzle of rhymes.

All of these uses of repetition, however, regardless of how clever or effective, do not attempt the more elaborate patterns which are the hallmark of his later verse. This is true primarily because during the thirties Crashaw had not yet begun to mix the characteristics of different genres into a product like, say, The Flaming Heart. In his epigrams he often uses stanza designs of some intricacy, but they are not sustained beyond two or three stanzas and are not varied. In the longer poems, where either a set stanza form or couplets of regular length are the rule, he may use groups of repetitions, but they form no significant designs. The combination of the kinds of rhyme relationships which he used in the lyric and in the longer poem was yet to come.
CRASHAW'S mature religious meditations are almost ideally embodied in a verse characterized by a rich confluence of imagery and musical effect. In form, pieces like To the Name above Every Name, In Memory of the Vertuous and Learned Lady Madre de Teresa, and On a prayer booke sent to Mrs. M. R. are equally unlike Crashaw's early work and anything else which had appeared in English before them. They are, unfortunately, frequently dismissed as brilliant but somewhat jagged products of Crashaw's Romanized spirit—outpourings shaped by emotion alone and consequently random and haphazard. Actually, all of these show
evidences of careful planning, especially of the apparently irregular rhyme patterns, along with an equally careful effort to disguise the rhyme patterns or at least to keep them from appearing so tidy that they would tend to confine the flight of the verse.

Perhaps the best way to approach an analysis of the longer poems is to look first at a shorter one of the last decade of Crashaw's life which, in simpler form, shows most of the characteristics of the longer ones; second, at those containing many diverse rhyme patterns; and third, at those written in couplets of varying numbers of syllables and frequently recurring rhymes.

\[ I \]

*Charitas Nimia* appeared first in the 1648 edition of *Steps to the Temple* and was reprinted in *Carmen Deo Nostro* with only minimal changes. In the later volume, its sixty-six lines are divided into thirteen groups or verse paragraphs of different lengths, each a fairly distinct unit of meaning. The poem begins with a paraphrase of Psalms 8 which laments the dear cost of mankind to God; paragraph 2 extolls the excessive kindness of love in this bargain; units 3-9 give seven examples of how the woes and faults of man do not affect the order of the universe; units 10-12 turn to Crashaw's personal faults; unit 13 is a petition to be made mindful of God's dear bargain. The rhymes, at first glance, seem to do little more than separate the stanzas. They are as follows:

1. Coste thee, lost thee, overbought, nought;
2. can, man, merchandise, Eyes;
3. thee, we, be, dwell, hell, thee;
4. weep, wounds, sleep, rounds;
5. sing, ring, light, bright;
6. before thee, adore thee, fire, prayese, dayes, lyre;
7. kind, wind, shares, cares, see, me;
8. throne, vndone, eyes, dyes;
9. sun, run, head, bed, fly, ey;
10. misery, thee, blood, floud;
11. I, in, sin, dy, need, bleed;
12. lust, dust,
white, write, name, shame; (13) good, blood; see, me; prove, loue.

A conspicuous aspect of these rhymes is that they, like those of Crashaw's earlier work, are interlaced with recurring families. First of all, the thee-me type appears first in stanza 3 and by its four occurrences there figures prominently in the initiation of the seven groups which illustrate the indifference of the universe to man's state. It is used again in stanza 6, the only one in this section which alludes to Crashaw's membership in mankind; it reappears in stanza 10, where the focus shifts specifically to Crashaw; and finally, it is used in the last group to begin the poet's prayer for sensitivity. This rhyme, then, is closely associated with the relationship of God and man, first man in general and then Crashaw individually. There is, next, the eyes-dies type of rhyme, present first in stanza 2; it recurs in 8, 9, and 11, in each of these recurrences appearing in die or dies. And finally, there is the blood-floud of stanza 10, the beginning of the personal section, echoed in the good-blood of the final stanza.

Crashaw has retained his former practice of repetition of rhyme as a structural element in his verse. But he has added the element of fluctuating stanza patterns to complement these repetitions. Looking at each stanza as a unit, one finds the following schemes: (1) aabb; (2) aabb; (3) aaabba; (4) abab; (5) aabb; (6) aabccb; (7) aabbbcc; (8) aabb; (9) aabbbcc; (10) aabb; (11) abacc; (12) aabbbcc; (13) aa, bb, cc.

The basic form is the couplet; two groups of couplets begin the poem, and two longer groups conclude it. The deviations from the couplet are spaced fairly evenly throughout the middle: stanzas 3 and 4, both noncouplet in form, are followed by the two couplets of stanza 5. Stanza 6, the second deviation, is then followed by four groups of couplets. The last deviation, stanza 11, is succeeded by the twelve final couplets. The complications, then, become more widely spaced as the poem progresses. Moreover, all of the devia-
tions but stanza 4 are altered versions of the same pattern. The third stanza, but for its continuation of the a-rhyme beyond the second line, would have an \textit{aabccb} sequence. The sixth stanza actually has this scheme; the eleventh stanza has it in inverted form. All three have two short lines and four long. Stanza 3 follows the pattern \textit{a4, a4, a4, b2, b2, a4}; stanza 6, \textit{a4, a5, b5, c2, c2, c5}; stanza 11, \textit{a4, b2, b2, a4, c4, c4}.

Now, an effect of regularity in these three stanzas is avoided by a blurring of the pattern. In stanza 3, as has been remarked, there is the repetition of rhymes instead of the use of three different rhymes. In the sixth stanza, where the pattern occurs for the second time and so would be first noticed, Crashaw takes pains to obscure the parallels in rhymes and line lengths between stanzas 3 and 6, by making a strong syntactical link between stanzas 5 and 6, the only such link in the poem:

\begin{verbatim}
5.
Still would The youthfull Spirits sing;
And still thy spatious Palace ring.
Still would those beauteous ministers of light
     Burn all as bright,

6.
And bow their flaming heads before thee
Still thrones & Dominations would adore thee
Still would those euer-wakefull sons of fire
     Keep warm thy prayse
Both nights & dayes,
And teach thy lou’d name to their noble lyre. (280-81)
\end{verbatim}

In the third stanza of this type appear inversion of rhymes and a corresponding shift of the short lines from lines 4 and 5 to 2 and 3, and verbal parallels between nonrhyming lines to mask the pattern:

\begin{verbatim}
What if my faithlesse soul & I
Would needs fall in
With guilt & sin,
\end{verbatim}
What did the Lamb, that he should dy?
What did the lamb, that he should need,
When the wolf sins, himself to bleed?

The same blurring appears in several of the couplet groups. In stanza 5, quoted above, the first and third lines are verbally similar; so are the first and third lines of stanza 1 and the second and third lines of stanza 10. The line lengths of stanza 9, a group of three couplets, create a peak in the middle of the paragraph: $a2, a3, b4, b5, c3, c3$.

In short, there is a definite pattern of rhyme distribution in *Charitas Nimia*, but Crashaw seems to want the reader to see these patterns in soft focus and to feel them indirectly as elements of regularity but directly as imposed by the form of the verse. A consistency of repetitions is present, and a consistency of rhyme patterns is also there. A combination of the two, plus the disguised parallelism in their occurrence, gives an effect of spontaneous richness and undulation.

Crashaw has here combined the qualities of the long poem and the short lyric. We have seen that in his early long pieces like *Musicks Duell*, he regularly used rhyme echoes, although he followed his rhyme pattern with care. In pieces like *Charitas Nimia* the great difference of effect is wrought by the turning of a longer poem into a lyric. Here one finds the carefully weighted structure of the lyric in which repeated elements—phrases, rhymes, or rhyme sequences—are balanced against one another; and Crashaw's new freedom with line lengths allows him to vary still more the possible musical effects. His ability to sustain the lyric quality is yet more remarkable in some of the longer poems of the forties, as will shortly be pointed out. Miss Wallerstein has observed the same union of techniques in the realm of imagery, showing how in these long pieces Crashaw combines the diction and figures of the *impresa* with a breadth of plan far beyond that of the *impresa*.¹
One of the most carefully made of these long pieces is On a prayer booke sent to Mrs. M. R., which appeared in the first edition of Steps to the Temple, and which was reprinted in 1648 and 1652 with only one substantial change, the expansion of the first verse paragraph. What in 1646 is given as

Loe here a little volume, but large booke,
(Fear it not, sweet,
It is no hipocrit)
Much larger in it selfe then in its looke. (126)

is in the succeeding versions

Loe here a little volume, but great Book!
A nest of new-born sweets;
Whose natuie fires disdaining
To ly thus folded, & complaining
Of these ignoble sheets,
Affect more comly bands
(Fair one) from thy kind hands
And confidently look
To find the rest
Of a rich binding in your Brest. (328)

This change will, presently, be compared with other such revisions; at the moment it will suffice to notice that although the pattern is considerably complicated in 1648 and 1652, the same general form of long line, short lines, long line, is kept. The first version of the poem is divided into separate and unlike stanzas which rhyme as follows: (1) booke, sweet, hipocrit, looke; (2) all, small, tell, dwell; (3) Artillery, lye, thence, defince, part, heart; (4) light, bright, yeelds, hearts, sheilds, darts; (5) sure, pure, eyes, true, wise, you, heart, part; (6) heart, art, keeper, sleeper; (7) strong, long, blessings, graces, dressings, embraces, alone, son; (8) comes,
home, abode, abroad; (9) flyes, play, day, smiling, beguiling, 
lies, paire, faire, eyes; (10) heart, start, before, store, joyes, 
eares, noise, voyce, heares; (11) trances, eyes, glances, flies, 
fire, desire, stay, way; (12) exhalations, annihiations, rites, 
delights; (13) graces, thing, embraces, bring, shame, name; 
(14) store, more, come, home, unload, where, abroad, sweets, 
meets; (15) deare, shee, dove, bee, Love, vowes, spowse, 
kisses, misses, houre, day, prey, rises, showre, spices; (16) 
fast, tast, paradises, power, deflouwer, sweets, meets, treasures, 
pleasures, discover, blisse, is, lover.

Paragraph 1 presents the book to Mrs. M. R.; the next 
three, 2-4, which have parallel beginnings, describe the 
treasures to be found in it for holy hands and humble hearts; 
the two following paragraphs, 5 and 6, entreat Mrs. M. R. to 
have hands and heart worthy of the use of the book. Stanza 
7 begins the final section which admonishes her to make her 
heart the spouse of the heavenly bridegroom and which 
recounts the pleasures of this spiritual union.

Now to the matter of rhyme repetitions. There is, 
initially, the sweet-hipocrit of stanza 1, which is echoed in 
the sweets-meets of 14 and sweets-meets of 16, in addition to 
many internal occurrences of sweet. This end word which 
appears in the opening stanza, then, reappears twice in the 
final rhapsodic passage. Next comes the rhyme which makes 
its first appearance in the beginning of stanza 3:

It is loves great Artillery, 
Which here contracts it selfe and comes to lye 
Close coucht in your white bosome.³

It is used again two stanzas later in continuation of this 
military imagery, and then recurs frequently throughout the 
section advertising heavenly love—in stanzas 9, 10, and 11. 
Just as the sweets-meets rhyme is concentrated near the end 
of the poem, this one forms a prop for the first part of the 
last section, raising the emotional pitch of this passage.

Another conspicuously repeated rhyme is the arts-parts-
hearts one. Its regular use in paragraphs 3, 4, 5, and 6 gives a crescendo to that section which is brought about largely by the position of the rhyme in each stanza. It closes stanzas 3, 4, and 5, thus becoming an expected concluding feature; but it appears unexpectedly at the very beginning of stanza 6 and, by occurring before it is anticipated, accelerates the movement. It makes a final appearance as the initial rhyme of stanza 10.

One finds, further, the graces-embraces of stanza 7, the beginning of the final section, repeated exactly in stanza 13. Another rhyme which is repeated only once but which is memorable is come-home, first used about forty lines from the beginning of the poem:

But if the noble Bridegroome when hee comes
    Shall find the wandring heart from home,
    Leaving her chast abode
    To gad abroad.

About forty lines from the end of the poem, this same rhyme, combined with a similar abroad rhyme, is repeated:

    If when hee come
    Hee find the heart from home,
    Doubtles hee will unload
    Himselfe some other where,
    And powre abroad
    His precious sweets.

The day rhyme recurs throughout the last section, first appearing in stanza 9 and then in 11 and 15. The same general placement is true of before-store of stanza 10 and store-more of 14; hour-showr of 15 and power-deflower of 16; rises-spices of 15 and paradies of 16.

These recurrences of rhyme, then, tend to follow the logical and emotional groupings of the poem and to help tighten the structure. But the most arresting feature of the rhymes is the pattern which they form within each stanza
and the relationships of these paragraph designs. Treating each paragraph as a unit, one finds the following patterns in the 1646 version: (1) abba; (2) aabb; (3) aabbbc; (4) aabcbcc; (5) aabbcbedd; (6) aabb; (7) aabcbdcd; (8) aabb; (9) abbcceadda; (10) aabbedcced; (11) ababccedd; (12) aabb; (13) ababcc; (14) aabbcxcedd; (15) xababccceddeffegeg; (16) aaxbbccddeffe.

Certain patterns make themselves immediately felt. First of all, one notices a kind of symmetry between the beginning and the conclusion. The poem begins with abba and two groups of couplets, while the conclusion has the appropriately inverted form of three couplets (four, but for the intrusive paradises in the last stanza), followed by an abba. Furthermore, the rhythms and line lengths of these initial and final quatrains are similar enough to be reminiscent of each other. In the first, Crashaw makes the a-lines long and the middle lines shorter and quicker. This is only partially true of the final quatrain, but the poet clearly suggests the tendency by his method of indention:

Happy soule shee shall discover,
What joy, what blisse,
How many heavens at once it is,
To have a God become her lover.

Other rhyme affinities follow the demands of the individual units of the poems. Stanzas 2-6 form a logical entity. Stanzas 2, 3, and 4, parallel in diction, follow a progressive rhyme plan: two couplets, three couplets, and six lines with some complication. The content of stanza 5 is a natural outgrowth of that of 4, and the same is true of the rhymes—stanza 4 tells of the necessity of clean hands and a pure heart, while stanza 5 elaborates on the concept of pure hands. The rhymes of 5 are like those of 4 except for the addition of a couplet at the end, and stanza 6, the last of the passage, rounds out the section by ending it as it began, with two couplets. Thus far, the stanzas are relatively self-contained and depend largely on couplets and abab complication.
tions, the use of *heart-art* at the beginning of the sixth group being the only suggestion of agglutination.

The second part of the poem begins to gain in emotional momentum. Its first two stanzas, 7-8, are, in reverse, like the last two of the preceding section, and the carryover of this rhyme arrangement works to smooth out the transition between the two sections. With stanza 9, however, the shape of the design changes and becomes more complicated, just as other changes occur: the imagery of the poem becomes more specifically erotic and the frequency of sibilants becomes much higher. Paragraphs 9 and 10 both use the same rhyme three times and both end with the use of *abba*. If the first line of the ninth stanza and the fifth of the tenth were removed, both would have the same pattern of *aabbcddc*. Crashaw has, however, inserted the additional line in each stanza and thus complicated and dissimilated the patterns.

The relatively less complex rhyme arrangements of the three following stanzas (*ababccdd, aabb*, and *ababcc*) do not indicate any sort of plainness in this passage. The simplicity of rhyme design merely gives a clear background for other kinds of configuration. There are, as has been remarked, the rhyme repetitions: *eyes-flies* in stanza 11, which continues *flies-lies-eyes* from stanza 9 and *joyes-noise-voice* from 10 and is prolonged in the internal *joyes* in stanza 12; *stay-way* in 11, echoing *play-day* of 9; and *graces-embraces* of 13, echoing *graces-embraces* of 7. There is a continuation of the heavy use of sibilants. There is a sudden blossoming of elaborate arrangements of alliteration and assonance. The simplicity of the rhymes in this passage, then, is more than sufficiently offset by the sumptuous texture of the verse, enabling Crashaw to give still more impetus to the last three stanzas by a recompilation of rhymes there. For the last three stanzas flow together into one ecstatic praise of the divine lover, and Crashaw almost obliterates the breaks between stanzas by their common complication. The most striking feature of this complexity is the overlapping of rhyme
patterns from one stanza to another. The sixth rhyme word of stanza 14, *where*, finds no complement in that stanza, but is linked with the *deare* which concludes the first line of the following stanza. Considering the rhyme unit formed by the last five lines of stanza 14 and the first line of stanza 15, one finds *unload, where, abroad, sweets, meets*, and *deare* as rhyme words and a pattern of *abacbc*. If the first line is subtracted from stanza 15, that group has a rhyme pattern of *ababccddeffgeg*. The last six lines of this paragraph, it will be noticed, form a perfect inversion of the group connecting stanzas 14 and 15 (*abacbc*). Just as Crashaw has inverted the rhyme scheme of the beginning of the poem for its conclusion, and just as he has used an inversion of the end of the first section as the beginning of the second, he has inverted this little figure and reused it, thereby making the link between stanzas 14 and 15 doubly strong.

The last stanza is similarly welded to stanza 15. The rhyme word of the third line, *paradises*, has no equivalent within the last stanza but is solely a continuation of the *risespices* of the foregoing paragraph. The additional continuation of the *hour-showre* rhyme of stanza 15 in the *powerdeflower* of 16 extends the inverted figure *abbcac* of the end of stanza 15 to *abbcbcddaa*, thereby calling attention to the double repetition of rhymes. Through his manipulation of rhymes, then, Crashaw blurs the divisions between the last three long stanzas.

A discussion of the handling of rhyme in *On a prayer booke sent to Mrs. M. R.* would not be complete without some attention devoted to Crashaw’s great skill in the management of rhythms and line lengths as foils for the rhymes and other echoes. He can by means of them either minimize or emphasize the musical effect of rhyme repetition at the same time that he makes full use of the logical properties of these recurrences for whatever his purpose of the moment may be. In stanza 5, for example, he minimizes the linking caused by rhymes within the stanza by making different and equally strong links with rhythms:
Onely bee sure,  
The hands bee pure,  
That hold these weapons and the eyes  
Those of turtles, chast, and true,  
  Wakefull, and wise  
Here is a friend shall fight for you,  
Hold but this booke before your heart,  
Let prayer alone to play his part.

The short first line inverts the initial foot, producing a stress pattern of one stressed syllable, two unstressed, and one stressed: that is, a choriambus. The rhyming line does not follow this plan; it is a conventional iambic dimeter. The fifth line, however, reproduces this rhythmical pattern exactly: one stress, two weak syllables, and a final stress. Lines 6 and 7, which do not rhyme, are nevertheless alike in stress: four iambic feet, the similarity of the rhythms being pointed up by the initial alliteration. The third and last lines, which do not rhyme, are rhythmically identical also. So while the rhyme pattern of this stanza is aaabbbccdd, the rhythmical pattern is axbxaccb, the difference tending to counteract the tidy beginning and ending which the couplets might well have given the stanza.

In stanza 11, where the rhyme design is relatively simple, rhythm has quite a different function. The stress pattern of the lines just preceding has been regularly iambic, but suddenly the whole movement changes, the leisurely rhythm giving full emphasis to the gorgeous language of the stanza:

The soule it selfe, more feeles then heares.

Amorous Languishments, Luminous trances,  
  Sights which are not seen with eyes,  
Spirituall and soule-peircing glances.  
  Whose pure and subtle lightning, flies  
Home to the heart, and setts the house on fire;  
And melts it downe in sweet desire:  
  Yet doth not stay  
To ask the windowes leaue, to passe that way.
The rhythms here represent an abrupt change from the iambic norm and a gradual return to that norm. The first line is three dactyls, followed by a trochee; the second is trochaic. The third line also seems to begin with a dactyl, while the fourth is a regular iambic octosyllabic line. Line 5 echoes the dactyllic type, but the force of that rhythm is almost spent, the dactyllic lilt at the beginning being produced by a mere inversion of the first foot: otherwise, the line conforms to a general iambic pattern. In short, the rhythms here serve to provide a contrast with those of the preceding stanza.

It is difficult to avoid the analogy of music in summarizing the many effects which Crashaw harmonizes in this poem. The recurrences of rhymes are very like recurring chords sounded periodically throughout a composition, while the rhyme patterns and their exposition, development, and recapitulation are like the treatment of a musical theme. The changing rhythms and tempos regulated by line lengths also parallel musical technique.

In the second edition of *Steps to the Temple* appeared a much briefer companion piece to this poem called *To the same party council concerning her choice*. As a conscious appendage to *On a prayer booke*, it deserves some comment. In the 1648 version, one finds spaces and indentions denoting paragraph division. According to these groupings, the rhyme units are (1) Soul, rest, breast, I, try, word, Lord; (2) sphear, here, find, shapes, Apes, flyes, Lyes, surmises, disguises, wind, trust, dust, loue, above, higher, come, roome, fire, among, throng, doores, along, yours, upon, sun; (3) prove, loue, vowes, spouse, giue ye, cost, lost, deceive ye; (4) louer, discouer, art, heart, art, crosse you, loue, remove, tosse you, heart, breast, nest, rest; (5) Mystake, wake, wonne, sun, agen, Men.

The most striking characteristic of these end words is that Crashaw has evidently chosen them with an eye to duplicating as many rhymes as possible from the longer poem. In the first paragraph, rest and breast are repetitions
of the revised beginning of On a prayer booke; in the second, the same is true of flyes, lyes, loue, above, come, fire, and sun; in the third, prove, loue, vowes, spouse; in the fourth, lower, discover, art, loue, heart, breast, and rest; in the fifth, sun.

Moreover, even in the short scope of this poem, certain tendencies of its predecessor appear. With the exception of an initial unrhymed line, the poem begins and ends similarly with a group of couplets, though there is no other group of comparable length in the poem. In it are three major complications of rhyme pattern: the find-shapes-Apes-flyes-lyes-surmises-disguises-wind (abbcddda) of the second paragraph; the among-throng-doores-along-yours (aabab) of the same stanza; and the art-heart-art-crosse you-loue-remove-tosse you-heart-breast-nest-rest (aaabccbaddd) of the third stanza. Between each of these groups is a minor deviation from the couplet standard: higher-come-roome-fire (abba) in the second paragraph and giue ye-cost-lost-deceive ye (abba) in the third. The final and most extreme complication, which follows the pattern aaabccbaddd, has as its center the strictly symmetrical abccba design, itself a development of the abba pattern achieved by enclosing it in an additional rhyme. This alternation of a complex sequence with a related simple one is, as has been shown, an important part of the structure of On a prayer booke.

The rhyme repetitions of this poem are, on the whole, as symmetrical in arrangement as are the deviations from the couplet. Rest-breast of the beginning is echoed in the breast-nest-rest of the last few lines. Loue-aboue of lines 20-21 reappears in prove-love of lines 33-34 and love-remove of lines 47-48. I-try of lines 4-5 is echoed in flyes-lyes of lines 13-14, thus weighting the earlier part of the poem; but this effect is offset by vpon-sun of lines 31-32 being echoed in the wonne-sun of the last couplet but one. This poem, then, uses in miniature many of the devices of On a prayer booke.

Various other long poems equal the complexity of On a prayer booke: perhaps one can be discussed more briefly.
To the Name above Every Name uses many of the same formal données, but in a form so altered that one does not sense a complete duplication of technique. An accomplished example of Crashaw’s latest style, this long poem (240 lines) virtually ignores the stanzas which figure so prominently in his verse even as late as the writing of On a prayer booke. In this poem, appearing for the first time in 1648, there are still suggestions of stanza forms which the poet buries skillfully in a long paragraph, but he has discarded the use of stanzas as such, substituting a longer unit also based on rhyme patterns but appreciably more flexible. This stretching of the concept of the stanza represents a fourth stage in Crashaw’s development of his own poetic manner: first he used fixed stanzas as in, say, On the bleeding wounds of our crucified Lord; then he used fixed stanzas which as such are obscured by the more conspicuous repetitions; then he used varied stanzas within a single poem, as in On a prayer booke; and finally, in To the Name above Every Name, one finds traces of the stanza only in the intricacy of rhyme patterns and the variation of line lengths. In short, Crashaw has here suppressed two important qualities of the stanza: the definite division between units, and some measure of regularity of rhyme patterns.

The poem falls into seven sections which Louis Martz has suggested are deliberately patterned after the seven steps of the scala meditatoria and/or the seven divisions of Renaissance oratory. Whether Crashaw thought of each of the seven passages of the poem as a rung in the ladder of meditation is not a problem to be considered here, but that he thought of each of the sections as a definite unit is clearly borne out by his use of rhyme and line lengths to bracket the different groups. There is, first, the matter of rhyme repetitions. The initial twelve lines form the first section of the hymn, announcing the subject and invoking the aid of the saints in his song. This passage, the only one of comparable extent in which the lines are of regular lengths (lines 1-8 have four feet and lines 9-12 have five), has no end
rhyme echoes. The second section, lines 13-50, calls his soul to awake and join him in the song; it consists of long lines interspersed with short ones of two or three feet, breaking completely with the formal and careful tone set by the opening twelve lines. It is dominated and unified by the repetition of a *be-thee* type of rhyme: *be-thee* in lines 13-14; *see-thee* in 17-18; *see-Me* in 20-21; and *me-Harmony* in 49-50, as well as several internal rhymes. Complementing this rhyme is another which makes its appearance in the second couplet of the passage:

Awake, My glory. Soul, (if such thou be,
And That fair Word at all refer to thee)
          Awake & sing
          And be All Wing. (240)

The two rhymes occur in inverted order at the conclusion of the block of lines:

Shall we dare This, my Soul? we'll doe't and bring
No Other note for't, but the Name we sing
            Wake *Lvte* & *Harp*
            And euer sweet-lipp't Thing
            That talkes with tunefull string;
            Start into life, And leap with me
            Into a hasty Fitt-tun'd Harmony.

Much as the second section is made into a totality by the repetition of one distinctive rhyme and the harmonizing of another with it, the third section, which runs from line 51 through line 114, also has a "major" rhyme and a "minor" one which appear together. In this passage, which states the poet's authority to sing and calls all the creatures to help him, the *be-Thee* type disappears altogether and its place is taken by the *long-song* type, which occurs in *along-Song* of lines 60-61, *strong-song* of 70-71, *long-Song* of 84-85, *throng-song* of 90-91, and *wrong-song* of 97-98. There are two other conspicuously repeated rhymes in this section: *Name* and *same* of lines 85 and 87, and *Name-proclaim* of 94-95; *part-
Art of 68-69 and Heart-Part of 88-89. The latter group is coupled both times with song, much like the be-thee-singing arrangement of the preceding sections:

Come, nere to part,
Nature & Art!
Come; & come strong,
To the conspiracy of our Spatious song.

Cheer thee my Heart!
For Thou too hast thy Part
And Place in the Great Throng
Of This unbounded All-imbracing Song.

The fourth section, lines 115-164, invokes the name of Jesus and tells of the comforts which it holds for the world. The be and song rhymes are suppressed here, each appearing in only one couplet. The controlling rhyme of the section is the day type, which appears in Day-away of 127-128, away-Delay of 141-142, Day-away of 149-150, and Day-Display of 162-163. Also noticeable are hope-ope of 125-126 and Hope-ope of 145-146; and Rise-eyes of 135-136 and wise-lyes-Ioyes of 154, 158, and 164.

The fifth section, lines 165-196, is similarly unified by the be-thee type (the day type does not appear at all). A praise of the sweetness of the name of Jesus, this passage is the sensuous and emotional climax of the poem, and, like the climax of On a prayer booke presented to Mrs. M. R., is suffused with mentions of exotic odors and sights. The be-thee rhymes occur in Fallacy-Thee-Thee-Fragancy of lines 171-174 and in Pedigree-Thee of 181-182. The line of demarcation between this section and the next, however, is blurred by a carryover of the be rhyme into the beginning of the following section (lines 197-224), a passage which commends the ardors of the ancient martyrs. An emphatic shift takes place with the initiation of the sixth section, yet the excited tone of the foregoing portion continues, and so the transition is considerably obscured. The use of be-thee as
the first two rhyme words of the passage is, very much like the overlapping rhyme patterns of the last three stanzas of *On a prayer booke*, a palpable device for blurring the logical outline of the poem.

The ancient martyrs section (197-224), as well as the concluding fifteen lines, is further blurred in that it is not stiffened by a distinctive repeated rhyme. Rather the two passages echo rhymes from most of the earlier sections of the poem—*they-way* in lines 207 and 209, *East-Nest* in 218 and 221, *Name-shame* in 225 and 228, and *Knee-Thee* in 226 and 227. The rhymes of these two sections, then, continue the flexible structure of the fifth part, while the earlier sections, those preparatory to Crashaw’s ecstatic worship of the name, are neatly separated by their individual rhyme repetitions.

Several important devices become apparent in this section. First, the obvious regularity of the opening disappears, but another kind of regularity takes its place and continues through the line ending in *request*. Each group of long lines is followed by the same number of shorter ones, a pattern which, like the regularity of section one, is not repeated in the subsequent parts of the poem. The numbers of long lines (a) and short ones (b) are actually as follows: 2a, 2b, 2a, 2b, 3a, 3b, 1a, 1b. The remainder of the section has a vestige of balance, again of a different and less precise kind: the numbers of lines in each pair of groups of long lines are the same—3a, 1b, 3a, 2b, 1a, 2b, 1a, 2b, 2a, 3b, 2a. This section, then, continues to move away from strict regularity, the first half having correspondence between numbers of long and short lines and the second half only among groups of longer lines.

The second characteristic of this section is that the dominating rhymes always, with the exception of the eighth line of this passage, occur in relatively long lines and seem to normalize the line length after an interlude of short lines. The long lines are not, as Mr. Martz believes, nipped in by short ones; the short ones are unusual, intrusive, and consistently followed by longer ones.

of the poem. One finds no perceptible regularity in the
distribution of long and short lines. Furthermore, the aver-
age number of stresses in the long lines can no longer be
placed at five; the "longer" lines—carefully so indicated by
Crashaw by their placement on the page—may have four,
five, or six stresses. We see, however, one trace of regularity
adopted from previous sections: throughout the passage, the
second line of a couplet of the song type is the longer line.

The fourth section continues some of the characteristics
of the foregoing one. It retains the use of lines of various
lengths, following the order Bright 5, Light 3, Home 4, come
3, Nest 6, Guest 5, find 4, Sweets 2, meets 2, Mind 4, hope 4,
ope 4, Day 4, away 4, Lands 3, Hands 5, Earth 3, be 2, Thee
2, Birth 2, Rise 4, eyes 2, doe 4, too 4, expense 4, Patience 4,
away 2, Delay 4, yeares 5, Teares 5, Hope 5, ope 4, drawn 2,
Dawn 4, Day 4, away 4, Among 5, throng 5, about it 4, wise
2, out it 4, Hiue 2, thrive 2, lyes 4, Doue's 5, Loues 5, Thou
3, Day 2, Display 5, Ioyes 3.

Here the second line in a day rhyme is always a long one,
but the first lines vary. Even this consistency, then, is
relaxed. Furthermore, one can find a growing number of
variations from the couplet standard, made more pointed by
increasingly frequent placement of these designs in lines
whose lengths reinforce the pattern. The tendency was
begun in the last design of the preceding section (complain
4, care 2, fair 2, again 4) and the fourth section continues
the precedent by approximately paralleling rhymes with line
lengths: find 4, Sweets 2, meets 2, Mind 4; Earth 3, be 2,
Thee 2, Birth 2 (all short lines); about it 4, wise 2, out it 4,
Hiue 2, thrive 2, lyes 4.

The fifth section, the high-water mark of the poem,
almost continuously deviates from the couplet: compacted 2,
extracted 5, Powres 4, upon vs 5, showrs 2, from vs 4, Fallacy
5, Thee 5, Thee 4, Fragrancy 4, meetes 2, sweets 5, Thus 4,
Perfume 2, presume 3, Odoriferous 4, Pedigree 5, Thee 5,
Syllable 4, dwell 4, Frankencense 4, spices 4, Paradises 4,
thence 4, are 4, keeping 4, there 4, sleeping 4, art 4, awake
them 2, take them 2, Heart 4 (aabcbddddeefggfddhhijjklklmnnm). All of the quatrains here have line lengths which either reinforce their rhyme designs or at least do not interfere with them.

In the last two sections, there are relatively few short lines, ten of the eleven occurring in quatrains for the apparent purpose of emphasizing the rhyme arrangements. The quatrains continue to outnumber the couplets: be 5, thee 5, chase 5, Face 5, Braue 5, Graue 5, bore thee 5, teach thee 5, wore thee 5, reach thee 5, they 3, Friends 4, way 3, ends 5, pores 5, Louers 4, transpire 4, Fire 3, couers 4, Doores 5, deuising 5, East 5, Rising 4, Morning 4, Nest 5, adorning 5, Bounds 5, Wounds 5, Name 4, Knee 3, Thee 3, shame 4, doe 3, bow 3, Heads 5, Beds 3, night 5, ly 5, majesty 7, now 4, adore thee 2, bow 4, before thee 2; or formalized, aabbcddedefghiji jkklknmmoomnoopppqqrrxpdp.

To summarize: The rhymes of this poem individualize sections two through five by characteristic repetitions within each part, and they show an increasing tendency, beginning with the second section, to form patterns more complex than the couplet. This complication parallels the rising emotion which the poet feels as the poem progresses. The line lengths, regular enough in the first part, begin to vary according to certain laws in the second section, and gradually abandon these laws, the short lines diminishing in number and almost invariably reinforcing the variations in rhyme.

There remain to be dealt with those late poems of Crashaw's which are written completely in couplets but which nevertheless differ substantially from his couplet poems of the thirties. The hymn In Memory of the Vertuous and Learned Lady Madre de Teresa is an interesting specimen of this type. This 1646 version is divided into paragraphs and further
divided by having certain groups of lines (here placed in brackets) indented. The repeated rhymes of these verse paragraphs are as follows: (1) x, x, all, tall, x, x, breath, death, none, throne, x, x, Milde, childe; (2) [name, shame, breath, death]; (3) know, doe, x, x, why, dye; (4) [x, x, x, x]; (5) x, x, x, x, x, x, [x, x, x, x, fire, desire, wishes, kisses]; (6) home, martyrdom, shee, bee, [them, Diadem, breath, death, x, x, denye, dye, sowne, owne]; (7) adeiu, you, joyes, toyes, bee, knee, home, Martyrdom; (8) [spouse, vowes, come, Martyrdom]; (9) x, x, race, uncase, no, so, dye, high, fall, funerall; (10) [death, breath, flame, name, x, x, faces, graces], rare, faire, x, x, hee, thee, fire, quire, thee, Archerie; (11) [complaine, paine, joyes, dyes, againe, slayn, why, ey]; (12) heart, dart, keep, weep, thus, numerous, one, mansion, hasted, wasted, fast, last, then, men, suffice, joyes, there, appear, white, bright, come, room, family, thee, x, x, wishes, kisses, shee, thee, dart, heart; (13) [x, x, x, x, one, Constellation, spouse, browes]; (14) x, x, x, x, Gems, diadems, x, x, x, x; (15) [x, x, here, there, flame, same, bee, thee, face, grace]; (16) see, bee, vowes, spouse, x, x, on, zone, flames, names, bright, light, so, goe, white, Light, see, thee.

Briefly, the argument of the poem is this: the first paragraph marvels that love built his mansion in the “milde and milky soule of a softe childe”; paragraphs 2-5 describe Saint Teresa’s childhood propensity for martyrdom; paragraphs 6-8 tell of her resolution for a Moorish martyrdom and the intervention of heaven in this plan; paragraph 9 labels her the “still surviving funeral” of love; and the remainder of the poem describes her painful raptures. The complexity of the rhyme arrangement seems the maximum possible with simple repetition. Some rhymes are peculiar to certain sections of the poem. The death-breath combination, for example, occurs only in the first half of the poem, in paragraphs 1, 2, 6, and 10, appearing first in the middle of a paragraph, then at the end of one, then in the middle, then at the beginning. Furthermore, in two of its appearances it is contiguous to the same rhyme. The second paragraph reads:
Scarce had shee learnt to lisp a name
Of Martyr, yet shee thinkes it shame
Life should so long play with that breath,
Which spent can buy so brave a death. (131)

The first lines of paragraph 10 repeat the rhymes in inverted form:

His is the dart must make the death
Whose stroake shall taste thy hallowed breath;
A dart thrice dipt in that rich flame
Which writes thy spowses radiant name.

In the second half of the poem, both death and breath occur several times internally, but Crashaw eschews them as end rhymes, although various near-synonyms for death—dye, dies, and slew, for example—are permitted to appear as rhymes. The shift of meaning of death from an actual martyrdom in the first half of the poem to a love death in the second half is, then, accompanied by a moving of the word to the inside of the line.

Another distinctive rhyme pair appearing only in the first section is home-martyrdome, which frames the balladlike sixth, seventh, and eighth paragraphs, which tell of Saint Teresa’s recall from a Moorish martyrdom. Once again the position of the rhyme in the stanza is of interest: it begins stanza 6 and ends stanzas 7 and 8.

Other rhymes are peculiar to the last stanzas. Bright-white first occurs in the middle of the long twelfth paragraph, then recurs twice in the concluding one. Heart-dart introduces and concludes stanza 12.

Several repetitions transcend the bounds of any one section. Such is the case with the name type, which appears in paragraphs 2, 10, 15, and 16; the die type, occurring in paragraphs 3, 6, 7, 9, twice in 11, and again in 12; vowes, occurring in 8, 13, and 16; diadem, in 6 and 14; the be-thee type, in 6, 7, twice in 10, twice in 12, in 15, and twice in 16; wishes-kisses, in 5 and 12.

The poem, then, is well laced with rhyme echoes. But
what of the shape of the individual stanzas and groups? Is there any discernible form in them? The answer is yes, through a combination of rhyme repetitions, distinctive rhythms, and variations of the number of syllables per line. The most important ideological groups of the poem are (a) 6-8; (b) stanza 12; and (c) stanza 16, the last one. The first four rhyme words of 6 are home, martyrdom, shee, and bee; the last four of 7, bee, knee, home, Martyrdom; the last two of 8, come and Martyrdom. The lengths of the last four lines of 7 and the four of 8 follow a strict pattern: each quatrain has 8, 7, 7, and 8 syllables. The beginning of 6 is associated with the end of 7, then, by four rhyme words; the conclusions of 7 and 8 are associated by two rhyme words and the syllabic pattern. Thus the group of three paragraphs is clearly established as an entity.

Paragraph 5 prepares for this important section by a change of line lengths: it regularly has seven or eight syllables in each line, but the concluding couplet broadens out into nine syllables in each line as a result of their feminine endings. Almost the same thing happens in stanza 11 by way of preparation for the following paragraph, the number of syllables in each line being 7, 7, 7, 7, 8, 8, 8, the unstressed initial syllable of each of the first five lines being dropped but restored in the last three. And the long twelfth stanza is framed by rhymes much as is the group comprised by stanzas 6-8. Its first two rhyme words are heart-dart and its last two, dart-heart. The last stanza is similarly constructed. The rhymes of its first couplet, see-bee, are echoed in the see-thee of the concluding couplet; and in addition there is the echo of bright-light by white-Light. In short, this poem is stiffened in three ways by its rhyme echoes: some bracket certain large divisions of the poem, some run throughout and give continuity, and some, occurring quite close together, frame key passages.

One slighter example of Crashaw's technique of gradually changing line lengths might be summarized briefly. In The Office of the Holy Cross, each hour's hymn is written
in couplets and has lines which consistently lengthen almost throughout. The numbers of stresses in the Matins section are 4, 4, 4, 4, 5, 5, 5, 5; Prime, 4, 4, 4, 5, 5, 6, 7; Third, 4, 4, 4, 4, 5, 5, 7; Sixth, 4, 4, 4, 4, 4, 4, 4, 4, 5, 5, 5, 7; Ninth, 6, 5, 5, 5, 5, 5, 5, 7; Evensong, 5, 4, 4, 4, 4, 5, 6, 7; and Compline, 4, 4, 4, 5, 5, 5, 5, 6, 6.

A pat summary of Crashaw's late rhyme techniques is clearly an impossibility, but one can distinguish certain tendencies and certain devices which served him more than once. With few exceptions, Crashaw wrote no new stanzaic poems during the last decade of his life, but instead developed a form based on the concept of the stanza but having only a few of the qualities of the conventional unvarying stanza. If he chose to write in couplets, his verse paragraphs were given their coherence by repetitions of single rhymes, repetitions of rhyme combinations, and changes in line length. In those late poems where he used rhyme patterns of varying complexity, his skillful manipulation of these rhymes designs was used to counterpoint the repetitions and undulations in line length.

The real artistry of this mature work is that these devices are unobtrusive but firm emphases of the structures of the poems and hence of their logical force, but their very nature gives the verse an appearance of flexibility and spontaneity which at once intensifies the emotional climax that each poem reaches, and yet belies the labor of the poet in the expression of his emotion.
IN THE PRECEDING chapters I have contended not only that in all of Crashaw's verse the rhymes serve as musical ornaments and bearers of connotations dear to the poet, but that their placement and repetition reinforce the structures of the poems and were planned to do so. It is manifest that Crashaw's skill and general technique in the handling of rhymes developed considerably during the twenty-odd years of his writing; but discrimination in the use of recurring rhymes is evident even in his earliest work. Since this is true, what attention, if any, did he give to the rearrangement of rhymes in the poems which he revised
extensively? Many of his poems, which in the original forms have repetitions of end words clearly intended as indicators of structure, also exist in one or two greatly altered versions. What is the effect of these alterations on the original rhyme designs? And finally, what evidence is there of the accommodation of the revised rhyme systems to the revised poems? To approach these problems, let us consider three matters: first, the effect in those poems where the process of revisions entails rearrangement, and, in some cases, addition; second, the effect in those where there is addition only; and third, trends appearing in the revisions which affect only a small part of any poem.

Some examples from all periods of Crashaw's work, from the early epigrams through poems which appeared for the first time in the 1652 Carmen Deo Nostro, have survived in two versions. On the bleeding wounds of our crucified Lord, probably composed during the early thirties, shows a definite attempt on the poet's part to reinforce structure with rhyme. Stanza 6 of the original poem—which, incidentally, contains no echoes or repetitions—is omitted in the subsequent versions, and stanza 5 is moved to second position. The apparent reason for the shift is to gather together the original stanzas 4, 7, and 8, all of which speak of the rivers of Jesus' blood (double Nilus, pharian tide, river, tributary to the red sea of thy blood) and to prepare carefully for the figure in the last stanza—deluge of deliverance. The initial stanza of the first version catalogs the wounds which will be dealt with:

Iesu, no more, it is full tide
From thy hands and from thy feet,
From thy head, and from thy side,
All thy Purple Rivers meet. (101)
The wounds are then contemplated in a different order: stanza 2 speaks of the feet, 3 the hands, 4 the side, and 5 the head. In the revised stanza 1, the order is reversed without any tampering with the rhyme pattern, which is repeated:

Iesu, no more! It is full tide.
From thy head & from thy feet,
From thy hands & from thy side
All the purple Riuers meet. (288)

The wounds are then treated in the order in which they are named in the first stanza. This change in order enables Crashaw to effect a symmetry of rhyme repetition lacking in the earlier version: tide-side of stanza 1 is echoed in side-tide of stanza 5, while overlapping this rhyme is the echo of the goe-though of stanza 3 in the ouerflow-too of stanza 8, as well as the good-floud of stanza 3 in the blood-floud of stanza 6. The revision, then, is in the direction of a general neatness of structure and rhyme arrangement.

One of Crashaw's most frequently anthologized early poems, and accordingly one of the best known, is The Weeper. Written sometime before 1635, this piece appeared first in the 1646 Steps to the Temple in twenty-three stanzas, and then in greatly revised form in the 1648 edition and the 1652 Carmen Deo Nostro with still further changes. In both of the later volumes, the number of stanzas is increased to thirty-one through a process of omission of some of the original stanzas, incorporation of some from The Teare, and addition of new ones. The overall result of the addition and rearrangement, like that of the revision of On the bleeding wounds of our crucified Lord, is a tightened and somewhat simplified structure.

The grouping of stanzas appears definite enough. Stanza 1 apostrophizes Magdalene's eyes as springs, while stanzas 2-6 speak of her tears in terms of stars and the cream of the Milky Way (2 identifies the tears as stars; 3 asserts that they do not fall like other stars, but rise; 4 says that as the cream
of heaven they float upward; 5, that cherubs breakfast on this cream; 6, that each new arrival in heaven is feasted on these star-tears). Stanzas 7-14 catalog various personifications which are jealous of Magdalene's tears (7, dew and primroses; 8, the amber-weeping trees; 9, Sorrow; 10, the eyes of evening; 11, Sadness; 12-13, the balsam-sweating bough; 14, the golden stream of Tagus). With a shift in tone, and somewhat less coherence among stanzas, 15-22 associate the tears with the passing of time (15 pronounces the April showers of her eyes superior to those of nature, 16 lauds her blessing of each minute by giving it a tear, 17 tells of Time's making Magdalene's eyes his hourglasses, 18 tells of the weeper's tears keeping time to her song, 19 speaks of the continuation of her tears through the passing of the day and night, 20 of her life being measured in terms of tears instead of months and years, 21 and 22 of the haste of the tears to be born and then to go away). Stanza 23, the last, is the response of the tears: they hurry to Jesus' feet.

Despite the extravagance of the imagery, the temperature of the poem is low: there is no marked emotional climax. The concentration of motifs, whether of rhyme or imagery, here seems to be deliberately avoided. Stanzas similar in diction are widely spaced (for example, stanzas 7 and 15, 8 and 14). Rhyme repetitions also occur at wide intervals and for the most part do not occur within a section. There is one exception, the eyes-dyes rhyme, which occurs in stanza 10, but is first repeated and so first made noticeable in the beginning of the time section (stanza 15), and thereafter appears regularly in every other stanza throughout the passage. With this alternation is combined an alternation of the position of the rhyme words in each stanza. In 15 they are present in lines 1 and 3; in 17, 2 and 4; in 19, 1 and 3; in 21, 2 and 4.

Other rhyme repetitions seem to be purposely diffused throughout the entire poem. The be-thee type occurs initially in stanza 2 but thereafter in the section comparing Magdalene's tears with personifications (stanzas 8, 9, and
14). All-fall of stanza 3 is echoed in all-fall of 12 and fall-all of 19; true-doe of stanza 3, in dew-you of 12 (notice the echoing of both the all and true types from 3 in 12); meane-Magdalene of stanza 1 in scene-Queen of stanza 9; countershine-fine of 2 in thine-Wine of 6; us-pretious of 3 in thus-pretious of 16; weep-meet of 4 in weep-sleepe of 7 and woe-pee of 13; streame-Creame of 4 in esteeme-streame of 14; this-is of 4 in this-is of 11; heare-Teare of 7 in Weares-Teares of 9, yeare-heere of 16, and Yeares-Teares of 20; these-Keyes of 8 in please-seas of 17; meet-sweet of 10 in meet-feet of 23; woe-so of 13 in though-goe of 14.

Many of these repetitions show genuine correspondences of meaning. The all-fall connotation is self-evident; streame in stanzas 4 and 14 is both times used of Magdalene's tears; the weep, eyes, and tears rhymes form fairly tight groups. By scattering the rhymes and their associations instead of concentrating them, Crashaw has achieved a diffusion of poetic matter and an even pitch throughout.

The later versions are quite different. The structure and total effect of the 1652 poem, which is expanded to thirty-one stanzas, are tightened considerably by the insertion of a new section (stanzas 15-21), a highly changed apostrophe to Magdalene's tears and the One for whom they were shed. Crashaw completely reshaped the poem by giving it a climax instead of continuing the level tone of the early version. Except for the new section, the general outline follows the 1642 plan. Stanzas 1-5 deal with the tears as stars; 6-14, with the envy which Magdalene's tears excite; 23-26, with the reckoning of time in terms of the falling of the tears; 27-30, the birth and death of flowers and tears; 30-31, the answer of the tears.

What traces are there of attention given to rearrangement of rhymes? In nearly every section one finds evidences of Crashaw's recasting of them, almost always so that they recur in more concentrated groups and so increase the emotional pitch. In the first five stanzas, the original order is kept, but the concluding couplet of stanza 4 is changed
so that it repeats the *be-thee* rhyme of stanza 2. In the second section, one new stanza is added and the stanzas carried over from 1646 are reordered, giving a sequence of 10, 9, 7, 12, 13, new stanza, 6, 14, 15. The section composed largely of new stanzas—15-22—has at least its full share of rhyme echoes. The last passage is a rearrangement of old stanzas resulting in a closer system of echoes, a rhyme frequently appearing in two consecutive stanzas. A comparison of the two versions with respect to the intervals between recurrences shows the following arrangements:

<table>
<thead>
<tr>
<th>Rhyme types</th>
<th>Appearances in stanzas of 1646</th>
<th>Appearances in stanzas of 1648 and 1652</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean-Magdalene</td>
<td>1, 9</td>
<td>1, 7</td>
</tr>
<tr>
<td><em>be-thee</em></td>
<td>2, 8, 9, 14, 20</td>
<td>2, 4, 7, 13, 17, 21, 22, 26, 30</td>
</tr>
<tr>
<td><em>stars-dares</em></td>
<td>2, 10</td>
<td>2, 6, 24</td>
</tr>
<tr>
<td><em>shine-fine</em></td>
<td>2, 6</td>
<td>2, 11, 12, 18, 21</td>
</tr>
<tr>
<td><em>all-fall</em></td>
<td>3, 12, 19</td>
<td>3, 9, 22, 23</td>
</tr>
<tr>
<td><em>true-do</em></td>
<td>3, 12</td>
<td>3, 9</td>
</tr>
<tr>
<td><em>us-precious</em></td>
<td>3, 16</td>
<td>3, 25</td>
</tr>
<tr>
<td><em>weep-creep</em></td>
<td>4, 7, 13</td>
<td>4, 8, 10</td>
</tr>
<tr>
<td><em>stream-cream</em></td>
<td>4, 14</td>
<td>4, 13</td>
</tr>
<tr>
<td><em>eyes-dies</em></td>
<td>10, 15, 17, 19, 21</td>
<td>6, 14, 16, 23, 28</td>
</tr>
<tr>
<td><em>meet-sweet</em></td>
<td>10, 23</td>
<td>6, 31</td>
</tr>
<tr>
<td><em>wear-tear</em></td>
<td>7, 9, 16, 20</td>
<td>7, 8, 18, 26</td>
</tr>
<tr>
<td><em>woe-so</em></td>
<td>13, 14</td>
<td>10, 13, 16, 21</td>
</tr>
<tr>
<td><em>gem-stem</em></td>
<td></td>
<td>11, 31</td>
</tr>
<tr>
<td><em>showers-flowers</em></td>
<td>15</td>
<td>14, 17</td>
</tr>
<tr>
<td><em>place-face</em></td>
<td></td>
<td>15, 31</td>
</tr>
<tr>
<td><em>strays-ways</em></td>
<td>22</td>
<td>19, 29</td>
</tr>
<tr>
<td><em>shed-bed</em></td>
<td>23</td>
<td>27, 30</td>
</tr>
</tbody>
</table>

While some of the recurrences are closer together in the first version, most of the groups are made more compact by the revisions and produce an effect of greater tightness and concentration.

By way of contrast, we might consider an apparently late poem surviving in two versions. *To the Noblest & best of Ladies, the Countesse of Denbigh* first appeared in *Carmen Deo Nostro*, but was printed separately in 1653 in
considerably altered form. In couplets, the original has the following repeated rhymes: x, x, x, x, x, x, x, x, x, x, ly, dy, x, x, x, x, Barres, warres, x, x, see, be, ly, captiuity, x, x, x, x, warr, starr, Indefinite, light, dart, heart, x, x, x, x, houre, Powre, x, x, x, x, flowre, showre, heart, dart, x, x, light, right, x, x, x, x, see, be, day, delay, be, victory, x, x, x, x, x, x, x.

The pattern is clear enough: the beginning and conclusion are bare of echoes, the maximum concentration being approximately in the middle. And a most symmetrical arrangement is present in the Indefinite, light, dart, heart, x, x, houre, Powre, x, x, flowre, showre, heart, dart, x, x, light, right. This in turn is inclosed by two definite sets of repetitions. At the beginning, ly-dy after five intervening couplets is echoed in ly-captiuity, and Barres-warres after five intervening couplets is echoed in warr-starr. At the conclusion, see-be after one intervening couplet is echoed in be-victory.

The 1653 alteration produced the following repeated rhyme words, grouped according to the paragraphs in which they are arranged: (1) x, x, x, x, x, slow; No, x, x; (2) x, x, x, x, x, x, x, x, x, x, x, x, ly, Die; (3) see, be, lie, captivity, x, x; (4) Things, wings, face, Grace, x, x, x, x, good, Bud, x, x; (5) way, stay, wind, behind, x, x, Doves, Loves, things, wings, x, x, move, Love; (6) Moves, Doves, x, x; (7) Good, wo'ed, wone, undone, x, x, be, we, bestow, so, see, company, x, x, be, Me, x, x, behind, Wind, Place, embrace; (8) see, Victory, day, Delay, x, x, x, x, prove, Love, wone, undone.

Here the pattern is greatly complicated. The emotional climax at the end of the poem, present in the 1652 version, is retained: the last twelve lines, an exhortation to the Soul to yield to the siege of the heavenly lover, are unchanged except for certain rearrangements of the first four lines. The final version is as follows:

Yield to his Siege, wise Soul, and see
Your Triumph in his Victory.
Disband dull Feares, give Faith the day:
To save your Life, kill your Delay.
'Tis Cowardise that keeps this Field;
And want of Courage not to Yield.

Yield then, O yield, that Loue may win
The Fort at last, and let Life in.
Yield quickly, lest perhaps you prove
Death's Prey, before the Prize of Love.
This Fort of your Fair Self if't be not wone,
He is repuls'd indeed, but You'r undone. (350)

While the emotional level of this conclusion is deepened slightly in the early edition by the internal echoes (the repetition of yield and fort), it is deepened considerably in 1653 by the fact that nearly all of the end words of the passage are parts of an intricate system of rhyme repetition which, unlike that of the earlier version, runs through the conclusion of the poem and includes it in the reinforcement which it effects.

Like the original draft, the 1653 poem begins with a series of couplets whose rhymes are not echoed. And, as in the earlier version, the revision follows this passage with a repetition of the dy rhyme—ly-Die at the conclusion of the second paragraph and lie-captivity at the middle of the third. Furthermore, the lines immediately preceding the conclusion, in a manner reminiscent of the first form, are strengthened by a be type of repetition—be-we, see-company, be-Me, and see-Victory. The rhyme complications in the middle of the 1653 version, however, have been rearranged and expanded. Schematizing, one might chart the last seventy-odd lines of the poem as shown in the accompanying figure. There are, beginning with Things-wings, two kinds of alternating recurrences which move through to the end of the poem. The members of the rhyme series including Things-wings and things-wings, good-Bud and Good-wo'ed, wind-behind and behind-Wind are echoed at increasing intervals: there are nine couplets between Things-wings and things-wings, ten between good-Bud and Good-wo'ed, and sixteen between wind-behind and behind-Wind. In the other series, con-
SCHEME OF RHYME REPETITIONS IN *TO THE COUNTESS OF DENBIGH*, 1653

<table>
<thead>
<tr>
<th>LINE</th>
<th>SCHEME</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>ly-Die</td>
</tr>
<tr>
<td></td>
<td>lie-captivity</td>
</tr>
<tr>
<td></td>
<td>see-be</td>
</tr>
<tr>
<td>30</td>
<td>Things-wings</td>
</tr>
<tr>
<td></td>
<td>face-Grace</td>
</tr>
<tr>
<td>40</td>
<td>good-Bud</td>
</tr>
<tr>
<td></td>
<td>way-stay</td>
</tr>
<tr>
<td></td>
<td>wind-behind</td>
</tr>
<tr>
<td></td>
<td>Doves-Loves</td>
</tr>
<tr>
<td>50</td>
<td>things-wings</td>
</tr>
<tr>
<td></td>
<td>move-Love</td>
</tr>
<tr>
<td></td>
<td>Moves-Doves</td>
</tr>
<tr>
<td>60</td>
<td>be-we</td>
</tr>
<tr>
<td></td>
<td>see-company</td>
</tr>
<tr>
<td></td>
<td>be-Me</td>
</tr>
<tr>
<td>70</td>
<td>see-Victory</td>
</tr>
<tr>
<td></td>
<td>Place-embrace</td>
</tr>
<tr>
<td></td>
<td>behind-Wind</td>
</tr>
<tr>
<td>80</td>
<td>see-Victory</td>
</tr>
<tr>
<td></td>
<td>Place-embrace</td>
</tr>
<tr>
<td></td>
<td>day-Delay</td>
</tr>
<tr>
<td></td>
<td>prove-Love</td>
</tr>
<tr>
<td>90</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>wone-undone</td>
</tr>
</tbody>
</table>
sisting of the rhymes beginning with face-Grace, way-stay, Doves-Loves, and wone-undone, the intervals between the occurrences progressively decrease. There are twenty-three couplets between face-Grace and Place-embrace, twenty between way-stay and day-Delay, sixteen between the second Moves-Doves and prove-Love, and fourteen between wone-undone and wone-undone. This system is scarcely less balanced than that of the Carmen Deo Nostro version and is clearly more complex.

Reviewing the changes in the poems which Crashaw revised completely, one finds that even fundamental alterations of structure are accompanied by a careful assimilation of the rhymes into the new pattern. Of equal importance is the fact that the direction of these changes is not toward a greater "freedom" of plan or looseness of structure, as one might think after a superficial glance at samples of Crashaw's early and late work. On the bleeding wounds of our crucified Lord is appreciably tightened by a combination of omission and reordering. Crashaw's revisions give The Weeper, originally a carefully wrought piece of consistent tone, a new, highly emotional section; he rearranges the other parts so as to complement this change of level. The rhymes, by being made to recur closer together, add to the concentration of effect. And To the Countess of Denbigh (1653) replaces a plan of enclosed rhyme echoes with two balanced interlocking systems which cover a larger portion of the work.

We come now to a group of poems which Crashaw amended simply by adding something to them, either at the end or within the body of the poem. These pieces, on the whole, show less change of structure than those considered above; what one finds is a sharpening of the characteristics already
existing in the original versions. The strongest evidence of Crashaw's attention to rhymes in these additions is his repetition of rhymes present in the original versions and alteration of original rhymes to harmonize with the new passages. A Hymne of the Nativity as Sung by the Shep­herds, a relatively early poem, has both. Like The Weeper, it appeared first in 1646 and then in 1648 and 1652 in greatly expanded form. Both of the kinds of expansion seem designed to repeat original rhymes and thus increase the richness of the incantatory effect. In the 1646 version, all of the fifteen stanzas rhyme ababcc except the first, which is a simple aabb quatrain. As a part of the process of revision, however, Crashaw extended stanzas 4, 5, 7, 8, 9, 10, 11, and 12 by repeating each of their concluding couplets for a choric refrain. These twice-told couplets, most of which are themselves repetitions, bring about a new impression of stylization and emphasis. In addition to elongating these stanzas, Crashaw added three new ones, stanzas 7, 8, and 12 of the later editions. The large majority of the rhyme words in these new stanzas repeat original ones, creating the extended system of rhyme echoes indicated below:

<table>
<thead>
<tr>
<th>Rhyme types</th>
<th>Appearances in stanzas of 1646</th>
<th>Appearances in stanzas of 1652</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seen-queen</td>
<td>1, 3</td>
<td>3</td>
</tr>
<tr>
<td>Joy-boy</td>
<td>2, 4, 12, 13, 15</td>
<td>2, 4, 4, 15, 16</td>
</tr>
<tr>
<td>Thing-king</td>
<td>2, 8, 13, 15</td>
<td>2, 10, 15, 17</td>
</tr>
<tr>
<td>Sight-light</td>
<td>3, 6, 10</td>
<td>1, 3, 6, 12, 12, 13</td>
</tr>
<tr>
<td>Lay-day</td>
<td>4, 6, 10</td>
<td>4, 6, 12, 13</td>
</tr>
<tr>
<td>Powers</td>
<td>5, 14</td>
<td>5, 5, 6</td>
</tr>
<tr>
<td>Low-snow</td>
<td>7, 8, 9</td>
<td>7, 9, 10, 11, 11</td>
</tr>
<tr>
<td>Head-bed</td>
<td>7, 9, 11</td>
<td>9, 11, 16</td>
</tr>
<tr>
<td>Nest-east</td>
<td>6</td>
<td>6, 8</td>
</tr>
<tr>
<td>Birth-earth</td>
<td>10</td>
<td>7, 7, 13</td>
</tr>
</tbody>
</table>

As one can see, some important rhyme groups have been emphasized through the revision—particularly sight-light and slow-snow—and these emphases are quite appropriate in view of the light and seasonal imagery of the poem.
Many of Crashaw’s revisions are not so thoroughgoing as those in the poems discussed above. An examination of each of the poems altered only slightly would entail disproportionate amounts of explication. A more profitable method of survey would be, I think, to examine certain trends which appear among the minor revisions. Four of these might be mentioned.

First, there is Crashaw’s tendency to retain the original rhyme words in a passage where the internal matter has been changed, a practice which plainly indicates the importance held for him by the isolated rhyme word. A striking example occurs in the first stanza of On a prayer booke sent to Mrs. M. R. The original first stanza reads:

Loe here a little volume, but large booke,
(Feare it not, sweet,
It is no hipocrit)
Much larger in itself then in its looke. (126)

Subsequent editions of Crashaw’s verse give the stanza thus:

Loe here a little volume, but great Booke!
A nest of new-born sweets;
Whose natie fires disdaining
To ly thus folded, & complaining
Of these ignoble sheets,
Afect more comly bands
(Fair one) from thy kind hands
And confidently look
To find the rest
Of a rich binding in your Brest. (328)

Three of the four original rhyme words are retained—book, sweet, and look—but only the first retains its initial meaning. Sweets and look seem as different in reference from the 1646 passage as it is possible for them to be, but Crashaw ap-
parently makes a special effort to keep them in the rewritten passage, not minding that what he styles \textit{sweet} is now the prayer book instead of Mrs. M. R., or that \textit{look} is something that she is told to do, not a quality of the book. He wishes to convey the generalized concepts of \textit{sweet} and \textit{look}, while the way that they are conveyed seems of small importance.

A similar case occurs in a \textit{Hymne of the Nativity}, where the original stanza 2 begins as follows:

\begin{quote}
Hee [the sun] in this our generall joy  
Slept, and dreampt of no such thing  
While we found out the fair-ey'd Boy  
And kist the Cradle of our King. (106)
\end{quote}

The later versions render the lines in this way:

\begin{quote}
To all our world of well-stolen joy  
He slept; and dream't of no such thing. (248)
\end{quote}

Here the rhyme words of the first two lines are the same, but the substance of the lines themselves is different indeed.

A second tendency which appears in the minor revisions is Crashaw's mending of certain types of imperfect rhymes. In his early verse, he was apparently content to follow the current practice of rhyming a singular with a plural word; hence one finds such combinations as \textit{bring-wings}, \textit{comes-home}, \textit{feast-rest-guests}, and \textit{sting-king-rings}. This singular-plural appears in four of his early poems.\footnote{Crashaw subsequently revised two of the four poems, and in the process of revision corrected the rhymes. \textit{Comes-home} of the early version of \textit{On a prayer booke sent to Mrs. M. R.} becomes \textit{come-home} in the late versions, and \textit{bring-wings} of the first version of \textit{A Hymne of the Nativity} becomes \textit{wings-seraphims}. That the corrections indicate a conscious system of Crashaw's is borne out by the fact that in none of the late verse is any singular-plural rhyme used: the case in \textit{On a prayer booke} marks the last rhyme of this kind.\footnote{Another kind of rhyme which Crashaw avoided after}}
his early work is that in which the rhyming syllables end in different voiceless stops, a common practice of his time accepted even by such meticulous craftsmen as Spenser and Herbert. In the first version of The Weeper, for example, one finds the rhyme weep-meet (stanza 4), which in the later versions is amended to weep-creep. Crashaw not only changes this rhyme but avoids the practice altogether in his mature verse. It might be remarked that he did not feel this necessity for exactness when the final consonants were nasals, but throughout his verse made such rhymes as whom-definition, seraphims-wings, and sun-young. The same is true of rhymes like wishes-kisses, which he gives no indication of avoiding at any time.

In two poems, Crashaw in revision divides lines so that the end rhyme pattern is distorted but the rhyme is retained. A passage from On the Assumption which in the original rhymes love-dove-delay-come-home-away is in late versions respaced to obscure the end-rhyme plan:

Come away my love!
Come away, my dowe! cast off delay,
The court of heau'n is come,
To wait vpon thee home; Come come away! (304)

In the revised third paragraph of the same poem, Crashaw divides the first line of a couplet to create an “unrhymed line”:

Goe then; goe Gloriovs.
On the golden wings
Of the bright youth of heaun that sings.

On a prayer booke sent to Mrs. M. R. also contains such a revision, where the lines that originally have the end rhymes sweets-meets-treasures-pleasures are reapportioned in this manner:

The rich & roseall spring of those rare sweets
Which with a swelling bosome there she meets
Boundles & infinite
Bottomles treasures
Of pure inebriating pleasures. (331)

The purpose here, as in the Assumption hymn, seems to be the diffusion of the firm end-rhyme pattern but the retention of the sound correspondence—another manifestation of the blurring of design which Crashaw practices in much of his late verse, half concealing his formal arrangement without doing away with it.

A fourth trend in the minor revisions, and a further means of disguising those rhyme patterns which the poet must have found obtrusive, is his habit of closing in the spaces between paragraphs in poems of irregular stanzas. This running together of stanzas occurs in the 1648 and 1652 revisions of On a prayer booke, A Hymn to Saint Teresa, On the Assumption, and On Hope. Such amalgamation marks one more step in Crashaw’s gradual elimination of the stanza from his verse, and looks forward to stanzaless poems like To the Name Above Every Name, A Hymn of the Epiphany, and To the Countess of Denbigh.

A survey of Crashaw’s rhyme revisions points out certain particulars, then, in the development of his use of rhyme: he discards some kinds of imperfect rhymes, conceals some end rhymes, eliminates the lines of demarcation between irregular stanzas, and retains some rhyme words even while fundamentally changing the import of the lines in which they occur. Of more significance, however, is the character of the revisions in those poems which are substantially altered. Here Crashaw’s care in the arrangement of rhyme in the reshaped poems is evident, and most of the reshapings make for a sharpened, not a “freer,” structure.
ANY ATTEMPT at filling in a poet's literary background must be sketchy and superficial at best, and, if sufficiently meager, possibly misleading. Yet even a partial notion of the sources of Crashaw's technique is, I feel, better than none at all and will help the reader to see the poet's accomplishment from a point of greater vantage and to be better able to evaluate his achievement. The sources of Crashaw's ideas and imagery have been examined by other students with some thoroughness, but the backgrounds of his conception of structure have not. Here I propose to point out some forerunners of the rhyme techniques which,
in his hands, contribute substantially to the peculiarly "Crashavian" quality of his verse.

Now, the manifestations of rhyme in any poem—rhyme words and rhyme patterns—are concrete enough; and one might well think that the tracing of the ancestry of any poet's rhyme habits would be a simple task. Yet the most significant feature of a poet's use of rhyme is not, after all, the specific schemes that he uses, but the way in which he adjusts these schemes to the total structures of his poems. I have not, therefore, restricted my remarks to a mere cataloging of the stanza forms which Crashaw found and used, but have tried to look for traces of his overall method. On the other hand, I have tried to be as conservative as possible, examining only those writings which Crashaw is known to have read and echoed ideologically. Fully aware that I am here presenting only a suggestion of the technical resources which Crashaw appropriated, I shall discuss some of the Italian and English practices available to him.

Crashaw's debt to Italian poetry has been well documented and analyzed.¹ The imagerial aspect of this debt, however, has quite properly been the center of attention, both in the Italian poems which he translated and in those which he obviously assimilated and used. But if one shifts his attention to technical matters, he likewise finds a variety of interesting marks of the Italian poets in Crashaw's verse. We might begin with his longest translation, that of the first book of Marino's La strage de gl' innocenti, which Crashaw entitles the Sospetto d' Herode. In addition to keeping the ottava rima form, Crashaw imitates, probably consciously, one more aspect of the rhymes of the Strage: the repetition of families of rhymes running throughout the poem. One of the dominant features of Crashaw's transla-
tion is the recurrence of rhymes bracketing various sections of the poem. There are similar repetitions in the Strage, sometimes of types, sometimes of specific and conspicuous words. One finds the mondo-profondo type, for example, which appears initially in the fifth stanza of the Strage, where Satan is introduced:

Sotto gli abissi, in mezzo al cor del Mondo  
Nel punto universal de’ l universo,  
Dentro la bolgia del più cupo fondo  
Stassi l’amico spirito perverso.  
Con mordaci ritorte un groppo immondo  
Lo stringe di cento aspide à traverso.  
Di tai legami in sempiterno il cinse  
Il gran Campion, che ’n Paradiso il vinse.²

The rhyme does not reappear until the concluding couplet of the thirty-fifth stanza, where the newly introduced Furies suggest more subtle weapons than mere force for conquering the world:

So valer potrà nulla industria, ò senno,  
Virtu d’herbe, e di pietre, ò suon di carmi,  
In ganno, Ira, & Amor, che spesso fenno  
Correr gli huomini al sangue, e trattar l’armi,  
Tu ci vedrai (sol che ti piaccia) a un cenno  
T’rar le stelle dal Ciel, l’ombre dai marmi  
Por sossoura la terra, e ’l mar profondo,  
Crollar, spiantar da le radici il Mondo.

And finally, the rhyme reappears two stanzas later, where Cruelty, a composite of the Furies, enters:

Era costei le tre Dec’ del male  
Suora ben degna, e fera oltra le fera.  
E sen già d’ hor in nor battendo, l’ale  
A riuider quelle mal nate schiere.  
Vaga di rinforzar l’ esca immortale  
Al focco ondè bollian l’ anime nere,  
Nel più secreto baratro profondo  
Del sempre tristo, a lagrimoso mondo.
In stanzas 35 and 37 especially the repetition is valuable: the two stanzas are close enough together for the sound echo to be apparent, and the appearance of the rhyme both times in the couplet highlights the connection. Most important, both stanzas are concerned with the Furies.

This is only one of some twenty repeated rhymes in the first book of the *Strage*. Crashaw surely noticed these, since he used the same technique in his translation. But as one might expect of a young poet, he greatly emphasized the repetition nucleus which he found in his model: while Marino uses a single rhyme a maximum of four times, Crashaw’s key rhymes are repeated as much as eleven times.

More significant, since more unusual, is a technique which Crashaw would have found in Tasso, Guarini, and Marino: the use of rhyme in the pastoral drama. The dialog here is, for the most part, unrhymed, with occasional end rhymes freely arranged to fit the dramatic situation. Tasso’s *Aminta*, which employs such a plan, was known to Crashaw. Studying the rhyme plan of this piece, one can substitute x’s for the unrhymed end words in the first scene and find the following pattern: 4x, *vezzosamente*, 6x, *strali*, 4x, *veramente*, 6x, *animali*; 3x, *rimando*, *sospirando*, 11x, *sospirando*, 16x, *amante*, 7x, *supplicando*, *amante*, 7x, *sospirando*; 10x, *cui*, x, *cui*; 18x, *amore*, 4x, *amore*; 2x, *brama*, *brama*; 8x, *nimico*, *nemico*, *agnella*, x, *nemico*, *tortorella*; 17x, *amatore*, *amore*; 17x, *piante*, *amante*, 3x, *piante*, *amante*; 12x, *raccontava*, 15x, *raccontava*; 14x, *feritate*, 3x, *pietate*; 2x, *rispose*, *cose*, 2x, *rispose*; 7x, *fede*, *crede*; 3x, *rise*, x, *rise*, *rise*, 20x.

The very rhymes which may at first strike one as being casually arranged occur in well-controlled patterns. The opening of the piece is formal enough—a design of cross-rhymes with four unrhymed lines before the *a* lines and six before the *b* lines. The passage using *amatore-amore* is balanced with that using *piante-amante*. And finally, there are unrhymed passages throughout composed of the same numbers of lines, notably seven, three, and two. The reader
of Crashaw finds here more than a suggestion of the English poet’s later rhyme arrangements, if he thinks of Tasso’s unrhymed lines in terms of Crashaw’s couplets and Tasso’s rhymed lines as parallels to Crashaw’s repetitions of single rhymes and rhyme patterns. Both seem at first to be placed at random, but then reveal their near-regularity.

But if Crashaw’s late rhyme arrangements are something like Tasso’s in the pastoral dialog, they are much more like Marino’s. Crashaw’s mature devotional pieces usually build up to an emotional climax marked, among other things, by a complication and concentration of repeated rhymes. The same thing is true of Marino’s pastoral dialogs and idylls, which more than Tasso’s depend on a clotting of rhymed lines to heighten the peaks of the verse. Tasso’s rhymes are fairly regularly distributed, whereas Marino’s form emphatic crescendos in important sections. Using the above system of notation, one finds the following pattern in the first lines of his La ninfa avara: (1) 7x, trattando, 14x, mortali, strali, 3x, cantando, canto, vanto, 5x, amore, dolore, 2x, fedele, crudele; (2) 15x, sole, 3x, siedi, chiedi, x, cheggio, vuole, amato, assetato, x, oppresso, presso, 4x, sitibonda, onda, x, peggio, 3x, sole, taccia, parole, agghiaccia, quello, favello, audace, amante, sembiante, loquace, tace; (3) 4x, denti, accenti, lupo, x, lupo, core, x, ore, x, riveli, celi, vieta, secreta, nascondo, profondo, aita, ferita, sepolto, volto, core, dolore, x, dolenti, eloquenti, x, intendo, tacendo, senti, lamenti, martiri, sospiri, foco, 6x, Amore, x, foco, dolore, core, dannò, affanno, affetto, diletto, gentile, vile, fecondo, mondo; (4) mostravi, x, gravi, sublimi, esprìmi, 5x, meno, pieno, 2x, Stella, elle, x, lontane, piane; (5) 3x, elementi, senti, 2x, affettuosa, x, accenti, x, antica, amica, x, amorosa, insieme, gene, tortorelle, arboscello, x, vezzosa, priva, viva, dice, infelice, x, gelosa, ridente, x, dolcemente; (6) 9x, mortale, x, abbarbicata, ingrata, x, scompagnata, 3x, vile, 2x, gentile, vale, immortale, 8x, aprile; (7) monti, fonti, amando, mormorando, x, fronde, onde, lascive, rive, 4x, core, amore, 6x, pietra, 3x, spetà, 4x, augelli, arboscelli, spiranti, sonanti, alpestri, maestri.

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The first group is marked by relatively long gaps between end rhymes and simplicity of rhyme scheme. Disregarding the unrhymed lines, one finds a pattern of *abbaccddee*—all couplets but the first four rhyme words. The second passage shows more complexity. Again disregarding the unrhymed lines, one is left with a rhyme scheme of *abbcaddeeffcagag-hhiijii*. Now, this is very much like the handling of rhyme in Crashaw's Epiphany Hymn and in *To the Name above Every Name*: most of the rhymes are couplets; there is some repetition of a dominant rhyme throughout (here *sole, voule, sole, parole*), as well as repetition of rhyme combinations (*cheggio-voule* and *peggio-sole*). The third section is different, more concentrated with respect to rhymed lines, but contains less complicated rhyme arrangements—nearly all couplets. The repetitions among the couplets, however, are frequent enough to give coherence to the passage. Formalized, it is *aabbccddeeffgghhccaaiaajkckecilmnnnff*. Section 5 is dominated by the *affettuosa* type of rhyme, while section 6 contains repetitions of two types: *mortale* and *gentile*.

Crashaw may well have knowingly used many features from here. The rhymes are shaped into the sort of seeming irregularity that admirably suited Crashaw's purpose. One finds the crescendo effect, in which the periods between rhymed lines become shorter, very much as Crashaw's late poems have shorter and shorter intervals between rhyme echoes toward the climaxes of the poems. Further, long passages of Marino's pastorals are dominated by the repetition of a distinctive rhyme which recurs from one small pattern to another, exactly the sort of rhyme discipline which Crashaw exercises in, say, *To the Name above Every Name*.

Other Marino characteristics which Crashaw appears to have adopted appear in the pastorals in diluted form, but much more strongly elsewhere. First, let us consider the matter of unrhymed lines. Crashaw, as has been observed, frequently suggests diffusion in the ecstatic passages of his devotional verse by inserting one or more unrhymed lines.
The value of these lines is concomitant with the irregularity of the patterns in which they appear: the lack of rhyme heightens the appearance of unconstraint. Thus the familiar orderly \textit{abab} rhyme scheme cannot be considered as a parallel to the effusive passage from the Epiphany Hymn that rhymes \textit{abcbcedaeedxff} (lines 189-203). The full effect of the unrhymed line depends upon the pattern's not being repeated many times. Crashaw would have found a few nonstanzaic poems of shifting rhyme schemes in Donne and Herbert, but he would not have found any unrhymed lines in \textit{The Collar, The Dissolution, The Apparition, or Woman's Constancy}.\textsuperscript{3} He would, however, have found ample precedent for them in Italian verse. In the pastoral idyll, of course, these unrhymed lines are the rule, forming a background for the conspicuous rhyme patterns. But in Marino's shorter pieces, his use of unrhymed lines is especially effective and suggestive of Crashaw's verse. His madrigal \textit{Perch'un bacio chegg'io} has such a line:

\begin{quote}
Perch'un bacio chegg'io,  
Mordi il dito e minacci,  
bocca spietata, anzi m'ingiuri e scacci?
Si, ch'un bacio desio:  
baciami, 'e poi, ben mio,  
mordi, minaccia, ingiuria pur, se sai;  
ché non saranno allor, benché mordaci,  
minacce, ingiurie e morsi altro che baci.\textsuperscript{4}
\end{quote}

This song is not exceptional. Some third of his short pieces incorporated at least one unrhymed line.

A similar device which Crashaw may have got from the Italians is his practice of dividing his lines so that the end rhyme pattern is inconsistent, but so that each end word has at least an internal rhyme counterpart. Crashaw, it will be remembered, revised his \textit{On the Assumption} to compress a passage originally composed of six lines to

\begin{quote}
Come away, my loue!  
Come away, my doue! cast off delay,
\end{quote}
The Court of heau’n is come
To wait vpon thee home; Come come away. (304)

Precedents for this method of lineation occur in Marino and other Italian poets. In the pastorals, quite a number of the lines having no end rhymes are actually part of an internal rhyme system. In La ninfa avara, for example, are passages like the following:

*e quanto in queste salve abbia di pregio
la mia voce, il mio canto.*

*Fu gia da un pomo d’oro
benche pudica e santa,
conquistata Atalanta. Un aureo pomo.*

The technique seems more striking in the short pieces, where frequently the only line having no rhyme counterpart has an internal equivalent. Many, many examples are available. See, for one, the first of the Marino madrigals on Mary Magdalene:

*E cosi, dunque, ornata
al tuo sovrano amante
ne vai devante, o nobil giovinetta?
incomposta, negletta,
ov’ è de’ fregi tuoi la pompa usata?
O scaltra quanto bella e quanto amata,
troppo ben sai ch’ al vago tuo celeste
non aggradan bellezze altre che queste!*}

In short, Crashaw may well have had poems like these in mind when he revised On the Assumption and On a prayer booke sent to Mrs. M. R.

It is indeed possible that Crashaw did not have specific lines of Marino’s in mind during the writing of these passages, but certainly Marino’s technical ingenuity and wealth of rhyme innovation acted at least as general stimuli for the English poet. It is evident that on one hand Crashaw was sensitive to the many possibilities inherent in the placement
of rhymes, and on the other hand that he was familiar with Marino. The reasonable conclusion seems that he was indebted to Marino for some aspects of his rhyme technique.

2

As a disciple of the Laudian movement and as a member of the Little Gidding community, Crashaw doubtless regularly used some of the manuals of devotional exercises which the Laudians advocated. Probably he was familiar with Lancelot Andrewes’ Private Devotions. Crashaw professed admiration of Andrewes’ sermons in his In Picturam Reverendissimi Episcopi, D. Andrews and its English translation, Upon Bishop Andrewes his Picture before his Sermons. He would likely have known the bishop’s Private Devotions as well, both because of Andrewes’ prominence in the Laudian movement and through Andrewes’ pupil Matthew Wren, who was Master of Peterhouse during Crashaw’s undergraduate career. True, the devotions were not printed in their entirety until 1648, but Crashaw might have read portions of them as early as 1630 in Henry Isaacson’s Institutiones Piae, or he might have seen them in manuscript. These prose devotions are written in a form quite common in England in the sixteenth and seventeenth centuries, a form which clearly derives from the liturgy. There are striking parallels between this sort of devotional material and Crashaw’s late verse. Perhaps a sample of Andrewes’ style will suffice to indicate the innovations which may be traced to this genre:

I Lift up my hands, O Lord, unto Thy Commandments, which I have loved.
Open mine eyes, and I shall see,
Incline my Heart, and I shall affect,
Order my steps, and I shall walk in the path of Thy Commandments.
O Lord God,
Be thou my God.
Let me have no other God but Thee;
No other beside Thee;
Nothing else with Thee.

Grant that
I may worship and serve Thee
\( \text{Truth of Spirit;} \)
\{ \text{Decency of Body;} \)
\{ \text{Benediction of Mouth;} \)
\text{In Publick and Private.}

Grant also,
That I may render
\text{Honor to my Governors,}
By Obedience and Submission to them who have the rule over me.
\text{Naturall affection to those who belong to me.}
By taking care of, and providing for them.

\text{That I may}
\text{Over come evill with good.}
\text{Keep my vessell in holinesse and honor.}
\text{Have my conversation without covetousness, and be content with such things as I have.}
\text{Professe the truth with Charity.}

\text{Desire, not}
\{ \text{covet.} \)
\{ \text{lust in concupiscence.} \)
\{ \text{walk after my lusts.} \)

Here one finds, of course, no rhyme, nor regular rhythm; but there are features so like verse that they would surely strike any writer of verse. First one finds uses of parallel diction which approximate the effect of rhyme. In the first paragraph, the last three lines have double parallels; in the second, the first two lines have the same end words and the last three have similar phrasal endings. Paragraphs 3 and 4 have internal parallels with each other, and the fifth with the two preceding. Several features of these parallels suggest Crashaw's work. For one thing, the paragraphs are different.
in form but interrelated in structure. The variations in line length, furthermore, often counterpoint the parallels of diction and syntax. In the first paragraph, the last three lines are syntactically parallel, yet the two middle lines are differentiated from the first and last by length.

It would be a simple matter to cite other devotional works in the same tradition, but this example is typical enough and one with which Crashaw was surely familiar. That he was aware of the poetic possibilities inherent in the form is borne out by a Latin epitaph of his first appearing in the 1648 edition of The Delights of the Muses:

Siste te paulum (viator) ubi Longum Sisti
Necesse erit, hac nempe propterare te scias
quocunque properas.
Morae praetium erit
Et Lacrimae,
Si jacere hic scias
Guilelum
Splendidae Herrisiorum familiae
Splendorem maximum:
Quem cum talem vixisse intellezeris,
Et vixisse tantum;
Discas licet
In quantas spez possit
Assurgere mortalitas,
De quantis cadere.

Quem \{Infantem, Essexia \quad \}
\{Juvenem, Cantabrigia \quad \} vidit

Senem, ah infaelix utraque
Quod non vidit.
Qui
Collegii Christi Alumnus,
Aulae Pembrokianae socius,
Vtrique, ingens amoris certamen fuit.
Donec
Dulciss. Lites elusit Deus,
Eumque coelestis Collegii
Cujus semper Alumnus fuit
socium fecit;

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This sort of piece, then, may well have influenced Crashaw's adoption of an English poetic mode in which rhyme patterns and line lengths change.

One finds, however, some concrete rhyme practices which he adopts from his English forebears. He uses a few rhyme schemes uncommon during the period but which occur in some of his predecessors whom we know him to have admired and copied. One is the pattern \textit{abacbc} and its inversion \textit{abbcac}, which occur in \textit{To the Name above Every...}
Name and On a prayer booke sent to Mrs. M. R. The pattern abacbc appears twice in The Temple, where Crashaw obviously would have seen it. It forms the normal stanza pattern in Justice (II), although its shape there is modified by the line lengths (a5, b2, a2, c4, c4, b5). Herbert reuses it in two stanzas of Man, where the stanzas have consistent numbers of stresses in each line but fluctuating rhyme schemes. The sixth stanza rhymes abacbc, while the eighth is an exact inversion, abbcac. The fact that both versions of the stanza occur in the same poem and that Crashaw later used these two versions in On a prayer booke suggests a strong possibility of his having been struck by the scheme and its inversion when he found them in Man. It is surprising that the pattern, versatile as it is, occurs as infrequently in English as it does. Puttenham does not mention it, nor does it appear in any of the subsequent Elizabethan songbooks. Spenser uses an elaborated form of it in the November eclogue of the Shepherd's Calendar (ababbccdbd), where, if one looks only at the last six lines of the stanza, he finds the scheme. Marino, incidentally, has madrigals which contain the abacbc: Bruto (abbccabadd), where the pattern is preceded and followed by two lines; Il principe Don Carlo d'Austria (abbccaddee), where it is followed by two couplets; Cardinal Baronio (abacbcbb), where there is one extra line at the end; Il Cardinal Bellarmino (abacbddee), again with two added couplets; and La zanzara (abacbddee), where there are three extra lines at the beginning and two at the end. Only in Herbert, as far as can be ascertained, is the pattern found whole and in its inverted form as well in the same piece.

Commentators unanimously agree that Crashaw imitated much of the tone of the minor poems of Joseph Beaumont. He also borrowed much in phraseology, as Martin has pointed out in his edition of Crashaw. For the student of rhymes, Beaumont's habit of using the same rhyme each time he repeats certain clusters of imagery from one poem to another is significant. His frequent mention
of the perfumes of Arabia, for example, seems to call forth his use of the rhyme word *sky*. In *Reasonable Melancholy*, to cite an instance, one finds the following passage:

```
One Tear
Flows with more Honey far
Than all *Hyblean* Hives; one pious Sigh
Breaths sweeter Air,
Than all the fair
*Arabia*, and can sooner reach the Sky.9
```

The rhyme appears again in *Thou shalt call his Name Jesus*:

```
Ne’er did *Arabian* beds enrich the Sky
With such rich breath nor Eastern field
So pure and balmy Odours yield;
Nor Paradise Perfumes ascend so high.10
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This kind of association, as has been pointed out, is typical of Crashaw in his use of *spices-paradises* and *nest-breast* and is something which he may well have been conscious of in Beaumont.

Finally, we might notice the rhyme habits which Crashaw would have seen in Carew. As A. F. Allison has shown, the imagery of *On a prayer booke sent to Mrs. M. R.* owes a good deal to Carew.11 Certain technical practices of Carew’s suggest Crashaw as well. Carew, for example, seems to have been fond of writing in tercets, leaving five lyrics in that form.12 These may well have provided some impetus for *Wishes to his (Supposed) Mistresse*. Furthermore, Carew, like Crashaw in most of his later poems, makes effective use of the seven-syllable line as a variant for the normal eight-syllable line. *Song: Conquest by Flight*, for example, begins with a seven-syllable line (an iambic line in which the first syllable is omitted), then continues with octosyllabic lines until the last one, which is another truncated line. *Disdain Returned* has three six-line stanzas with seven syllables in each line, concluding with an octosyllabic couplet. This subtle variation of line length is similar to Crashaw’s practice in
poems like the Saint Teresa hymn and *To the Name above Every Name*.

An estimation of the extent and directness of the connection between the techniques pointed out here and Crashaw's verse must be tentative; to regard any background material as so much grist for the poetic mill would be a crude representation indeed of the process of composition. One can, however, consider the materials available to a poet and make fairly valid conjectures about his adaptation of them. In the case of Crashaw, it seems likely enough that he made technical as well as imagerial use of certain English and Italian forerunners. He surely noticed the flexible structures of the Italian pastoral dialogs and the English devotional manuals. Similarly, some of Crashaw's minor practices—the use of occasional unrhymed lines, unconventional lineation, use of unusual stanza forms, and use of rhyme repetition—are such close parallels to the devices of poets whom we know him to have used, that it is surely reasonable to infer some connection. The remarkable thing about Crashaw's borrowings is that their sum total makes his verse unlike that of any of his poetic models: he assimilated, not merely copied, the techniques which he found.
CRASHAW, as a close reading of his verse reveals, was not so bemused by religious fervor that he slighted the craft of poetry. On the contrary, many details of his work indicate his particularly keen concentration on matters of form, structure, and management of sound. His handling of rhymes, both in their selection and arrangement, demonstrates care and skill. Obviously he had enormous interest in rhymes: his adoption of discrete rhyme and nonrhyme vocabularies bears testimony to the value which he placed on end words as uncommonly effective contributors to the meaning of a poem. As he matured poetically, his favorite rhyme words and combinations became, in themselves, compressed versions of the complexes of association which he had attached to them early in his writing career. He repeated these pet microcosms of meaning freely, within a single poem as well as from one piece to another.

Perhaps the most striking aspect of his rhymecraft, however, is not the almost incantatory repetition of certain rhyme families, but the shaping which his elaborate rhyme
patterns give to his poems. Even in his youthful imitative verse, where the rhyme designs themselves are simple and commonplace, he began experimenting with repeated rhymes as frames for short poems and leitmotifs for longer ones. As he gained writing experience and sureness, he began using irregular rhyme schemes whose subtle variation and development constitute important reinforcement for the logical structures of his verses. The very irregularity of his mature rhyme arrangements—along with irregularity of line lengths, rhythm patterns, and internal sound repetitions—keeps his highly emotional verse from appearing overly measured and rational; yet when one examines pieces like On a prayer booke sent to Mrs. M. R., To the Name Above Every Name, and To the Countess of Denbigh, he discovers that the poems only seem like unfettered flights of emotion. In reality, they are well planned and orderly, and Crashaw's rhyme devices outline the various units of each poem. They do so in such an unobtrusive way, however, that they serve to blur the boundaries between sections and smooth out any near-emphatic transitions.

My study of successive versions of Crashaw's poems shows that he kept rhymes in mind throughout his process of revision. Whether he altered a poem by adding to it, rearranging parts of it, or shortening it, he tried, apparently, to preserve the rhyme effects of his original verse and, in many cases, to heighten them. Though most of his reworked poems are more elaborate for the reworking, their rhyme patterning in every case is sharpened and pointed up in a manner which must surely be conscious.

Crashaw's rhyme technique, distinctive though it is, owes certain debts to English and Italian poetry. Not surprisingly, the very poets from whom he learned a great deal about tone and imagery—Tasso, Guarini, Marino, Herbert, and Joseph Beaumont—suggested to him various services which he might make rhymes perform. Yet in rhymecraft, as in other kinds of technique, Crashaw was no glib borrower. He transformed and truly re-created.
INTRODUCTION


1. CRASHAW'S RHYME VOCABULARY


2 See also pp. 112, 118, 124, 173, 186, 278, 337.

3 For the probable chronology of the individual poems, see Martin's introduction, pp. lxxxvii ff.

4 See also pp. 113, 125, 182, 389, 197, 170, 172.

5 See also pp. 179, 100.

6 See also pp. 126, 139, 140, 305, 326.

7 See also pp. 349, 391, 108, 110.

8 See also pp. 118, 261, 101.

9 See also pp. 285, 125, 278.

10 See also pp. 294, 243, 151, 142, 128, 267.


12 Williamson, p. 114.

13 See also pp. 405, 173, 182, 242, 100, 388, 249.

14 See also pp. 320, 330.

15 See also pp. 112, 186, 239, 295, 98, 112.

16 See also pp. 142, 321, 252.

17 See pp. 237, 348, 328.


2. CRASHAW'S EARLY USE OF RHYME: EPIGRAMS AND SECULAR POEMS


2 See also pp. 87, 91, 93, 95, 96, for similar examples.

3 See Martin's introduction, p. lxxvii.

3. THE VERSE OF STEPS TO THE TEMPLE AND CARMEN DEO NOSTRO

1 See Wallerstein, pp. 114-50.

2 It is not usually regarded as carefully constructed. Austin
Warren's estimate of its structure is typical: "Though printed in stanzas, the poem follows no pattern; the strophes vary in length . . . and though the rhyming is predominantly by couplets, the alternately rhymed quatrains or other episodic variant may interpose" (p. 164).

3 Notice the interesting similarity of the figure here to that of stanzas 4 and 5 of the *Epithalamium*.

4 Stanza 8 has the following numbers of sibilants in each line: 1, 1, 0, 0; stanza 9: 3, 2, 1, 5, 0, 4, 2, 3, 2; stanza 10: 2, 1, 1, 4, 3, 2, 5, 5, 4; stanza 11: 6, 4, 4, 3, 2, 3, 1, 3; stanza 12: 7, 3, 2, 2; stanza 13: 4, 1, 2, 4, 2, 1.

5 This holds true for internal repetitions as well. Crashaw apparently wished to subdue the sameness of sound in the first lines of stanzas 2, 3, and 4; accordingly, he gave each a different rhythm: "It is in one rich handfull, heaven and all"; "It is loves great Artillery"; "It is the Armory of light." A small peculiarity in each, obviously, causes it to be read a trifle differently from its fellows.

6 Louis L. Martz, *The Poetry of Meditation* (New Haven: Yale Press, 1954), pp. 337-42. While Mr. Martz's divisions do not correspond exactly to those suggested here, they are close enough to make a comfortable parallel. He cites I, 1-12; II, 13-45; III, 46-87; IV, 88-114; V, 115-150; VI, 151-196; VII, 197-239.

7 Martz, p. 64.

4. CRASHAW'S RHYME REVISIONS

1 See Martin's argument for this date, pp. lxxiii-lxxvi of his introduction.

2 See p. 28 above.

3 For a discussion of this poem with respect to imagery, see John Peter, "Crashaw and 'The Weeper,'" *Scrutiny*, XIX (1953), 258-73.

4 In some earlier MSS. and later editions, this word is rendered creepe; therefore, I am assuming this rhyme to belong to the creep-sleep type.

5 See pp. 107, 111, 120, and 127.

6 In the Nativity Hymn, the 1648 *seraphims-wings* is in 1652 changed to *seraphims-wing*, a mistake apparently attributable to the notoriously bad typesetting of the *Carmen Deo Nostro*.

7 See pp. 112, 143, 105, 149, 155, 249, 348, and 399.
SOME BACKGROUND OF CRASHAW'S TECHNIQUE

1 See particularly Martin's introduction and notes to his edition of Crashaw's works; Wallerstein, Richard Crashaw; Warren, Richard Crashaw; Mario Praz, Secentismo in Inghilterra: John Donne—Richard Crashaw (Florence: Laterza, 1925).

2 Giovanni Battista Marino, La strage de gl' innocenti (Venice: Giacomo Scaglia, 1633).

3 Herbert, needless to say, occasionally uses unrhymed lines, as in Antiphon (ii), but they always indicate disorder.


5 Marino, Poesie, pp. 145, 148.

6 Marino, Poesie, p. 339.

7 For a discussion of editions, see Helen C. White, English Devotional Literature, 1600-1640 (Madison: University of Wisconsin Press, 1931), p. 248.


11 A. F. Allison, "Some Influences in Crashaw's Poem 'On a Prayer book sent to Mrs. M. R.,'" RES, XXIII (1947), 34-42. Allison seems to have missed other more pointed verbal similarities. See Carew's A Pastoral Dialogue ("This mossy bank"), particularly 31 ff.; Upon Master W. Montague His Return from Travel, 15 ff.; On the Marriage of T. K. and C. D: the Morning Stormy, 15 ff; To a Lady that Desired I Would Have Her, 15 ff.; To my Friend G. N., 9 ff.; To the New Year, 4 ff.; Ask Me No More, last stanza; Upon a Mole in Celia's Bosom; Psalm 104, esp. stanzas 13-15.

12 These are Good Council, A Looking-Glass, To T. H., Maria Wentworth, and To the New Year.
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