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**The Phenomenology of the Holy in the Metaphors of
John Donne and Richard Crashaw**

An MA thesis

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Abstract

The current work is concerned with the analysis of John Donne's (1572-1631) and Richard Crashaw's (1613-1649) religious poems on Christ and Christ-related themes. The goal of this paper is to investigate the underlying meanings of religious metaphors in use by the two poets in terms of John Smith's phenomenology of the holy and Rudolf Otto's five elements of the holy: *awefulness*, *overpoweringness*, *urgency*, *ontological otherness*, and *fascination*. While John Smith provides a case in point for the difference of the holy from the profane in *Experience of the Sacred: Readings in the Phenomenology of Religion* (Twiss, Sumner B. 1992), Rudolf Otto's concepts come from his seminal phenomenological treatise, *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and Its Relation to the Rational* (1936). The method in use is a close reading of the religious poems of Donne and Crashaw in search of those metaphors and the encoded implicative clusters that help reveal and argue for the presence of the poetic of holiness, which will then be read in light of the theoretical work of Smith and Otto to pinpoint certain phenomenological aspects of the Christian poetry under study. The evaluative analysis establishes both the extensive reality of the holy 'other' in the two poets' spiritual verse as well as emphasis on rationalisation and the element of *awefulness* in Donne in contrast to the greater artistry and presence of the *fascinating* in Crashaw.

Introduction

John Donne (1572-1631)¹ and Richard Crashaw (1613-1649)¹ were two churchmen and significant exponents of ‘metaphysical poetry,’ as first defined by Samuel Johnson in his life of Abraham Cowley (see *The Lives of the English Poets*, 1779-81). John Donne is a substantially-critiqued author whose productions in verse (apart from prose writings – a copious bulk of sermons and a number of treatises on religious subjects) range from satirical and sharp-witted (epigrams, satires) to amatory, melancholy (love poems, sonnets, and elegies) and religious pieces (such as *Holy Sonnets*), as well as different verse dedications, letters and more. Richard Crashaw wrote chiefly religious verse, comprising a collection known as *Steps to the Temple* (1646; 1648, in imitation of another metaphysical poet George Herbert’s sacred poem collection *The Temple*), as well as secular poems (*The Delights of the Muses*, 1648; part of *Airelles*). Apart from English, both also wrote in Latin, Donne translating into Latin and Crashaw writing poems in Latin and Greek besides (an edition by L. C. Martin – Oxford: Clarendon Press, 1927), as both ranked among the most learned men of their time. The work of either author can be divided into secular and religious, Donne’s being extant in prose and verse, while Crashaw’s only poetical. Thematically, Donne, like Crashaw, addressed both earthly, human desire and religious feeling, mundane, heathen and Christian love, borrowing from his knowledge of Roman and Greek antiquity and Biblical models, the latter chiefly of Christ. As metaphysical poets, Donne and Crashaw adopted a special view of life and its eternal questions in their poetical bequest through the medium of ‘conceits’, or metaphorical tropes, images, and figurative expressions which signify some mystical, religious, or existential truths, beliefs, and select properties of the natural and supernatural worlds. Due to a historical diversity of sometimes opposite opinions as to the alleged affinities and divergences among metaphysical poets in terms of other poetical groups and movements, it may be apposite to re-assess the literary contributions of Donne and Crashaw as some of the most prominent poets in the school in terms of form and content. Using the close reading approach of New Criticism, this paper aims to discover how metaphors are used and what they tend to convey in the *oeuvre* of John Donne and Richard Crashaw – by focusing the study on certain religious poems, viz. those on Christ and related Biblical events, due to limitations in the extent of this purported task – as well

¹ Donne’s creative time-line spanned the successive reigns of three monarchs, Elizabeth I, James I, and Charles I, while Crashaw’s work was composed mostly in the reign of the last king.

as to link the metaphorical language of the poets to the greater dimension of Christian spirituality in terms of the phenomenological concept of the holy, which describes and defines holiness as it is shaped by the perceiver's mental and intellectual states and processes and insofar as it reveals the nature and essence of the literary work at hand (see Cuddon 1999:663-4).

The problem of defining and understanding metaphysical poetry dates back, at most, to the deviser of the term, or Doctor Johnson himself, insofar as the Enlightenment man of letters was against calling those 'men of learning' poets, deeming their production beneath the imitative quality of poetry, while at the same time showing their 'wit' to be the driving force of their creations (Johnson 1826:17). The scholar Joseph Anthony Mazzeo, whose reasonings are enriched by the Italian cultural background, would, in the middle of the 20th century, draw critical attention back to the contemporary origins of the 'metaphysical' mind in the then popular 16th-17th-century poetical movements known as Concettismo, Marinismo (see Schwenger 1976:66), and Gongorismo, identifying 'the principle of universal analogy', or 'universal correspondence', to be the guide-line of these authors' poetic – which postulates an inherent semantic-pragmatic connectivity between seemingly unrelated concepts and constructs and thus signals the importance of metaphor. This principle is represented in the writings of Giordano Bruno Nolano, the great scientist and mystic of the age, as 'heroic love': "this kind of love he interprets as the gift which both the philosopher and the poet have for perceiving the unity of dissimilars or, in other terms, for making heterogeneous analogies" (Mazzeo 1952:88). Mazzeo presents a refutation of the latter-day popular critical views of metaphysical poetry as springing from such sources as (1) the Petrarchan and troubadour traditions; (2) from Ramistic logic; (3) from the baroque sensibility; (4) or from the emblem as a fine-art and poetical device, – rather upholding the 'universal correspondence' theory, whereby "the more violent couplings of dissimilars were simply expressions of the underlying unity of all things" and "the actual [i.e., everyday, common] practice of metaphysical poets in making recondite and heterogeneous analogies and in using mundane and "learned" images" (ibid., 88-89), or a substitution of 'structural symbols' for 'sense images' (Neill 1948:101). Hence, Mazzeo counters the ascription of the baroque spirit to Crashaw by such scholars as Bush and Warren (Di Cesare 1978: 270; 275), and demonstrates a greater underlying basis of metaphysical poems to consist in the associative power of thought in the high-cultured men of the time. Furthermore, this view foreshadows a correlation of the subject matter with the 'conceit,' or metaphysical metaphor, and presupposes that for an adequate appreciation of the

latter, the study and explication of the former might be pivotal. Thus, Irving Lowe remarks that a misunderstanding of Donne's doctrine undermines the understanding of his poetical value and place (1961:391-392): the imagery in poems like 'Show Me, Dear Christ' would simply lose much of its vitality without a fore-knowledge of John Donne's religious outlook. Therefore, in order to hope to grasp the intrinsic quality of the 'metaphysical' in such poetry, it appears necessary to combine the 'correspondent' analysis of metaphor in use by Donne and Crashaw with an evaluation of their possible Christian perceptions, of the attributes and central points in those perceptions, derived from their religious verse. While John Donne is noted as a standing figure of religious verse and modern literary scholarship cannot possibly avoid him in dealing with the subject of metaphysical poetry, this study also draws on the writings of another name, Richard Crashaw, that is often overlooked in this connection to indicate a more general trend in those times of writing 'metaphysically,' so that rather than biased for popularity, the paper might aim at a more objective view of the metaphysical phenomenon as such.

As an extension to metaphor analysis there are strands in Donnian-Crashawan criticism that may serve as indications of the presence of a poetical-spiritual conceptualisation of holiness in Christ-related poems by the two English metaphysicals. Taking Richard Crashaw, for example, critics like Deneen Senasi notice his artifice of 'incarnating' the Word of God through the words of the text across his religious poetry (2004:3) and re-imagining the body of Christ, as in 'Apologie' (Perry 2006:11). It should be noted, however, that in drawing the ideas of the holy from the poems critics often confined themselves within a narrower textual scope (as is the case with Donne, seen in a scholarly preference for his *Holy Sonnets* alone), not reaching out into other religious verse of the poets, and, besides, their respective analyses did not specifically engage in a phenomenology of holiness as a distinct approach. Still, some biographical research on Donne's time and circumstances under which he composed *Holy Sonnets* reveals, for instance, that the composition aligns with the poet's more exacting life experiences, such as a serious illness, bouts of depression, and fear for his life (Ruf 1993:297), which agrees with the extremity and liminality of encountering the holy, as attested by the tradition of Christian mysticism (Twiss 1992:241). Furthermore, the influence of Ignatius Loyola's *Exercitia spiritualia* is ascribed to *Holy Sonnets* by Louis L. Martz, and there is a line of criticism that emphasises how Donne's sonnets are 'devotional writings expressing "religious emotions"' (Skouen 2009:161), structurally representing 'a fusion of both the poetic and meditative traditions' (Archer 1961:137), a definition

paralleling that of Crashaw's religious poems as 'meditative hymnody' (Davis 1983). Thus, the poetical re-imagination of scenes (see Skouen 2009:161) that Donne and Crashaw depict would possibly require a firsthand religious experience of the supernatural, touching at least some of the many facets of Christian holiness and Godhead. Gary Kuchar goes further to highlight the figuration of God's presence in Donne's *Sonnets* as constitutive of a duality of being 'immanent within the soul' and 'transcendent to the self'; being at once 'terrifying and reassuring' (2008:535-6). As emphasis on one of these facets of the holy, some critics have tended to remark on 'the grotesque and repulsive' in Crashaw's religious verse, to the point of accusing him of a 'bad,' 'perverted taste' (Adams 1955; Rambuss 2004:499) or of 'profaning' or commercialising the 'mystical death,' i.e. the spiritual encounter with the holy (McCann 1961:17). Such a 'terrible' dissonance deduced from Crashaw's poems might still be seen as consonant with depicting the terrible and transcendent, incomprehensible proximity of the holy during a spiritual encounter with God, where usual spatial-sensual categories no longer hold but function as a symbolic approximation and prefiguration. It is along these lines that earthly analogies of knocking, breathing and shining (Donne's 'Holy Sonnet XIV') allowed Arthur L. Clements to bring to light different and *separate* operations (see Clements 1961:484; also Ruotolo 1966:445) of the Three Persons of the Holy Trinity as another set of manifestations of holiness in Donne's poetical writings. One such holy manifestation in *Holy Sonnets* is illustrated by Patrick Grant in his comparison between Bonaventure and Donne, e.g. at the point of their convergence in the meditation on the cross, whereby Grant illustrates 'the stress Donne places on the Fall, and his obsession with sin,' a stress and an obsession which are by implication based on human creature-feeling as man reflects, with 'the emotion of fear,' on last things, i.e., death, judgement, and final destiny, and confronts the issue of a sinful creature vs. the holy Creator (see 1971:548, 550). The transcendent nature of divine holiness is also sometimes demonstrated by Donne through alchemical terms as an approximation of that which cannot be properly captured by earthly means (Mazzeo 1957). It thus ensues that there is quite a pronounced recurrence of the poetical-spiritual perception and re-imagination of the holy in the religious verse of both poets. To fill a critical space in understanding the metaphorical expression of the holy in the two metaphysicals, therefore, the present paper undertakes to combine an analysis of religious metaphors in John Donne and Richard Crashaw's Christian poems with a phenomenological perspective on holiness, one which

is based on ‘a fundamental description of the phenomena that present themselves to the human consciousness’ (Macey 2001:298).

The Metaphor and Phenomenological Theories Combined: Form and Holiness

Synthesising both the metaphorical and phenomenological approaches into one, this paper aims to arrive at the pragmatic implications of Donne’s and Crashaw’s uses of metaphor within the religious context of the mystical experience of the holy, in two steps: first, through differentiation from mundane experience and, second, by viewing them in light of *mysterium tremendum*, or a complex phenomenological construct of a relational awe of a human being towards and in the presence of his holy Creator, which is divided into distinct characteristics. The first part of the discussion serves to indicate how the metaphors in use express holiness in opposition to the profane, the natural, and the worldly as well as what it is of itself; and second, by establishing the presence or absence of the German thinker Rudolf Otto’s elements of the holy in Donne’s and Crashaw’s religious metaphors or metaphorical fields, such as the *aweful*, the *overpowering*, the *urgent*, and the *fascinating*, which together comprise the supernatural affective power of *mysterium tremendum*. The first part is thus supposed to characterise the holy in its contrast with what it is not and in terms of what it is, or apophatically and cataphatically, while the concluding part of the discussion deals with a more pragmatic and dynamic relationship between the creature and the Creator.

Likewise, not only phenomenological concepts are employed, but also phenomenological presuppositions related to human consciousness and poetical inventory are implicit in the study, where phenomena are said to exist *for* consciousness; where, conversely, the poetical consciousness is nothing outside its relationship with the literary world of phenomena and exists within an *Umwelt* or environment that is always/already in the poetical work(s), and where the imaginary poetic world is the sum-total of objects that can be known through experience (see Macey 2001:298).

The Interactionist Approach to the Metaphorical System in John Donne and Richard Crashaw

One aspect within the focus of this study is the salient technique of expressing symbols and depicting imagery that is used by Donne and Crashaw in their religious poems – that is, the use of metaphor. The theoretical approach and key concepts to explicate the use and properties of the two poets' 'metaphysical' metaphor are taken from the analytic philosophy of the British-American scholar Max Black, who developed what is known as *the interaction view of metaphor*. This view is opposed to two other existing views – the substitution view, which regards “the entire sentence that is the locus of the metaphor as replacing some set of literal sentences”; and the comparison view, which “takes the imputed literal paraphrase to be a statement of some similarity or analogy, and so takes every metaphor to be a condensed or elliptic simile” (Ortony 1993:27).

The interaction view of metaphor consists of 5 major statements:

1. *A metaphorical statement has two distinct subjects, to be identified as the "primary" subject and the "secondary" one.*

For instance, in “Man is a wolf” the primary subject is Man (or: men) and the secondary subject, Wolf (or: wolves) (Black 1962:39).

2. *The secondary subject is to be regarded as a system rather than an individual thing.*
3. *The metaphorical utterance works by "projecting upon" the primary subject a set of "associated implications," comprised in the implicative complex, that are predicable of the secondary subject.*
4. *The maker of a metaphorical statement selects, emphasizes, suppresses, and organizes features of the primary subject by applying to it statements isomorphic with the members of the secondary subject's implicative complex.*
5. *In the context of a particular metaphorical statement, the two subjects "interact" in the following ways: (a) the presence of the primary subject incites the hearer to select some of the secondary subject's properties; and (b) invites him to construct a parallel implication-complex that can fit the primary subject; and (c) reciprocally induces parallel changes in the secondary subject.*

(Ortony 1993:27-28)

The approach propounded by Black has grounds in the history of literary theory (literary criticism and rhetoric), – back from Samuel Johnson (1689-1761) to Ivor Armstrong Richards

(1893-1979), the founding father of the New Criticism. Quotes from Johnson and Richardson serve to prove the point by recognising the existence and importance of the connection between two systems in metaphors:

*Richards says that metaphor is "fundamentally a borrowing between and intercourse of thoughts, a transaction between contexts" (p. 94). Metaphor, he says, requires two ideas "which co-operate in an inclusive meaning" (p. 119). (quotes from Richards's *The Philosophy of Rhetoric*)*

(Black 1954-55:291)

Black comments on Richards's ideas:

He is on firmer ground when he says that the reader is forced to "connect" the two ideas (p. 125). In this "connection" resides the secret and the mystery of metaphor. To speak of the "interaction" of two thoughts "active together" (or, again, of their "interillumination" or "co-operation") is to use a metaphor emphasizing the dynamic aspects of a good reader's response to a nontrivial metaphor.

(Black 1962:39, emphasis added)

Apart from the postulation of this theoretical approach, some of its key concepts are used in the analysis of poetical metaphors. First, emphasis and resonance as two distinct pragmatic features of metaphors are included: these properties are gradable and generically express the highest degree of strength. Emphatic metaphorical utterances

allow no variation upon or substitute for the words used – and especially not for what in Metaphor I called the "focus," the salient word or expression, whose occurrence in the literal frame invests the utterance with metaphorical force.

(Black in Ortony 1993:26)

Instances of emphatic metaphors can be seen in Donne's mention of the cross of Jesus as 'the chosen altar' ('The Cross,' 4), or part of a rigid (one that allows no variation or substitute) representation of sacrifice, and in Crashaw's 'Vexilla Regis,' where the poet speaks of Jesus's breast as the 'nest of loves' within the perspective of the cross as a tree. The opposites to this feature (emphatic metaphor) Black lists as "expendable," "optional," "decorative," and "ornamental:" for example, Crashaw's speaking of the cross as a 'badge of faith' that could be alternatively termed an emblem or sign ('Vexilla Regis,' 2) and Donne's 'labyrinth' of hearing in stanza XXV of 'A Litany' that might be replaced with the synonymous 'maze,' 'shambles,' 'mess' or 'confusion,' or any contemporary counterpart in use. As a rule, the presence of metaphorical

ornamentation of this kind appears to be uncharacteristic of metaphysical poetry if taken with Donne and Crashaw as its exponents (since emphatic metaphors seem to stand in greater prominence), still rarer in the somewhat more schematic and logical composition of Donnian verse . Second, resonant metaphors are those that “support a high degree of implicative elaboration.” In Crashaw’s case, one can notice the bifurcation of his metaphor of the cross as a tree into the cross as a throne (stanza 5) and the cross as a balance (stanza 6) as the poet moves on further into ‘Vexilla Regis’ to divulge the sacred valencies of the crucifix. Donne, on the other hand, draws a connection between stanzas XXII and XXV of ‘A Litany’ in the ideas of human ‘infirmity’ and ‘sickness,’ which prove to represent man’s spiritual limitation and earthly-mindedness, not physical disease *per se*, where an elaboration on ‘those labyrinths’ and ‘slipperiness’ from stanza XXV stand for the convolutedness and inefficiency of human, earthly, versus heavenly vision. Finally, when these highest degrees of emphasis and resonance combine, a “strong” metaphor is formed (Black in Ortony 1993:26). Thus, the vivid description, now specifically of the body of Jesus, as the tree of life by Crashaw cannot be replaced with any variants and allows of much elaboration, as seen in stanza 7 of ‘Vexilla Regis:’

Hail, our alone hope! let thy fair head shoot	37
Aloft; and fill the nations with thy noble fruit.	
The while our hearts and we	
Thus graft our selves on thee;	40
Grow thou and they. And be thy fair increase	
The sinner's pardon and the just man's peace.	42

At the same time, John Donne has a saliently strong metaphor in the first one of the Holy Sonnets, ‘La Corona’, in the form of the ‘crown’ metaphor and its interplay between the noun ‘crown’ with royal connotations and the verb ‘to crown’, as is demonstrated in the first part of the discussion. Conversely, weakness is seen in a metaphor when it seems not to achieve its explicit goal – such as to invoke irony or be sharp-witted. This type of metaphor is hardly discoverable in the lines of the two poets concerned, and is not the focus of the study.

Max Black’s theory is outspokenly a pragmatic one. He speaks of the interaction in the two correspondent systems, or subjects, of language as involving “shifts in meaning of words belonging to the same family or system as the metaphorical expression” (Black 1962:45). This

shift occurs in the speaker-hearer meaning – that is, what is implicated and inferred on the particular occasion (Ortony 1993:28).

Two other features of metaphors are the extensionality and metaphor-model relationship inherent in them. The first property indicates that there is a certain projection of the secondary subject's complex of implications onto the primary subject's system rather than a strict identity; thus, the correspondence between the two elements is modified by the two systems pragmatically, the primary one being shaped by means of the selections of implications offered in the use of the secondary system. Furthermore, Black argues that models are embedded in metaphors: "Every implication-complex supported by a metaphor's secondary subject, I now think, is a model of the ascriptions imputed to the primary subject: Every metaphor is the tip of a submerged model" (Ortony 1993:30). The statement means that metaphors provide only a nuanced, special outlook on a phenomenon or entity, and do not comment on properties and elements of the entity or phenomenon which do not fit into, or make a part of, the outlook. Here, projection appears to be the underlying guideline term for the meaningfulness and functionality of the metaphor.

Last but not least, the interactionist approach to metaphors has a number of features that makes it preferable to other approaches, such as the comparative one. Whereas using the comparative approach normally one feature in the metaphor is highlighted, and differentiation accentuated, the interactional approach makes a point of the interconnectedness of the two components that make up the metaphor, or its primary and secondary subjects. Furthermore, the interactionist view of metaphor deals with it in a more systematic way, presupposing metaphor's implicative complex as a system within a system. Thus, interconnectedness and deeper structure make the approach more pertinent in the treatment of such poetry as that of the metaphysicals.

The Phenomenological Approach to the Understanding of Holiness in Donne and Crashaw's Religious Poems

Another aspect of this study consists in Donnian and Crashawan representations of holiness in their religious poetry, subdivided into two parts in the discussion section: the first part aims to reveal ways in which Donne and Crashaw metaphorically portray the non-profane as well as the immediate and significant nature of the encounter with the holy in their poems on Christ and related themes, while part two is devoted to the presence of elements of *mysterium tremendum* as the

motive power behind the metaphors implemented in those poems. *Mysterium tremendum* is a complex phenomenological construct which is analysed into its constituent parts in terms of the elements of *awefulness*; *overpoweringness*; *energy*, or *urgency*; ontological, or *whole*, *otherness*; and the element of *fascination*. Combining existential phenomenological insights of the Yale University professor John E. Smith with the 19-20th c. German philosopher and theologian Rudolf Otto's seminal work on the idea of the holy, the religious metaphors and metaphorical fields employed by John Donne and Richard Crashaw are approached with a presupposition that they express an inherent holiness. Hence, the current analysis of the religious *oeuvre* of the two metaphysicals aims at finding and highlighting supporting evidence for a poetics of divinity in the poems concerned. By expanding the metaphorical horizon of the research with the transcendental category of holiness the analysis of the poems on Christ and Christian themes by Donne and Crashaw both posits them within a broader discourse of holiness, where language is specially attuned to the expression of the holy, or 'numinous,' according to the terminology of Otto, and tends to contribute to the pragmatic inferences about the poetical use of metaphors under concern.

Several facets are incorporated into the concept of the holy. To begin with, there is the contrastiveness of the holy pinpointed by Smith:

... the distinction between those persons, objects, events, and places that are said to be "Holy" and those that are called "profane." The most distinctive and yet most abstract characteristic of the Holy is that it is set apart from what is ordinary in human life, because of the sense that the Holy is powerful, awe-inspiring, dangerous, important, precious, and to be approached only with fitting seriousness and gravity. The Holy stands over against the profane, which is, by contrast, open, manifest, obvious, ordinary, and devoid of any special power to evoke awe and reverence. The profane belongs to the ordinary or customary course of events and harbors no mysterious depth within itself. Whereas the Holy can be approached only with due preparation, profane existence is readily available and is taken for granted without evoking much thought or concern.

(Twiss 1992:240)

Thus, separateness, uniqueness, extremity and novelty are attributes that Smith ascribes to the concept of the holy in contradistinction to the commonness and blandness of the things of the everyday. Another important point that Smith makes is the pragmatic requirement of 'gravity' for the subject in order to do justice to the object, which means there is a combination in the holy of the properties *in itself* as well as a need for a relational capacity in the phenomenological consciousness of the observer or experiencer that encounters the holy. Second, Smith comes to

address more circumstantially the extraordinariness, liminality, and temporal-spatial significance of encounters with the holy, - in one case, spatially as sanctuary:

The best-known form of holy space is the sanctuary or physical enclosure clearly marked off from profane space and consecrated as a special place where the Holy is present in the form of the divine to be sought and worshipped.

(ibid., 244)

and in the other, as a significant event or period of time, distinguishing the situation when the holy is encountered from the ‘normal’ or ‘regular’ everyday occurrences and routine in terms of liminal states, or ‘rites of passage’:

This type of situation has an insistence that arrests us and leads us to reflect on the seriousness and import of life as a whole. Such arresting situations are encountered in their most insistent form at the two boundaries of natural lifebirth and death, but they are also to be encountered during the course of life in the form of certain "crucial" times that mark what may be called the "turning points" or times of decision, judgment, and risk in the life both of individuals and nations. In addition to birth and death, there is the time of marriage, the time of attaining adulthood, the time of serious illness and recovery, the time of war and of the concluding peace, the time of choosing a vocation and of launching a career, the time of setting out upon a long journey. Each of these times is marked off from the "ordinary" course of events, and in every case we frequently describe it as a time of "life and death," by which we mean to express our sense both of the power manifest and of its special bearing or import for our life as a whole.

(ibid., 241)

Although it is not necessarily a literal space or these moments in life which, for their augury and liminality, may be found in the lines of Donne and Crashaw, yet this phenomenological insight is important in that it sets aside the locus, the time, and any circumstances that are attributed to the holy as opposed to what is not holy. The moments of encountering the holy are further viewed by Smith as ‘critical,’ ‘arresting’ because they confer existential responsibility for decision-making and ‘involve our entire being’ (Twiss 1992:242): “The use of the term "crisis" to describe the crucial event expresses the dual sense of *choice* and of *judgment* appropriate to such situations” (loc.cit.).

Smith’s short but pithy disquisition on certain religious themes connected to the notion of holiness helps to see liminal, or decisive points in time, events, enclosures – such as the sanctuary, or any spiritual space referred to – as significant in the understanding of the overall encounter with the otherworldly, in this case, the divine. The analysis further draws upon Rudolf Otto’s criteria

of the holy, or creature-feeling together with what causes the same, which together are termed by him in his book *The Idea of the Holy* as *mysterium tremendum*,

*It is the emotion of a creature, abased and overwhelmed by its own nothingness in contrast to that which is supreme above all creatures. It is easily seen that, once again, this phrase, whatever it is, is not a conceptual explanation of the matter. All that this new term, creature-feeling, can express, is the note of self-abasement into nothingness before an overpowering, absolute might of some kind; whereas everything turns upon the **character** of this overpowering might, a character which cannot be expressed verbally, and can only be suggested indirectly through the tone and content of a man's feeling-response to it. And this response must be directly experienced in oneself to be understood.*

(Otto 1936:10)

Otto avers that this *mysterium tremendum* is analysable into five constituent elements: awfulness, overpoweringness, energy (or urgency), whole (or ontological) otherness, and the element of fascination. Being attributed to the category of the numinous (or the holy), these elements are not identical with their 'ordinary' counterparts but only comparable by a loose analogy, as the German philosopher indicates in the first element of *mysterium tremendum*, awfulness:

'Tremor' is in itself merely the perfectly familiar and natural emotion of fear. But here the term is taken, aptly enough but still only by analogy, to denote a quite specific kind of emotional response, wholly distinct from that of being afraid, though it so far resembles it that the analogy of fear may be used to throw light upon its nature.

(Otto 1936:13)

This spiritual 'dread' (ibid., 14) is thus inseparable from tremulousness, or the precious value of the experience of the holy, and a need to exert tenderness in maintaining the reception of the holy impact, to be eligible for and to continue in the presence of the holy.

Second, 'holy overpoweringness,' or God's superior strength that also exercises a tremendous impact on the surroundings, creates in the experiencer an increased 'creature-feeling,' or that of one's own abasement, of being but 'dust and ashes' and nothingness, which stimulates humility (ibid, 20). The overpoweringness need not be vented as in the case of the third feature, urgency, but it nonetheless reveals at least the potential of the holy. This element of holiness is expressed by Otto in terms of divine *majesty*, or God's glorious power, self-sufficiency,

independence, and all-causation in contrast to the dependent weakness of the creature, or human beings.

Third comes the feature of urgency, or energy. As Rudolf Otto explains, “It is particularly vividly perceptible in the *οργη* or Wrath; and it everywhere clothes itself in symbolical expressions – vitality, passion, emotional temper, will, force, movement, excitement, activity, impetus” (ibid., 23). This energy is said by him to be the manifestation of holiness as being ‘urgent, active, compelling, alive’ (ibid., 24). Thus, in Scripture, one has references to God as a consuming fire (Num. 11:1, Heb. 12:29),² both in terms of love and wrath, perfection and jealousy against other ‘lovers’ that people may choose in the creature-world. It can therefore be seen that holiness may, for certain reasons, be ‘energetic’ in asserting itself, can manifest itself in the visible realm, act and evince itself openly.

The fourth feature of *mysterium tremendum* is ontological otherness, and it can be contrasted with awefulness in the holy on the basis of the response it creates: whereas there is that of tremor in the latter, the otherworldliness that comprises this fourth element infuses a ‘stupor,’ or ‘blank wonder, an astonishment that strikes us dumb, amazement absolute’ (Otto 1936:26). This effect derives from the concept of *mysterium* as ‘a secret or a mystery in the sense of that which is alien to us, uncomprehended and unexplained’ (loc. cit.). This otherness is furthermore ‘wholly’ other because it surpasses rational understanding and accountability:

[that which is ‘mysterious’] is quite beyond the sphere of the usual, the intelligible, and the familiar, which therefore falls quite outside the limits of the canny, and is contrasted with it, filling the mind with blank wonder and astonishment.

(Otto 1936:26)

Finally, the fifth element, or fascination, is one of unique attraction that holiness enjoys on the part of the experiencer. In the rational schemata, this non-rational fascination has parallels in love, mercy, pity, comfort, which in the context of the holy, as opposed to common psychological life, are characterised by absoluteness and completeness. Classifiable within the scope of fascination is the experience of religious bliss or felicity, which, according to the German thinker, is not its exhaustive expression. Within Otto’s phenomenology, all gracious, wonderful, enrapturing sub-elements belong under the class of ‘the fascinating’ in holiness. This feature of unique attraction

² KJV Bible references.

can be summarised by the inspired words of the apostle Paul: ‘But as it is written, Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him’ (1 Corinthians 2:9 KJV; see Isaiah 64:4).

It ensues that the five elements of *mysterium tremendum* are analysable into two sub-types, the aspect of *tremendum*, and the aspect of *mysterium* respectively. On the one hand, the holy appears to be aweful [i.e., awe-inspiring; unapproachable because of the supremacy and superiority in its quality]; overpowering – an effect having to do with exceeding might; and urgent [which would roughly relate to the liminal and critical nature of holy ‘encounters’ in Smith’s explanation]. On the other hand, the holy ‘mystery’ has about it an undeniable aura of fascination, attraction, connected to the beatific experience of deity, as in rapture. Thus, the holy is both daunting in its presence and influence, and at the same time also moving to intimacy, to adoration, to exultation (see Otto 1936:12;13;20;23;31,32). Rudolf Otto also argues that these features of the holy are dynamic in such a way that where one may become prominent another or others may recede (ibid., 20).

There are, furthermore, certain affinities between the applicability of the theory of metaphor in this paper and the phenomenology of the holy – i.e., in the way associative connections between two concepts are established. As Otto has it,

*The Association of Ideas does not simply cause the idea y to reappear in consciousness with the given idea x occasionally only, it also sets up under certain circumstances lasting combinations and connexions between the two. [...] an example, indeed, of an inner **a priori** principle is (following the theory of Kant) the connexion of the Category of Causality with its temporal ‘schema,’ the temporal sequence of two successive events, which by being brought into connexion with the Category of Causality is known and recognized as a causal relation of the two. In this case analogy between the two, the category and the schema, has also a place, but it is not chance external resemblance, but essential correspondence, and the fact that the two belong together is here a necessity of our reason. On the basis of such a necessity the temporal sequence schematizes the category. [implicative complex of one system schematises the other system, **comment added**]*

Now the relation of the rational to the non-rational element in the idea of the holy or sacred is just such a one of schematization, and the non-rational numinous fact, schematized by the rational concepts we have suggested above, yields us the complex category of holy itself, richly charged and complete and in its fullest meaning.

(Otto 1936:46; highlights added)

This explanation of a connection between two disparate ideas is suggestive of the relationship between the primary and secondary subjects of the metaphorical system that is

explored in the present paper – and, with the help of two approaches, it is deemed that certain facets of the religious metaphor in Donne and Crashaw can be more readily brought to light. All in all, both the metaphor and phenomenological approaches might establish with greater clarity the pragmatic weight of implications behind the metaphors in the Christian poetry of John Donne and Richard Crashaw.

The Attributes of Holiness Metaphorically Expressed: The Contrast Against the Profane, and Extraordinariness in Kind

1.1 The Difference of the Holy from the Profane in Kind: Spiritual Otherworldliness and Generation

John Donne's 'La Corona' sets the beginning of a sequence of holy encounters as seen in the rendering of Jesus Christ's earthly life that comprises the *Holy Sonnets* cycle. Because the final line of one sonnet is reduplicated as the initial line in the following one, thus mimetically paralleling the shape of a wreath or crown wrought in words – the poetic suggestion in this piece might be that form is symbolic of content, and the visual represents the invisible:

Deign at my hands this crown of prayer and praise,
Weaved in my lone devout melancholy,
Thou which of good hast, yea, art treasury,
All changing unchanged Ancient of days.
But do not, with a vile crown of frail bays, 5
Reward my muse's white sincerity,
But what thy thorny crown gained, that give me,
A crown of Glory, which doth flower always;
The ends crown our works, but Thou crown'st our ends, 10
For at our ends begins our endless rest.
The first last end, now zealously possess'd,
With a strong sober thirst my soul attends.
'Tis time that heart and voice be lifted high ;
Salvation to all that will is nigh. 14

Indeed, through the very initial phraseology one can imagine 'this crown of prayer and praise' (1), or 'La Corona,' being a string of poems which are seven in number – a figure scripturally carrying the signification of fulness and completion, – as a spiritual offering ('Deign at my hands this crown

of prayer and praise,/ Weav'd...,' ll. 1-2) made 'in my low devout melancholy,' or that reverent stance which enables one to rise into the presence of the divine and holy. Thus, 'La Corona' is not merely a poetical work, but also a secondary subject of a metaphor in which spiritual valencies are encoded: this 'crown' of sonnets stands for an offering to the powers of heaven and a token of their supremacy, for an element in spiritual communication between earth and heaven, and for an encounter with God Himself. This 'crown discourse' can therefore be seen to allow of a richer implicative cluster than just as an artistic flourish, a circumstance attested in lines 5-6, where a poetical reward for the lyrical 'I's effort is ostensibly scoffed at, as, likewise, another crown is requested instead of a poet's laurels:

But do not, with a vile crown of frail bays,
Reward my muse's white sincerity,
But what thy thorny crown gained, that give me,
A crown of Glory, which doth flower always; (ll. 5-8)

One can perceive that a dividing line is being drawn from the very outset to emphasise the Christian discourse as being different in kind from that which is 'vile' and unclean, implicit from the contrast of 'my muse's *white* sincerity' (italics added). Donne's voice displays an awareness of two levels of existence, which he takes care to set apart to the extent of setting them at variance, as well as highlighting the superiority of the spiritual plane over the earthy, or profane, one.

There is evidence of a total of five crowns, explicit and implicit, featuring in this dedication of the sonnets to the Most High: these are the two pairs of crowns whose constituents are interconnected (as acts of offering and reward) while the pairs are opposed to each other (profane vs. holy, lines 5 and 8 respectively), with the fifth crown of thorns (7) in between the pairs (Christ's self-sacrifice). Along the lines of Smith's phenomenology of the holy, high implicative resonance in Donne's 'crown discourse' sets holiness wide apart from the profane, whereby A1 and B1 of Figure 1 represent two types of human endeavour, profane and holy, and with their retribution in A2 and B2 produce semiotically unintersecting lines A and B, a mark of qualitative disparity:

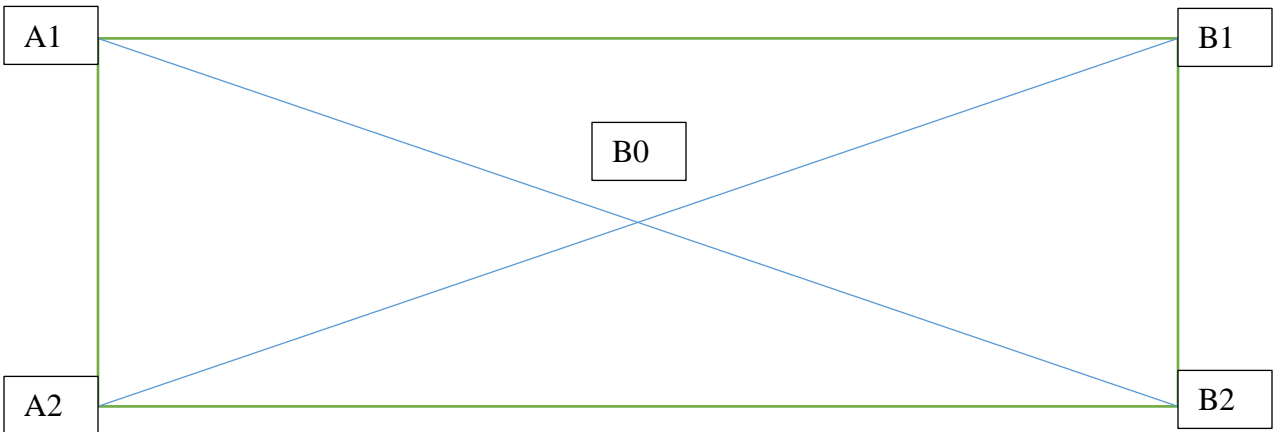


Fig. 1. A semiotic rectangle illustrating the opposition of the profane and the holy in ‘La Corona’ (A1 – a profane poetical offering; A2 – a crown of bay leaves; B1 – a devout poetical offering; B2 – a spiritual reward for the elect gained through B0 Christ’s crown of thorns)

Through the metaphorical crown exchange, as Figure 1 indicates, Donne demarcates the distinctness and marks the separateness of holiness and what appertains to it from the inferiority and earthly commonality of the profane, which requires both less perfect effort (not the ‘white sincerity,’ 6) as well as an implied different kind of ‘muse’ than that which presupposes more than a bay wreath for a crown. By such an implicit expression of qualitative separateness of the holy and the profane realm, the poetical persona in ‘La Corona’ touches upon the only way that he who wills to be translated from the latter to the former must go to achieve this end: on the basis of ‘thy thorny crown’ metaphorically signifying the redemptive work of Jesus Christ. By implication these dedicatory lines of ‘La Corona’ suggest that on the cross of Calvary the gateway into the spiritual dimension becomes open, - and one moves beyond the highest earthly achievements that the higher kind of art, poetry, traditionally represents, beyond the mountains of Olympus and Helicon (the implicative substratum of ‘frail bays’, 5) - into a sphere governed by laws that cannot be secured on ground level, but require a heavenly touch, the touch of divinity, of holiness, to enable one to live, and live by.

Poetical speech, or mere profane language, is likewise transcended in Richard Crashaw’s poem ‘To the Name Above Every Name, the Name of Jesus,’ by foregrounding the element of spirituality as a necessary ingredient in using the name of God meaningfully and powerfully:

I sing the name which none can say	1
But touch't with an interior ray:	
The name of our new peace; our good:	
Our blisse: and supernaturall blood:	
The name of all our lives and loves.	5
Hearken, and help, ye holy doves!	
The high-born brood of Day; you bright	
Candidates of blissefull light,	
The heirs elect of Love; whose names belong	
Unto the everlasting life of song;	10

The two initial lines of the poem, evoke Paul the Apostle's words 'no man can say that Jesus is the Lord, but by the Holy Ghost' (1 Cor. 12:3 KJV),³ positing a clearcut divide between the profane and the holy, so that a Virgilic 'Procul, et procul, este profani' (*Aenead* vi, 257) is voiced against those who may be mentioning Jesus not as His disciples but as just a common point of reference without the understanding and reverence before His divinity. On the other hand, the epigraph beneath the title suggests an intersection where the earthly and heavenly come together: 'In Vnitate Devs Est/ Numisma Urbani 6' ('God Is In Unity/ Coin of Urbanus 6th'). This motto on the coin in circulation during the papacy of Urban VI both signals Crashaw's inclination towards Catholicism and the interfusion of spiritual and worldly affairs, of spiritual economy and the world's economy. Still, the poet uses the epigraph as a jumpstart into praise-giving rather than a side-note on the use of Christian sentences in mundane intercourse, - rather as a mark of the confluence of all those unified in Christ than an interference of worldliness with the Church as an institutional organisation. The poet employs a coin somewhat similarly to how Jesus Himself would use the material of the earth, as in the miracle with the bread loaves and fishes (Matthew 14:13-21, Mark 6:31-44, Luke 9:10-17 and John 6:5-15), to awaken people to a spiritual reality beyond the material one while using parts of the material world to guide them into the higher truth.

The name of Jesus is praised in 'To the Name...' as a critical attribute of holiness. The name is associated with those characteristics that Christ possesses and represents: 'peace,' 'good,' 'bliss' and 'blood' (ll. 3-4). The Son of God's name is put forth by Crashaw as a collective which unites all 'our liues and loues,' so that Jesus's name as it were covers as an umbrella term very different persons across the globe joined by the same higher concern that has transformed them into 'holy doves' (6), a transformation that makes 'them' to be 'we,' a family whose objectives

³ The King James Bible Translation.

and being are patterned according to the pioneer Jesus. Not only that, but the name of Jesus is endowed by the lyrical voice of Crashaw with personifying traits, so that Jesus and His name appear as one, - and the Word of God is become the Word indeed:

All ye wise soules, who in the wealthy brest
Of This unbounded name, build your warm nest. (ll. 11-12)

The hymn, as it is called in the subscription to the title, traces a general genealogy of the spiritual family that derives from Jesus Christ in His almighty name. The secondary subjects of the metaphors foreground the generative force of the Holy Spirit that begets spiritual progeny in a parallelism with nature: 'holy doves' build their 'warm nests' in the name of Jesus; they are also presented as 'the high-born brood of Day.' The name of Jesus, and Jesus Himself, in turn, are referenced and implicitly delineated as a Power that gives Life, that life which fills the 'high-born birds,' or creatures that are existentially superior to the rest while also being endowed with a freedom of motion and of being unknown to others. The name of Jesus itself is metaphorically organised as a progenitor of the brood, or hatch of birds, at one point, and a tree for its birds at another, - a secondary metaphorical implication cluster which organises the name of Jesus in terms of the originator of a heavenly race which soars above other creatures and also a protective system that provides for its charges and yields blissful havens where they can take their refuge from the perilous realms outside. The name's maternal aspect is emphasised as well, through the secondary implication of a hen hatching her chickens as likewise through the secondary subject of 'the wealthy breast' where the figurative birds are nested. God is also metaphorically Day, - or the life-force shedding spiritual light that brings clarity to the inner senses of those who 'have ears to hear and eyes to see' (Matt. 11:15; Mk. 4:9; Rev. 2:29, etc.). These aspects of holiness in 'To the Name...' seem to call for a different localisation of the holy as such in contradistinction to the earthly plane, a placing and timing that enable those to whom holiness has been imparted to find themselves to be outside of their physical environs and in the realm of the spirit, - which to them is Day with a capital letter and a candidacy for eternal life (8).

1.2 The Difference of the Holy from the Profane in Kind: The Holy as a Receptacle

Acting on an implication that the passover into the holy must likewise be holy to be successful, the Donnian voice also speaks of the Divine Addressee as a circumscribed space, i.e. as a treasury (Thou which of good hast, yea, art treasury – 3), or receptacle of perfections, of all things good, - as a space that is shut off from access to everything vile and unclean, or profane, a metaphorical allusion to holiness as the holy sanctuary (Twiss 1992:244), an awe-inspiring power that excites one to sing with ‘devout melancholy’ (2), or an affection that, following Smith’s phenomenology, is a prerequisite for the holy ‘to be approached only with fitting seriousness and gravity’ (ibid, 240). This receptacle is where the lyrical voice looks to for his reward (‘what thy thorny crown gained, that give me,’ 7), both for his poetical devotion, but even more so for his life as a Christian believer. Salvation is metaphorically envisaged, in its own right, as a crown of the ends, or attainments, of a Christian in his or her life on earth (ll. 9, 14). Hence, the point is once again re-affirmed that these sonnets are more than a poetical aspiration – that they are an instance of Christian devotion towards the Creator and Provider for His creature, an enclosed and consecrated locus of a holy encounter (Smith’s holy encounter as a liminality and an enclosure, see p. 11), where the anxieties and expectations of one of God’s children are enframed, and salvation is envisioned as a long-yearned prize, as a crown in heaven:

The first last end, now zealously possest,
With a strong sober thirst, my soul attends. (ll. 11-12)

Features of the holy penned by Donne that are also contrasted against the profane are the imputed incorruptibility of the holy (‘A crown of Glory, which doth flower always,’ 8); its timelessness (‘All changing unchanged Ancient of days,’ 4); its ultimate being over all that this life covers (‘The ends crown our works, but thou crown’st our ends,’ 9). Embedded in the phraseology of ‘La Corona’ is both an understanding of the otherness of divinity as well as an attempt to negotiate the liminality between the natural, the created – and the transcendence of the courted God without a beginning or end – through the mediation that God Himself vouchsafed by coming to earth and restoring the link with heaven in His crucifixion. In the process, Donne’s ‘I’ seems to echo St. Paul as he is discarding the fame and rewards of profanity: “Yes most certainly, and I count all things to be loss for the excellency of the knowledge of Christ Jesus, my Lord, for whom I suffered the loss of all things, and count them nothing but refuse, that I may gain Christ” (Phil. 3:8).⁴

⁴ World English Bible Translation, 2000.

Seeing the holy as a receptacle, the realm of the spirit, by supposition, requires spiritual wings to travel into and dwell in, and Crashaw's poetical persona does indeed encourage himself to have such wings:

Awake and sing 15
And be All Wing;
Bring hither thy whole Self; and let me see
What of thy Parent Heaven yet speakes in thee, 18

yet, contrary to desired expectations, the 'I' also acknowledges in a tone suitable for humility that it cannot be certain about its own capacity ('Awake, My glory. Soul, [if such thou be,/ And That fair Word at all referr to Thee],' ll. 13-14) – and further on discovers in himself the unworthiness that it has conjectured, or sensed, to inhabit its 'inner world,' or even to be that inner world:

O thou art Poore
Of noble Powres, I see, 20
And full of nothing else but empty Me,
Narrow, and low, and infinitely lesse
Then this Great mornings mighty Busynes.
One little World or two
(Alas) will never doe. 25

There is a subtle air of ambiguity in this soliloquy, where the voice is allegedly in conversation with his own soul: it either signifies this self-address, or a heavenly encouragement from the Holy Spirit to proclaim the glory of Jesus by praising Him, to 'Wake Lute and Harp/ And every sweet-lipp't Thing/ That talkes with tunefull string;' (ll. 46-48). To be able to undertake a spiritual task, Crashaw, like Donne, expresses a need to gain access to the holy receptacle, in this case 'Great Nature's 'huge Chest/ Of Heavens' (29-30), which is metaphorically referring to the divine laws of order and harmony ('the self involving Sett of Sphears'), under whose sway the art of music is placed as a nest (32) that is made under the sphere of celestial harmony.

Although this is not even close to how Donne elaborates on spiritual activity between creature and Creator with his five-crown metaphorical complex, in Crashaw there is likewise mention made of a crown: 'to wait at the love-crowned Doores of/ This Illustrious Day' (42-43), where the crown symbolically stands for the highest distinguishing characteristic of the Living God (1 John 4:8). God's faithful ones are poetically called to await the second coming of Jesus, to

‘wait at the love-crowned Doores,’ and it is alluded here that only those to whose lives ‘That fair Word at all’ referred, whose lives likewise were crowned with love are eligible to enter:

I have Authority in Love’s name to take you
And to the worke of Love this morning wake you; (*ll.* 53-54)

Crashaw’s poem operates in both a poetical and a spiritual register to combine art and Christian worship into one, so that instruments function in spiritual terms and souls in terms of the musical and the poetical. The higher sphere of human sensibility, represented by the union of poetry and music in hymnology, rings an invitation to meditate on holiness (‘Help me to meditate mine Immortall Song,’ 61), yet many are not capable of understanding this transcendent art: ‘Which dull mortality more Feeles then heares’ (31). Human hymn-singing is compared by the Crashawan persona to the heavenly choir of angels as a uniform ‘Busynes’ (110), and the confessional self-acknowledgement of people being but ‘low Wormes’ (109) implicates the miraculous bridging of the gap between the realm of exclusive holiness, or the third heaven, and the locus of unhallowed mankind, purified by heavenward aspirations that will ‘have care’ and ‘send it back to you again’:

And we, low Wormes have leave to doe
The Same bright Busynes (ye Third Heavens) with you. 110
Gentle Spirits, doe not complain.
 We will have care
 To keep it fair,
And send it back to you again. 115

It seems that Crashaw’s lyrical ‘I’ attributes a sanctifying grace to the hymnal eulogy on the holiness of God as an activity that brings the dimension and operation of heaven to earth, and makes the name of Jesus attract the name-bearer Himself:

And give thy Self a while The gracious Guest 120
Of humble Soules, that seek to find
 The hidden Sweets
 Which man’s heart meets
When Thou art Master of the Mind. 125

The poetical passage echoes Saint Paul’s scripture on the internalisation of the influence of God on the mind of the believer, something that is over and above any knowledge, is ‘Master of the Mind’: ‘And to know the love of Christ, which passeth knowledge, that ye might be filled with all

the fulness of God' (Eph. 3:19 KJV). The external phenomenon of singing in 'To the Name' thus metaphorically refers to a quest for 'the hidden Sweets,' or the spiritual filling that the heart experiences in such a transporting encounter with the holy as that of pious believers with their holy God.

1.3 The Breakage of Stereotypes as a Metaphorical Revelation of Holiness

Having viewed Donne and Crashaw's metaphorical instances of the holy as a circumscribed separate and 'other' realm that is unchartable by earthly means, as well as having touched on a different species of creatures that only can access that 'holy land,' the discussion moves on to focus on the ways the extraordinary nature of holiness manifests in the two poets' religious verse.

John Donne uses the language of paradox extensively throughout his *Holy Sonnets* to pinpoint the peculiar fashion of operation that holiness displays in the person of the Son of God, Jesus Christ. As a combination of the divine and human natures the Saviour of mankind is Himself such a paradox, and Donne exposes that to the reader's eye by a structural pattern of thesis and antithesis, of argument and counterargument: 'Which cannot sin, and yet all sins must bear,/ Which cannot die, yet cannot choose but die,' ('Annunciation,' ll. 3-4). Beneath these plain terms, doctrinal profundity lies concealed, and it takes a spiritual eye to behold the holy beyond the unusual, even strange, activity of holiness. The point that the poet is making is that the holy is beyond rationalisations of people, escaping conventions and stereotypes that humanity has conferred on life and the norms of behaviour during its course. Some of the metaphors and their implicative complexes in use in 'Annunciation,' 'Nativity,' and 'Temple' shed revealing rays on the root of this unconventionality.

The womb of the Virgin Mary is metaphorically defined as a prison ('Annunciation,' 6), and Christ's presence inside it as 'imprisonment' ('Nativity,' 2). A further explanation of this negative characterisation is provided in the reduplicated line of both sonnets, appearing finally in 'Annunciation' and initially in 'Nativity:'

Immensity cloistered in thy dear womb. (14/1)

There is a ring of sorrowful and forced confinement in the use of ‘prison’ for the placement of God in Mary’s womb, a feature that is prophetic of the difficult and cruel life of Jesus as much as it is typical of the existentials of the world, or its tendency to corruption, its temporality, limitedness, and qualitative inferiority to the realm of the spirit. However, there is a layer of pragmatic inference to the implication-complex of imprisonment that the line above adds: ‘Immensity’ is ‘cloistered,’ that is, not only shut off, delimited, cast into a finite form, space, and also a finite state of being, - but also ‘cloistered,’ meaning ensconcement, cosiness, placement as of a blossom in a bud, a promise of a vital force that is awaiting its breakthrough, its appearance, which has been enshrined in the virgin’s womb as in a cloister; thus, again, the dual nature of the circumstances in which holiness is found, as being at once disagreeable and agreeable, a prison and a haven of repose, is depicted in line 2, ‘Now leaves his well-belov’d imprisonment.’

The language of contraries brought together in the one uniform spirit of holiness appears thus to comment on the way holiness manifests itself, as fulness of both sorrow and joy, as a force that is conversant both with the acutest woes and deprivations as well as the highest ecstasies and accomplishments in spirituality during one’s earthly course. As strength that is weakness: ‘Weak enough, now into our world to come;’ (‘Nativity,’ 4); as immensity that is limited by a small space of the womb, and being out into the world, can find no place for itself: ‘But Oh, for thee, for him, hath th’Inne no roome?’ (ibid., 5); holiness that right from its very first appearance in the world is rejected by the latter, while at the same time the holy child is provided for and protected by celestial powers:

But Oh, for thee, for him, hath th’Inne no roome?
 Yet lay him in this stall, and from the Orient,
 Stars, and wisemen will travel to prevent
 Th’effect of Herod’s jealous general doom; (‘Nativity,’ ll. 5-8)

The pervasive uncertainty evinced by the speaker that is especially captured in the self-correcting phrase ‘for thee, for him’ (see citation above, 5), marks one prominent feature of holiness, which is its unnameability, unidentifiability, indefiniteness. In other places it is termed ‘that all, which is all everywhere;’ (‘Annunciation,’ 2); ‘which fills all place, yet none holds him,’ (‘Nativity,’ 10); ‘your child;’ ‘the Word’ (‘Temple,’ ll. 2, 5). Holiness is thus shown to be a human and a divine characteristic, yet in and of itself it cannot be properly construed, defies any capacity of definition or classification, is totally beyond the rationalisations of this world – being itself a source of

wisdom as well as the force that can give to or take from creatures the things that they possess in this life:

Blowing, yea blowing out those sparks of wit,
 Which himself on the Doctors did bestow;
 The Word but lately could not speake, and loe
 It suddenly speaks wonders, whence comes it,
 That all which was, and all which should be writ,
 A shallow seeming child, should deeply know? (‘Temple,’ ll. 3-8)

The holy appears to be emphatically that which undermines rational expectations and exists at a qualitatively higher level than the earthly sphere where it can operate but by which it cannot be restrained or subordinated otherwise than by its own express provision and its self-conferred necessity, as in the case of Christ’s nativity stated above. Lines 3 through 8 of the ‘Temple’ sonnet have a number of embedded metaphors that are more or less revealed, which allude to the properties of holiness: thus, ‘sparks of wit’ represent intellectual capabilities as light, as that which helps explain and see through to the essence of a matter; however, the Word of God, or Jesus Christ, being the Source of all wisdom, behaves in such a way that He, or symbolically It, cannot be pinned down to giving ready answers and explaining Himself, or Itself – but ‘speaks wonders,’ or things that are not available or accessible to those who listen – because, in comparison, they only have poor ‘sparks’ to address that which is infinite, unbounded, and can only be understood through acceptance by child-like faith, where ‘Doctors’ fail.

Another facet of the metaphorical complex made conspicuous in these lines of Donne is the Word as the faculty of speech, - and the paradox of dumbness and eloquence which He combines, though not within the same span of time. However, it should be noted that these two features, which are explicable as two distinct stages of development of Jesus in his earthly timeline, arise one from the other not only temporally, but also causally: the Word in its state of childhood simplicity and purity can be understood as that ideal condition in which wisdom and virtue are born, so that ‘The Word but lately could not speake, and loe/ It suddenly speaks wonders’ (ll. 5-6) is pointedly elusive, hiding that which is also externally revealed as an impromptu gush of words of knowledge, prophecy, grace, and wisdom (1 Cor. 12:8; Matthew 24:25; Mark 13:23; John 6:63; Psalm 37:30).

One additional property of holiness to be noted in these Donnian lines is the disparity between appearance that holiness may wear, and the essence that is thus covered, and concealed:

‘A shallow seeming child, should deeply know’ (8), which emphasises the cohabitation of God as Spirit with man as flesh: ‘Can take no sin, nor thou give, yet he'll wear,/ Taken from thence [i.e. from the womb], flesh, which death's force may try’ (‘Annunciation,’ 8). Here, in this ‘Temple’ passage, the Spirit of God is identifiable in the verb ‘blow’ as the wind, which is His earthly approximation, paralleling the scripture ‘The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth’ (John 3:8 KJV). ‘Blowing, yea blowing out those sparks of wit’ is also revelatory in the sense that the Spirit of God opposes the wisdom of men, which, although He enables to emerge, when it takes an unfavourable turn against its Source, it is in enmity against Him, and is therefore in need of being extinguished, or ‘blown out,’ so that room is given in the hearts of men for the fulness of God. This holy as opposed to the profane, or the holy-unholy paradigm of wisdom that Donne illustrates is suggestive of Isaiah 29:14: ‘ “Therefore once more I will astound these people with wonder upon wonder; the wisdom of the wise will perish, the intelligence of the intelligent will vanish,” ’ a Biblical promise of God that is reflected in the combination of light, speech, and wind implication-complexes derivative from Donne’s metaphorical language.

1.1 The Breakage of Stereotypes (2): Domesticity of the Otherworldly

Further into Crashaw’s ‘To the Name Above Every Name’ one can also distinguish the metaphoricity of holiness in its opposition to the stereotypes that present themselves to a natural, or profane, mind. In the metaphor of the name of Jesus as ‘Life of our hope’ (*line 125*) Crashaw foregrounds not only holy spirituality as being a vital force that is necessary to sustain created beings, but also as a force that makes even the inanimate, abstract alive and fills it with its gracious presence, so that hope is given ‘life,’ or an overabundant state of being, a spiritual basis lacking in earthly ‘hopes and fears,’ or the fickle emotional composition of human existence. Crashaw’s voice, by means of rows of exclamatives in this entire hymn, underscores the reverential stance towards the holy, and through direct speech expresses rapt adoration which is explicitly framed in addressing the name of Jesus rather than Himself, whereas by implication it signifies spiritual communication by inner thought rather than a straightforward dialogue: ‘Lo we hold our Hearts wide ope!’ (*123*), thus externalising that which is taking place inside. This is again an expectation for the life-giving power of holiness to manifest itself in the hearts and souls of true believers, who

graces which, prayer-like, the request is made to be released over those who are, enraptured with expectation, confronting the holy presence of God. Believers' souls are here represented in terms of lands, elsewhere given a more cosmic dimension of 'so many worlds of barren yeares' (140), lands which are personified as being able to 'gasp' for vast outpourings of the Holy Spirit, or 'thy Golden Showres,' the lands which are indwelling in believers, their spirits which are shown to be dying for resuscitation and fertilisation – for nourishment and prosperity – not just for 'showres,' but for 'golden,' transformative ones – which always pour their waters onto the open 'lands' of believers, and whose impact will never diminish or fade away.

The household economy of the holy is given an additional domestic edge in the Crashawan metaphor in lines 142-145:

O see, The Weary liddes of wakefull Hope	<i>142</i>
(Love's Eastern windowes) All wide ope	
With Curtains drawn,	
To catch The Day-break of Thy Dawn.	<i>145</i>

The whole spiritual situation is expressed through the homely analogies of arising in the morning to open the window and look out afield and see the new croppings of harvest as a result of the previous rain. This ordinary, mundane scene stands for the miraculous, the earthly signifies the heavenly meaning of a spiritual revival, of a supplication similar to that whereby the Father's will be done in earth, 'as it is in heaven,' so that there is no room for the profane, not the other way round, as it is evident from Donne's 'But Oh, for thee, for him, hath th'Inne no roome?' ('Nativity,' 5). Where, therefore, Donne addresses the sad rejection by the unregenerate world of its only hope – Crashaw highlights what a 'Life' of a hope it is, and how those that are spiritual do not reject, but accept, invite, and strive to attract the powers of heaven to come down to earth, to become manifest here as well as to expand its sphere, its territory into ever wider and newer 'gaspings Lands' of faith. Similarly, whereas Donne founds spiritual commerce of crowns (see page ...) on the Crucifixion of Jesus Christ as the 'critical' point of reckoning, Crashaw's poetical persona traces the qualitative leap from the status quo of earthiness into heavenliness in the birth of Jesus, or the 'critical' event of the Nativity of holiness under the cloak of manhood:

Lo how the laboring Earth	<i>128</i>
That hopes to be	
All Heaven by Thee,	<i>130</i>

Leapes at thy Birth!

Noteworthy, likewise, is the reciprocity of the name of Jesus and believers' hope, the former being the 'Life' of the latter, while the latter being the 'eastern windowes' pertaining to the edifice of 'Love' (143), which open up a view of the spiritual land, the landscape of revival and a landing-place of mercies and graces. Hope is simultaneously the bright vision of faith, too: 'O see, The Weary liddes of wakefull Hope' (142); the implicit praiseworthy vigilance that 'wakefull' hope betrays appears to be recompensed by 'the day-break of Thy dawn.' The dawn, the Day, is the implied reference to Jesus Christ in Person – and therefore, the whole picture of hopeful expectation of the Lord – probably, His Second Coming – expands this domestic scenery into the spiritual existential of the life of man as a pilgrimage into eternity, whereas the expectation itself, captured in the exclamatory 'O dawn, at last, long look't for Day!' (146), or the personified 'wakefull Hope' with 'weary liddes' metaphorically depicts a devout believer's preparation and readiness in this life for the life to come.

Within the context of spiritual change in kind that the creature undergoes under the influence of holiness should be seen the double transformation of the 'attending World,' or all those sensible of the extraordinary arrival of holiness into its 'gasping Lands' that need redemption, or recompense for its faithful expectation of precisely this kind of unearthly event: 'Come Royall Name! and pay the expence/ Of all this Pretious Patience' (136-7). This change is also a poetical transmutation of metonyms 'World' to 'eyes' to 'teares:'

The' attending World, to wait thy Rise,	132
First turn'd to eyes;	
And then, not knowing what to doe;	
Turn'd Them to Teares, and spent Them too.	135

These changes from its ontological self (the world) into the elements of involvement, participation in the holy spectacle (eyes), and then in the holy passion, or sympathy with the death of Jesus, also a lamentation over its own plight of sinfulness (teares) illustrate how encounters with the holy transform the object of its influence into something that partakes in the same nature, the same experiences that the holy possesses as its distinguishing characteristic: the redeemed world is that which is fixed on divinity and weeps, being moved by a divine fire contained in the name of Jesus and by holy compassion which is 'melted and measur'd out in seas of teares' (141).

death is transformed into life, blood into dew, and the cross of hardships into a joy of ‘power, and liberty’ (17).

As with Donnian crowns in ‘La Corona,’ there are strictly speaking more than one cross in ‘The Cross,’ since the concept is involved in a polysemantic interplay of divine-human and acceptance-rejection binary opposites. First, there is the cross of Jesus proper: ‘His Cross, deny?/ Would I have profit by the sacrifice,/ And dare the chosen altar to despise?’ (ll. 2-4). Second, there are ‘material crosses’ as types of God’s Cross, such as its man-made image (2) and crosses that symbolically evoke Jesus’s. A number of these ‘crosses’ are adduced as evidence of the universality of ‘crossness,’ or the ontological inherence of the cross in creation as a token of the hand of God: forming a cross while swimming (19); the nautical combination of ‘mast and yard’ (20); cross-forming birds in flight (22); the earth’s geographical subdivision into meridians and parallels (24), and so on. However, in calling up these materialisations of the cross the speaker tends to point to the spiritual cross as a higher presence and reality that is omnipresent in the earthly sphere in such a symbolic fashion rather than dwell on ‘material crosses’ in themselves, for ‘and yet spiritual have chief dignity’ (26). There is a more pronounced distinction made between the privilege of ‘embracing the Cross’ and rejecting it; likewise, the Cross is subdivided into a divine and a human one. As there is Jesus’s cross already mentioned, so is there a cross which consists in the rejection of the former, that is, a cross that exerts the power of a curse in the apostate’s life, sealing him or her off to damnation:

...; for the loss	<i>11</i>
Of this cross were to me another cross.	
Better were worse, for no affliction,	
No cross is so extreme, as to have none.	<i>14</i>

Thus, there are two crosses: the cross of acceptance and the cross of rejection. Yet moreover, there are two other aspects of ‘crossness:’ the divine cross of salvation, and the human cross of obedience. The latter cross of obedience derives from the cross of God, yet it is ascribed specially to a willing believer, who wears his or her own cross inside and thus becomes a ‘walking crucifix:’

For when that Cross ungrudged unto you sticks,	<i>31</i>
Then are you to yourself, a crucifix.	

Seeing, along John E. Smith's lines, how the Donnian treatment of the cross involves choice and judgement during one's encounters with holiness (Twiss 1992:242), the derivative situation with crosses could therefore be represented as a four-term homology, where the question of holding fast to the cross of Jesus is weighed on the one hand, while human responsibility and the individual cross of a believer is dealt with on the other (*see Fig. 2*).

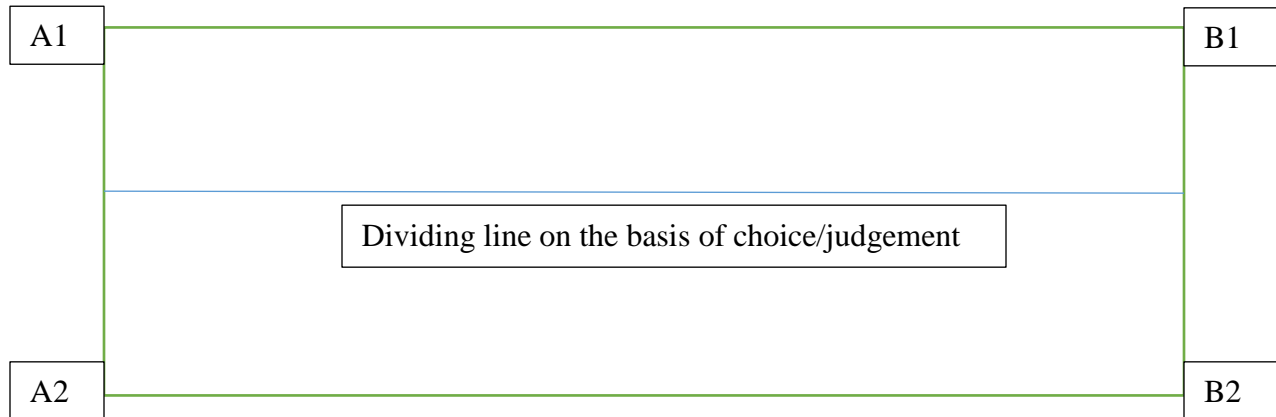


Fig. 2. A four-term homology: A1 – acceptance of the cross of Jesus; A2 – rejection of the cross of Jesus; B1 – acceptance of one's individual cross; B2 – rejection of one's individual cross. № 1 and 2 values are interconnected (horizontal lines).

One further implication-complex behind Donne's idea of the cross is crossing as the action performed by the will of man that has been subjected to the command of God. Thus, a cross assumes, as an extension to the signification of death, that of prevention, cancellation, cessation, and becomes an active weapon in the hands of the believer against his own fallen nature, 'the law of sin' working in him.⁵ The speaker exhorts the imaginary listener of his address to hold internal motions in check, whether they should pertain to the heart, the brain, or the general current of thoughts and feelings that one is daily exposed to: 'therefore cross/ Your joy in crosses, else, 'tis double loss./ And cross thy senses, else both they and thou/ Must perish soon, and to destruction bow' (ll. 41-44); 'And cross thy heart ; for that in man alone/ Pants downwards, and hath palpitation' (ll. 51-52). The didactic passage resonates with the scriptural understanding of the cross and its power through Jesus Christ as more than a symbol of faith, but a tool of enforcing practically the divine order in human life, a centre-piece of the spiritual discipline of mortifying

⁵ Rom. 7:23 KJV But I see another law in my members, warring against the law of my mind, and bringing me into captivity to the law of sin which is in my members.

fleshly desires and lusts (see Romans 8:13). Holiness is repetitively foregrounded as a divine attribute, because whereas the heart is implicitly characterised as an indicator of human depravity and an unreliable organ of human composition, the cross is both the active force and instrument of God in the task of enabling the souls of believers to receive their own crosses and to bring spiritual fruit:

Then doth the cross of Christ work fruitfully	61
Within our hearts, when we love ...	
..., and with more care	
That cross's children, which our crosses are.	64

Donne's 'The Cross' appears to posit the necessity of having a vital connection with God through Jesus Christ and His redemptive work and re-living the Saviour's crucifixion in daily life through self-denial and acceptance of divine trials and spiritual temptations as a means of securing in oneself the holiness from God, of letting 'crosses, so, take what hid Christ in thee,/And be His image, or not His, but He' (ll. 35-36). The cross of holiness is thereby invested with the capacity to bring what is 'vile,' profane, to light, and to 'cross' it – or prevent its further development and mortify it.

The extraordinary nature of holiness is rendered in 'Upon the Bleeding Crucifix: A Song' on the basis of a presupposition that it would be impossible to speak adequately of an ordinary, or profane, human body in the hyperbolic register that Crashaw employs in his poetical treatment of the moments of extreme suffering that Jesus endured on the cross. Because the style and the subject matter would bear a telling mismatch, the between-the-lines realisation is that something, or rather Someone, ontologically higher and more perfect is depicted in these lines than a mere human, than just a scene of anguished mortality or profanity punished for its imputed crimes.

Crashaw draws a map of Jesus in His premortal agony in terms of the geography, cartography, and meteorology of the world, thereby suggesting a cosmic centrality, the 'critical' (to borrow Smith's terminology) nature of this encounter with the holy, of this event for the whole of mankind. Prominent are water metaphors, where fluidity is expressive of the extremity and overpowering influence of suffering both on the experiencer and on the devout beholder. 'Jesu, no more! It is full tide' (1). The 'full tide,' being the high point in the rise of water, signals the climax of Jesus's life, life to be resolved in such a drastic manner, and likewise refers to the copious

amounts of blood, or ‘purple rivers,’ merging on their way into a spiritual sea of the Passion and by the same stroke of the redemption of the fallen creature:

From thy head and from thy feet,	2
From thy hands and from thy side	
All the purple Rivers meet.	4

The body of Jesus is envisioned as a kind of a river basin, so that the land, or Christ’s body, is drenched in the very blood that it produces, is gashed and bleeding, penetrated by weapons of torture: ‘They [the feet] swimme, alas! in their own floud’ (16). ‘The purple Rivers’ describe the sanguinary excess of Jesus’s appearance as well as His royal nature – the purple hue being symbolic of the regal dignity – hinting at His Sonship to God the Father and His divinity. One can notice how the very signs of extreme pain and suffering are thus simultaneously proofs of God’s holiness, which suffers to be crucified for the sake of those who have actually earned this very retribution, that is, the human race. Crashaw is also careful to draw a ‘centre within the centre,’ that is, to re-imagine how the bloody streams on Jesus’s body are symmetrically arranged to come visually together, so that the rendering of the crucifixion in its own right directs attention to the One crucified, and graphically represents His paramount value.

Behind the bodily torture Crashaw sets an undertone of yet another torrent – so that there is an additional confluence between the physical and the spiritual:

What need Thy fair head bear a part In showres, as if Thine eyes had none? What need they help to drown Thy heart, That strives in torrents of it's own?	(stanza 2)
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The head being paired with the eyes in parallel to ‘their help’ coupled with ‘torrents of it’s own’ presents a duality of suffering – that on the outside and on the inside – so that, by implication, the gory aspect of Jesus on the cross should be telling something to the spectator about the inner state of His soul. That all fountainheads of moisture are concentrated on Jesus as well as in Jesus seems to signify the total ‘deluge’ (37), the fullness of suffering, not merely because of the inflicted physical damage, but also because of ‘the sins of the world,’ ‘the transgression of the wicked’ (John 1:29; Ps. 36:1), the need to drink the cup which contains the abominations of the world (see Luke 22:42) so that indeed Jesus carries human sins: ‘Who his own self bare our sins in his own

This part of the Christian geography of Jesus's body with Biblical overtones of the enslavement of the people of God in Egypt and their subsequent Exodus from that land of bondage sets holiness at variance with the profane, as the comparison to the former pales and brings low the latter. The Nile, or 'the Pharian tide,' which has the significance for Egypt as its exclusive irrigator, here symbolically functions as an attribute of the material realm and has negative connotations of carnality, bondage to sin and all the collective attractions that the sinful world can present to a human being, while the 'double Nilus' of Jesus's body appears to be the dividing river which sets sin apart from the redeemed soul, and thus appears to be the ideal source of strengthening and fruition for the 'soil' of human spirits to receive and be 'inundated' by.

Furthermore, Crashaw's lyrical 'I' pinpoints the 'Red Sea' of Christ's blood, in other words, the liberating and cleansing power in the Biblical analogy to the parting of the waters of the Red Sea for Israelites to pass through in order to escape from the persecution of the Egyptians. This revision of the Biblical pages recounting 'critical' deliverance by the holy God of His people might be seen as a somewhat more poetical re-imagination of the spiritual potency of the crucifixion of Jesus Christ than the speculative punning in Donne's 'The Cross' of 'crossing' as a mortification of fleshly affections and concupiscences of sin, which in Crashaw's instance are implied within the implication-complex of the 'Red Sea of blood' as personifications of the persecuting 'Egyptians.'

Observing with the lyrical voice's awe-struck and admiring eyes, the scene focuses and re-focuses from the general to the particular, from different constituents to one general flow of a stream of holy blood. The bemusement of the beholder is conveyed in stanza 8:

But while I speak, whither are run	
All the rivers nam'd before?	30
I counted wrong. There is but one;	
But o that one is one all ore.	32

Jesus's blood is clearly metaphorised as a unique, peerless 'ore' of the most precious material. Having described its tortuous and anguish-ridden travels down the cosmic anatomy of the Living God, Crashaw's poetical 'I' re-focuses on blood in its continuity and comprehensiveness as one overbearing, dazzling power of holiness, which is the sole invaluable mineral that should actually be mined for. The infinity and perfection of the price paid on the cross for corrupt mankind which is implicit here is further complemented by the secondary subject 'deluge,' which communicates

both the sense of ultimate judgement as well as ‘of deliverance,’ stated in line 39. The fluidity and interchanges of Jesus’s bloody currents on this Crashawan tapestry can thus be viewed as the only efficient means, ‘one all ore,’ to purge the sinful earth of its wickedness and depravity – as the holy transfusion of God’s blood into the bodies and souls of people.

The present part of the discussion serves as an illustration of the embeddedness of the idea and perception of holiness in the metaphorical language of John Donne and Richard Crashaw as a concept seen in contradistinction to the profane as well as in its possession of unique features of itself. The liminal events of Jesus’s birth and crucifixion are presented as both instances of encountering the holy and likewise as factors that enable individual experiences of Christian holiness. While Donne tends to employ more rationalised, schematised metaphors that interconnect multiple semantic fields into one cluster, evident from his ‘crown’ and ‘cross’ metaphor clusters, the metaphoricity of Crashaw draws a more painterly and stylistically vivid set of allegorical representations of the holy in terms of the domestic and the geographical. The second section of the discussion proceeds to establish a pragmatic relationship between divine holiness and the human soul as a set of encounters and experiences metaphorically expressed by the two English poets through the prism of Rudolf Otto’s affective phenomenology of the holy.

The *Mysterium Tremendum* Enacted **in the Religious Metaphors of Donne and Crashaw**

2.1 *The Awefulness of Eating and Killing God:* **Ottonian Elements of the Holy in Jesus’s Body**

The holy has been so far covered in its express difference from the earthly, profane, habitual, and stereotypical. Making the researcher’s gaze more introspective, Rudolf Otto’s phenomenological insights into the nature of the holy allow one to view the holy as regards its internal and distinguishing characteristics, or such elements as necessarily accompany while experiencing it.

The experience of the holy in the following two poems, Donne’s ‘Upon the Annunciation and Passion Falling Upon One Day. 1608’ and Crashaw’s ‘On the Wounds of Our Crucified Lord’

centres on two liminal events in the history of Christianity – Christ’s coming to earth and departure from it. The poems are characteristic of the pens of the two poets: where Donne is complicating the logical structure of verse by transposing life on death and backwards by taking advantage of the calendar fusion of the Annunciation and Passion, Crashaw treats Jesus’s Passion with an added element of pictorial fascination so typical of himself.

The beginning lines of John Donne’s ‘Upon the Annunciation and Passion’ are already fraught with contrarities and incompatibilities rationally understood, something that continues throughout the poem:

Tamely, frail body, abstain to-day; to-day
My soul eats twice, Christ hither and away.
She sees Him man, so like God made in this,
That of them both a circle emblem is,
Whose first and last concur; this doubtful day 5
Of feast or fast, Christ came, and went away;
She sees Him nothing, twice at once, who’s all;
She sees a cedar plant itself, and fall;
Her Maker put to making, and the head
Of life at once not yet alive, yet dead; 10

The metaphoricity of the holy comes forward in the trope of Jesus Christ as food. As Witness Lee studies the subject of spiritual eating in his book *The Tree of Life*, the desire of God to be consumed by man expresses another desire, a desire for intimacy that God would establish between man and Himself (see 1987:33-41). The internal subdivision of this kind of eating, this experience, is significant in revealing two valencies or poles which hold Donne’s ambivalent system together, thus suggesting that the poet employed an apposite occasion in the church calendar to prove a more totalising, profound point. First, there is eating as feast, or the ‘eating’ of Jesus in His Annunciation, and there is eating of Jesus as fast in His Passion (see line 16 ‘Gabriel gives Christ to her, he her to John’), or the partaking of the life of Jesus and also of His death in a cosmic consort of two liminal festivals, two pivotal events in a Christian’s spiritual walk. These two opposing valencies in Jesus’s holiness are both contained as two features within the Ottonian framework of *mysterium tremendum*: that of awefulness, or the witness of the terrible Crucifixion, and of fascination, or the promise of partaking of and experience of living out the nature of Christ spiritually - the birth and growth of the Jesus-spirit in one’s spirit. The awefulness of the experience of tasting and consuming holiness for sanctification is also expressive of its precious value, or the

dread that ‘keeps a thing holy in the heart,’ appraising it by ‘the category of the numinous’ (Otto 1936:14).

From the very inception, therefore, the red line of doing and undoing, making and unmaking, of mutual opposites, runs and dissects ‘Upon the Annunciation...’ into an anatomy of spirituality, of the pains that holiness takes and the benefits it brings. The frail body of the first line is pitted against the spiritual imbibition of the second line, depicting the Scriptural antagonism of flesh and spirit: ‘For the flesh desires what is contrary to the Spirit, and the Spirit what is contrary to the flesh. They are in conflict with each other, so that you are not to do whatever you want’ (Gal. 5:17 NIV⁶). The fleshly creature, man, is then contrarily wed with God, who is Spirit (John 4:24), to constitute an infinity without beginning or end, or a circle. The circular turns and re-turns of the swinging pendulum are perceptible throughout the poetic lines in the way that life passes into death and Everything, or God, is seen to become ‘nothing;’ and this elicitation moves, from striking parallel to striking parallel, and seems likewise to join these in some unthought-of convergence together, so that the ontological otherness of *mysterium tremendum* is excited and activated, through positive and negative metaphors: God as food, the two kinds of experiencing Him as feast and fast, the Everything, or ‘who’s all’ (7) being ‘nothing’ twice, or, in the form of a puny infant at birth, and of the bloody corpse at death; the ‘son of promise’ becomes ‘the son who is gone’ (15). The Ottonian element of urgency is visible in the duality of the ‘nothing’ which is arrival and departure: first, God wills to become a man, a mere ‘nothing,’ and then even this ‘nothing’ is denied Him on the cross. Yet the Donnian arithmetic of thesis and antithesis, of 1-1 produces not a zero, but a strong 2, the sum of spiritual effort and accomplishment in the clearcut divine plan of redeeming mankind, so that a succession of negatives dotting ‘Upon the Annunciation...’ is paradoxically not effacing but asserting holiness as a positive vitality, as an *urgent* force that is ready to embrace the Passion for the passion of love it entertains towards an imperfect creature, man.

The presence of God as food is complemented by the symbolism of the cedar in line 8, where Jesus figures in the metaphor of a tree: ‘She sees a cedar plant itself, and fall,’ referencing the reader to the cedars of Lebanon in the Bible. According to *The Lost Language of Symbolism*, ‘the wood of Lebanon was a simile (here ‘simile’ is probably used in the looser sense of a metaphorical figure of speech) for incorruptibility’ (Pratt and Miller in Bayley 2006:154), the

⁶ New International Version.

evergreen nature of the tree supplying its everlasting symbolism (Bayley 2006:158). The precisely holy nature of the cedar depicted by Donne in his verse is its self-sufficiency, the overpoweringness and omnipotence [Rudolf Otto's subtype 2 of *mysterium tremendum*] whereby 'it' both 'plants itself' and also chooses to 'fall', and be felled by death. The following 'head' metaphor played out in lines 9-10 could be seen as in some ways contiguous to and derivative from the 'plant' metaphor of the aforementioned 8th line: the head that is Jesus Himself, who presides over His Body, or the Church, could be visualised along these lines as a fructiferous crown of a tree before His birth and after His death, leaving out the very yielding of fruit, but also crucially adumbrating the latter since it is God's birth and death as man on earth that set an unmoveable, 'incorruptible,' foundation for spiritual fruition.

Connecting this metaphorical cluster of food and growth with the enmity between flesh and spirit from the beginning of the poem there becomes noticeable another pragmatic motif, that of burning the tree of natural, or fleshly man, by crucifixion (remembering that 'For he hath made him to be sin for us, who knew no sin; that we might be made the righteousness of God in him,' 2 Cor. 5:21 KJV) and planting a tree of new life, new, spiritual, vitality by the principle mentioned by Christ Himself: 'Verily, verily, I say unto you, Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit' (John 12:24). Thus, what is to rational perception sin and death and loss through suffering and sacrifice is superseded by the transcendental, otherworldly, holiness that grows and can be shared as food with those who come to the figure of Jesus with the spiritual gaze of the lyrical 'she,' which is another collapsing structure embedded within this poem of Donne: Donne seems to marry two pairs of eyes in the 'she' of his lines as both mother of God, Mary, and the soul of man as the experiencer of divinity. Both are mutually compatible, if read substitutionally along 'Upon the Annunciation...'

Whereas in Donne one witnesses numerous instances of the inanimate nature and elements of the material world bear holy significance, Crashaw's 'On the Wounds...' quickens the scene with personified and personifying metaphors – wounds as mouths, eyes, blood as tears, so that the result is a human anatomy that comments on itself with contiguous materials and provides suggestions of the physical, emotional, and spiritual strife of the holy one:

O these wakeful wounds of thine!
Are they mouths? or are they eyes?

out, as it were. Furthermore, the secondary subjects, or mouths and eyes, in this tropical depiction are narrowed and organised by the primary subject of wounds in such a way that the fluid, the seepings of blood through dented openings arise from somewhat different motives – than, say, the tears of the repentant – namely, from that intertwining of physical and spiritual penetration and suffering that possesses *another* virtue (alien, otherworldly [the fourth feature of *mysterium tremendum*], hence the increased validity of the ‘strange’ personification of wounds in terms of animate creatures and soul-openings); at the same time, this flow of blood has the subtlety and extremity of tears in themselves and in the occasion of shedding them. The different, otherworldly virtue of suffering is encapsulated in another sense of the word ‘virtue’: Christ, the paragon of purity, suffers substitutionally for all of mankind, who actually deserve eternal punishment.

Yet there is still another facet to the issue of blood in ‘On the Wounds...’ that makes it narrowed down in scope to match the issue of tears, and that not just of any kind of tears, but only those shed in repentance, or those that symbolise it, if even internally, with a mute contrition of heart. Speaking of the element of awfulness, the first out of five features of holiness, Rudolf Otto remarks:

Not only is the saying of Luther, that the natural man cannot fear God perfectly, correct from the standpoint of psychology, but we ought to go further and add that the natural man is quite unable even to shudder (grauen) or feel horror in the real sense of the word. For shuddering is something more than natural, ordinary fear. It implies that the mysterious is already beginning to loom before the mind, to touch the feelings.

(Otto 1936:15-16)

While Donne expresses the difference of this understanding believer from the natural man in ‘Upon the Annunciation...’ through his incipient mention of the flesh-spirit animosity, Crashaw emphasises the audio-visual, or artistic, faculty in one who has ‘eyes to see and ears to hear’ the mouth and the eyes of Christ’s wounds not just as a physical painting, but a spiritual illustration, by the Spirit of Christ Himself. This issue of receptiveness implies that it should be unsurprising that some can eternally benefit from God’s crucifixion while others are busy crucifying Him with their sins – because the type of the natural man represents flesh, and the type of the spiritual man is he who is born ‘of the Spirit of God:’ ‘Being born again, not of corruptible seed, but of incorruptible, by the word of God, which liveth and abideth for ever’ (1 Peter 1:23). 1 Peter 1:23, where synonymy is maintained between the ‘word’ and the ‘Spirit of God,’ or the ‘Spirit of Christ’ elsewhere in the Bible (e.g. John 3:6), gives a fanlight view into these lines of Crashaw: it is felt

that the ‘word’ of the wounds of Jesus is eloquently muted for those who will not ‘hear’ and will not ‘see,’ or will not be able to perceive holiness, to ‘have life’ (see John 5:40). The awful *tremendum* as experience is not available for all according to their current spiritual estate – and Crashaw indicates how repentance only is the proper ‘purchase’ of this capacity.

The parts of the body that are shone out in the lines of this Crashaw poem, be it mouth, eyes, or lips, are emotionally charged and carry high-rate poetic connotations, functioning in their own right as anatomical quintessence. Noteworthy, too, is the prominent mention of Jesus’s foot. The singular number is both due to certain possibly historical reasons, such as that one foot would be superimposed over the other during crucifixion (as was likely in the case of Jesus), but also, crucially, because the foot has its additional Scriptural symbolism. Ephesians 6:15 has these words: ‘And your feet shod with the preparation of the gospel of peace,’ which represents feet as carriers of the ‘good news’; remarkable, too, is that in Crashaw’s poem one deals with the divine commerce where the first act, initiating a purchase of redemption, is kissing Jesus’s foot, which has the emblem of ‘peace’ according to this verse of the Scripture. This peace is the element of the fascinating in the holy experience, or the impartation of grace that is prophetically promised by Jesus to all who would come to Him in repentance: ‘Peace I leave with you, my peace I give unto you: not as the world giveth, give I unto you. Let not your heart be troubled, neither let it be afraid’ (John 14:27 KJV). As Crashaw speaks towards the end of his 20-line cascade of holy blood,

This foot hath got a mouth and lips
To pay the sweet sum of thy kisses;
To pay thy tears, an eye that weeps 15
Instead of tears such gems as this is.

The specialness of this kind of ‘commerce’ is that it is unlike that which is transacted according to the laws of this corrupt world – or *otherworldy*, representative of the fourth property of holiness. Jesus’s payback is offered by Him in a much more radical and perfect fashion on the cross with more precious ‘rubies,’ whose scarlet hue, apart from ‘sealing the deed in blood,’ signals His urgency, the great need, both subjective and objective, that impelled Him to be thus tortured and to meet His death. The final quartet of lines is devoted by Crashaw to take stock precisely of this ‘difference’ (line 17) between the fiery rubies of holy suffering and purification and the opalescent pallor of ‘pearls of repentance,’ thus reaching a high point in the movement from the ghastly and awful to the fascinating and tearful.

2.2 The *Donnian Aweful* versus the *Crashawan Fascinating*:

a) Building

A cross-reference between portions of Donne's 'Divine Meditations,' an array of 19 sonnets, and 'A Litany,' or a series of Spenserian stanzas (9 lines *ababbcbcc* in pattern) to the heavenly host (divine, angelic, and human), reveals his poetic diction as standing in contrast to Crashaw's representation of holiness in 'Vexilla Regis: The Hymn of the Holy Crosse.' Where the poetical voice of John Donne is full of suppliant wording and expresses awareness of what is known, from Rudolf Otto's description of the awe-inspiring in holiness, as creature-feeling – or the self-abasement and feeling of one's nothingness in the presence of divine holiness – Richard Crashaw is employing a studious gaze of the admirer transfixed, if by the awefulness of the holy presence, so also conspicuously by the fascination that it affords.

Donne's metaphors in use in the first three stanzas of 'A Litany' mark the lyrical 'I's' anxieties to be kept secure and stay with the holy God on the one hand and a sobering and mournful realisation on the other that he is suffering because of his imperfection and the sensation of the void which only God can fill – and these two thematic strands excite in him a speech fraught with supplication in tone and phrase:

I. THE FATHER.

FATHER of Heaven, and Him, by whom
It, and us for it, and all else for us,
Thou madest, and govern'st ever, come
And re-create me, now grown ruinous:
My heart is by dejection, clay, 5
And by self-murder, red.
From this red earth, O Father, purge away
All vicious tinctures, that new-fashioned
I may rise up from death, before I'm dead.

II. THE SON.

O Son of God, who, seeing two things, 10
Sin and Death, crept in, which were never made,
By bearing one, tried'st with what stings
The other could Thine heritage invade ;
O be Thou nail'd unto my heart,
And crucified again ; 15
Part not from it, though it from Thee would part,
But let it be by applying so Thy pain,

Drown'd in Thy blood, and in Thy passion slain.

III. THE HOLY GHOST.

O Holy Ghost, whose temple I
Am, but of mud walls , and condensèd dust, 20
And being sacrilegiously
Half wasted with youth's fires of pride and lust,
Must with new storms be weather-beat,
Double in my heart Thy flame,
Which let devout sad tears intend, and let— 25
Though this glass lanthorn, flesh, do suffer
maim—
Fire, sacrifice, priest, altar be the same.

Pervasive is the metaphoricity of the soul of the lyrical 'I' as that of a building. The ruinous condition of the human 'edifice' (4), a professed temple of the Holy Ghost (19), adumbrates the distance between creature and Creator, and argues for the reliance of the former on the latter and a constant need to be sustained by the same. If one observes with greater care the first stanza addressing the Father of heaven, there can be discovered a whole process of architectural work afield there: starting from scratch, from useless ruins, the stanza contains a subtle motion from mere earth, clay, to the colour red, or brick, and the purification that is requested in lines 7 to 9 indicates how lifeless form, before 'I'm dead,' is sought with the Almighty to be turned into pure substance, pure of 'all vicious tinctures.' Once again, Donne evokes the natural, and now also adds the cultural craft of building, in order to set off the spiritual message in higher relief: that the Spirit of God, or His holiness, is a kind of kiln in which earth, or clay, is transformed into fiery bricks, and that not just slabs, but qualitatively changed into life spiritual, 'that new-fashioned/ I may rise from death' (ll. 8-9). The creature-feeling of these lines, by objectifying the creature, inaugurates the glorious skill of divine holiness in transforming the life of man from 'ruinous' to 'new-fashioned' (4; 8) and thus takes God's overpoweringness for granted. Moreover, the holy element of urgency is visible in the need for a 'red-hot' change as well as the attending temporal constraint: the poetical voice hastens the higher power by the vocative 'O Father ... before I'm dead.' There is sensed a commingling of two elements, therefore: of the capacity to self-objectify and to plead on the spur of a subjective impulse – capacity of creature-feeling and invoking the powers of heaven.

The implicative cluster embedded in the metaphoric language of the stanzas does not only point to man as *a* building (a structure), but man's development, or man from a more dynamic perspective, as building proper (of the process of building), or the structure of man's spirit as it is operated upon by God. Indeed, this additional layer of meaning is evinced in the progression from the building materials and building petitions in the first stanza to the third stanza's 'Must with new storms be weatherbeat' (23), where the ready 'temple,' or building consecrated to holiness, is given testing against weather, another side-metaphor of trials and temptations viewed in meteorological terms. Concatenating the three stanzas within one continuous pragmatic range, this practical demonstration of the structure's strength follows the second stanza, 'The Son,' where the structural centre-piece, the heart, is taken care of in words of prayer by crucifixion, or the cross-beam

consolidation of the edifice, and drowning in Jesus's blood, as that necessary environment for the spiritual temple of man to stand, and have 'double[d] in my heart thy flame' (24). The kiln-like operation is maintained into the third stanza in the shape of letting 'this glass lanthorn, flesh, ... suffer maim.' The conflagration of building materials and removal of refuse is thus effected to keep the house dedicated to God, or man's soul, to be 'purge[d] away [of]/ all vicious tinctures' and 'with new storms be weatherbeat' (7; 23), and the union of this building is provided in the enumeration: 'Fire, sacrifice, priest, altar be the same.' This is a bunch of metaphors that marks the union of God and man in the single fire of holiness, an exaltation, a fascinating experience of the holy: both Jesus is all those four at the same time, and likewise the lyrical 'I,' through partaking in and of the same, being filled with holy energies, and within the vocation of a Christian believer, becomes, and is, all that.

Implicit in 'The Son' within the submerged model of 'Thy pain' (17) is its paradoxical nature typical of the style of Donne: this pain, and this 'passion,' has a dual virtue of 'slaying' and bringing alive, killing and healing. This is the otherworldly nature of holiness – that it cannot be rationally construed, but the soul of the one that believes benefits from the submerged valencies and meanings under the surface. Jesus's passion works two ways: on the one hand, it kills the natural man, or the sinful nature, of mankind; on the other hand, it heals and revivifies the spirit of man, enabling him or her to be pleasing to God. Extrapolated into His followers earlier on in the stanza, the metaphor of God's 'heritage' (13), which represents His elect, or His Church, Donne's poetical voice elaborates on the killing factor in the Lord's passion as trials that bring believers to an increased deadness from the 'stings of death:' 'tried'st with what stings/The other could Thine heritage invade' (ll. 12-13). This, at the same time, is a salubrious physic administered for one's spiritual healing: 'applying so Thy pain' (17), so that, paradoxically, 'drowning' and 'slaying' are in actuality vital cures for the deadly disease of natural wickedness. The stinging with its poisoning potential is reversed – and wounding passes into healing. Another line of implications contained here is an acute creature-feeling that especially permeates the lines of Donne in comparison to those of Crashaw: a feeling that one's current carnal health is not desirable, is properly speaking un-health, and must be disposed of, while one's being is self-*insufficient*, incompetent, incompatible with the higher vocation of a Christian, and needs restoration on a new basis, requires building, healing through radical measures, and eventually transforming.

Important in 'The Son' is the aspect of the heart's affection metaphorically rendered as a personal relationship with God, where the heart and Jesus are by implication sweethearts. 'Part not from it [the heart], though it from Thee would part, speaks the poetic voice, and 'drowning' and 'slaying' in this context acquires a new shade of meaning, that of absolutely dissolving in divinity, having nothing else in one's life beside the experience of it. The blood of Jesus in which this submergence takes place can thus be seen, along the lines of previous poems in the discussion, not only as an element that 'slays,' but as a drink that restores and brings back to health so that, again, there is an interweaving of the metaphorical paradigm of God as food. To sum up, the three stanzas of the 'Litany' function as three stages of a dynamic process: first, formative preparations and raising a spiritual edifice; then, breathing health and life in with radical burning of the 'passion;' and third, setting the house of God into practice to be 'weatherbeat,' or given a test of sturdiness – or, respectively, preparation, impartation, and practice. According to inference, if the central piece of this building is not alive as a relationship with God so close and strong that Jesus is 'nail'd unto my heart' (14) the building is despirited, and cannot stand the test. Man is thus architecturally and spiritually depicted as the container of the Spirit of God, as the locus of the operations of holiness.

There is a spatial-temporal dimensionality to Donne's lines evident from these analytical gleanings and corroborated through a look at other passages in the text of 'A Litany' as well as 'Divine Meditations.' A vestige of domesticity can be sensed in line 57 from the litany's stanza 'VII. The Patriarchs:' 'saw/ more in the cloud than we in fire,' whereby the outwardness of divine manifestations as heavenly vessels is placed in opposition to the brightness of fire, or if one should join the imagery to the earlier concept of building, as the hearth, or fire-place, in the house of God, and thus the spiritual apperception of the Biblical patriarchs is set higher than that of their posterity as 'doing best with least,' or managing to see revelations and experience things where something is cloudy, vague, in antetype, better than where things are vivid, strong, pronounced, or 'in fire.' This comparison can signify the time before Christ and after Christ, and thereby prophecies in the Old Testament, or seeing 'in a glass darkly' (1 Cor. 13:12 KJV) contrary to the time after the revelation of Christ to the world have become readily available, yet due to a greater spiritual acuity of the forefathers they had greater enlightenments than the implicitly criticised contemporary Christian world, as the lyrical 'I' notifies the reader.

elements' that are said in lines 2-3 to squander means for living on such a one as the human being, who is pitted against the rest of creation as the worst of it all. However, this only too patently lets divine holiness to be glorified because God has sacrificed Himself precisely for such a creature. Embedded in this sonnet, as a capstone to the cross-analysis of the Donnian paradigm of building and buildings, is the metaphorical implication complex of man as a spiritual void that comes to be filled by supreme divinity as the best content that transforms the container into 'a vessel unto honour' (2 Tim. 2:21), into the house, and the city, of God.

2.2 The Donnian *Aweful* versus the Crashawan *Fascinating*:

b) War, Law, Commerce and Love

Crashaw confers solemnity on the subject of Jesus's gracious self-sacrifice on the cross in 'Vexilla Regis' by integrating three contextual pools into the metaphors at play already in the first sestet couplets:

Look up, languishing Soul! Lo, where the fair	1
Badge of thy faith calls back thy care,	
And biddes thee ne're forget	
Thy life is one long debt	
Of loue to Him, who on this painfull tree	5
Paid back the flesh he took for thee.	

The metaphors employed in the sestet have in common the crucifixion of Jesus as the primary subject, while the three secondary systems are the system of warfare, the system of law and commerce under the law, and the system of love. One contextual pool is that of military discourse: the fascination of the gaze of the admiring voice is directing attention to the 'badge,' or the crucifix and the crucifixion of Jesus as a military emblem of Christianity, with an added implication of a call of duty which joins this pool of meaning with the next, or that of law and commerce. The second contextual pool can be viewed as legal or again pertaining to divine commerce; it is represented by the metaphorical secondary subject of 'debt,' and exchange, involving both the legal justice to be administered in paying for human sin and exchange of redemption for the assumption of the human body, or 'flesh' (6). However, the third, spiritual, context of the crucifix as love, tempers and organises two other secondary subject pools. The 'painfull tree' is hereby not just a topos of cruel punishment but also an expression of ardent love, of payback with good in

exchange for man's evil that has wages in the form of death – love that is the greatest kind of love, John 15:13 NIV⁷ 'Greater love has no one than this: to lay down one's life for one's friends,' friends as mankind in general by sharing the human body and nature, and, in particular, hopeful friends in faith. Edifying sub-metaphors to the major one (crucifixion as an act of love) include life as a debt of love and crucifixion as a badge of faith, not just any other badge, and also 'fair,' giving the gory scene an aspect of holy fascination, an illumination of virtue, as the cross and the act of crucifixion appears to function as an article of divine exchange, where the flesh is on loan and redemption the recompense.

The fascinating feature of holiness does not stop here, but passes into visual vividness and spiritual fatness: the new watercourses, 'streames of life' (7), proceed from the indebted 'badge:'

Lo, how the streames of life, from that full nest
 Of louses, thy lord's too liberall brest,
 Flow in an amorous floud
 Of water wedding blood. 10
 With these he wash't thy stain, transfer'd thy smart,
 And took it home to his own heart.

The banner-like featuring of the crucified figure of Jesus in the first stanza is shone from another facet of this pictorial metaphysic in the following sestet as substance instinct with life, as the spiritual metaphor of Jesus as the tree of life, where by extension his 'brest' is 'that full nest/ Of louses' (ll. 8-9). Still further the fascinating, gracious abundance of holiness moves the rapt observer's gaze into a discovery of greater intimacy in the shape of the delicate sphere of marriage between water and blood, so that the 'streames of life' (7), as one basin of water, one body of water, proceeding from the area of God's heart, unite life and suffering, life and love, into one inseparable whole. There are all the materials needed, as it were, as these lines suggest, for the upkeep of holiness in man: water provides life, blood 'having wash't thy stain' (11); both actually do so – 'with these' – because purification and sanctification are in 'wedding,' one does not go without the other unless man does not take the 'badge of faith' in all of its 'fairness,' all of its spiritual impact, or fascination. Crashaw skilfully wields the warp and woof of his poetical fabric by interposing, by stealth, the legal-commercial term 'transferr'd' (11) so that the doctrine of substitution and the discourse of love, the watery flow of language and the 'blood,' or sanguinary

⁷ The New International Version.

ardour, of the spirit, are likewise wed. Thus metaphorical secondary subjects are arranged in one network which transfers the progression of ‘Vexilla Regis’ into an ascending experience of the holy.

The prominent metaphor of stanza 3 is love as greed (‘But though great Love, greedy of such sad gain,’ 13) and allows implicative elaboration on the fact that the love of God, in desiring such a worthless creature as man, moves by reversing the effects of his fall and the use of punishment itself (‘And from the nailes and spear/ Turn’d the steel point of fear,’ ll. 15-16) to transform man from a worthless to a priceless being, the dear payment testifying to it as stanza 5 represents:

Large throne of Love! royally spred	25
With purple of too rich a red.	
Thy crime is too much duty;	
Thy burthen, too much beauty;	
Glorious, or greivous more? thus to make good	
Thy costly excellence with thy King's own blood.	30

Here the cross of Jesus stands out as the throne of Love as well as the throne of the King (two metaphors, line 25, 30), cumulatively, from stanza 1 to this point, the imagery of the crucifixion having progressed from the warfield to the royal courtroom, and the very room of state in the palace itself, while the painfull tree is now ‘spread/ with purple of too rich a red’ (ll. 25-26); all of this indicates the exquisite price rendered for mankind, and how thereby the human race is precious in Jesus. The fascinating changes of the tree of life and streams of life in stanza 2 likewise pass into a new element of the holy – the majesty, the overbearing and otherworldly nature of divine holiness and its operations. It also becomes clear that the lyrical ‘I’ is bemused to an extent that a dilemma arises whether the scene is more appalling (‘greivous’), i.e. constitutive of the awefulness of *mysterium tremendum*, or it is rather ‘glorious’ (29), irradiating the majesty, the overpowering nature of God and His fascinating excellence. There is, however, a doubtless internalisation – or movement from outside inside – from the inanimate into that which contains life (‘badge’ versus ‘tree of life,’ stanzas 1-2), from elements of the external world (‘tree’, ‘streames,’ ‘tree’ again, stanzas 2 and 4; also water and blood as fluids in stanza 2, where blood is already a next step inside) into the person of Jesus – from the badge to the tree and from debt to the breast of blood and the throne of love. However, together with the ‘majestification’ of the scene due to another progression – from a warrior (from which the badge of faith derives) to the King Himself (with

His throne and purple covering) – tension is created between intimacy and grandeur, and hence distance, so that the soul experiences both attraction and ‘holy dread,’ and hence the glory and grief, the fascination and the awefulness of ‘Vexilla Regis.’

There is one further point regarding the movements in the poem, and it is resurfacing in an amplified way, such as is displayed by the legal-commercial implicative complex, which, having sprung forth in stanza 1 reappears in stanza 6 as a sight of truly divine magnitude:

Even ballance of both worlds! our world of sin, 31
 And that of grace Heaun-way'd in Him ,
 Us with our price thou weighed'st;
 Our price for us thou payed'st;
 Soon as the right-hand scale rejoyc't to prove 35
 How much Death weigh'd more light then Love.

Divine justice, the operation of this justification, and the holy reckoning is poetically detailed here. Jesus, literally balancing between earth and heaven on the cross, appears to hang ‘in the balance’ more than literally: He is the Balance Himself. The right hand of God according to Scripture is the Son of God, the Lord Jesus Christ:⁸ and thus ‘the right-hand scale’ of God’s Balance’ is precisely the love of Jesus and His act of self-sacrifice. Additionally, the right hand has the spiritual significance of election and children of God who inherit the Kingdom of Heaven – and this is reflected in the duality of the verb ‘Heaven-way,’ its bisemanticism: while on the one hand it is the ‘Heaven-weight,’ or the scales, the balance proper, on the other it is the ‘Way to Heaven,’ or Jesus and His work on the cross. His reckoning is both just and merciful: just in the sense that His blood is the infinitely precious payment that ransoms the lost who come to Him; merciful – because the act of extreme, holy love proves weightier than death and its sting, or the nailes and spear of stanza 3, so that ‘Their use is chang’d, not lost; and now they move/ Not stings of wrath, but wounds of love’ (ll. 17-18). In combination these two lines together with the explanatory sixth sestet show how God’s wrath was quelled in love, in venting the wrath on Himself in substitution for depraved humanity – a most profound manifestation of *mysterium tremendum*, and of the otherworldliness of the holy.

⁸ **Psalm 118:16** the right hand of the Lord exalts [is exalted – KJV], the right hand of the Lord does valiantly! – English Standard Version.

**2.3 The Aweful and the Fascinating (2):
The Natural Metaphors of Crashaw and Donne**

Comparatively looking, while Crashaw's hymnal 'To the Name Above Every Name,' especially in its two portions, lines 126-146 and lines 210-233 [end], manifests the fascinating element of holiness, Donne in his sonnets 9, 13 and 14 of 'Divine Meditations' presents an outstanding singer of the creature-feeling, of the awe-inspiring truths concerned with the holy.

Crashaw's 20-line passage details the supremacy of the holy in its gorgeous gracious beauty in a wide-flung tapestry where the concept of heaven is prominent:

<p>Lo, how the thirsty Lands 126 Gasp for thy golden showres! with longstretch't hands Lo, how the laboring Earth That hopes to be All Heaven by Thee, 130 Leapes at Thy birth! The' attending World, to wait thy rise, First turn'd to eyes; And then, not knowing what to doe; Turn'd them to teares, and spent them too. 135</p>	<p>Come royall Name! and pay the expence Of all this pretious patience; O come away And kill the death of this delay! O, see so many Worlds of barren yeares 140 Melted and measur'd out in seas of teares: O, see The Weary liddes of wakefull Hope (Love's eastern windowes) all wide ope With curtains drawn, To catch The day-break of Thy dawn. 145 O, dawn at last, long-lookt for Day!</p>
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'Lands,' 'Earth,' the 'attending World,' 'Hope' – all these, and more, seem to be attracted to the action in heaven, to heaven itself. All seems to revolve around heaven, to tend towards heaven, which metaphorically represents the Name of Jesus, in one gust of spiritual awakening. As Witness Lee writes in his book *Christ versus Religion*, Matthew 28:19 KJV 'Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost' reflects the truth that '*the reality of the name is in the Spirit*' [italics added] and 'the Spirit is just Christ as the all-inclusive pneuma' (1971:23). This representation marks the essence and the power of the name of Jesus as indwelling Himself, Christ's Name being inseparable in the superlative degree from Christ. The extent of the literal force of the holy that is confirmed in Crashaw's writing is thus breathtakingly exact and strong in the way the concept represents the real object and fuses with it.

Christ's progress is likened to that of the sun, and the Son of God is also rendered as the ultimate sun of the spiritual heaven – everything appears to turn to and be quickened by His appearance, His 'rise' (132). The metaphorical representations of time as harvest ('barren yeares,'

140) and tears as a means of measurement as well as a body of water ('Melted and measur'd out in seas of teares,' 141) and both of these semantic fields sharing the theme of lifelessness, fruitlessness, grievousness – such details serve as high relief for the opposite glory of Jesus, the approach of the ultimate joy of the 'Day' of God, or His Coming. Thus, in contrast, Jesus is the source of life and wherever He approaches, there life comes, and is. This is the gracious manifestation, *mysterium tremendum*, of awefulness and fascination inextricably linked into one, holiness being compared in terms of vitality with the material world and gaining victory.

By contrast, the lamentative strain in Donne's sonnet 9 of 'Divine Meditations,' being concerned with self-abasement of man in his realisation of himself as lethally flawed, does not take off the earthly sphere, so that the objects within its scope are of its surface and underground:

If poisonous minerals, and if that tree
 Whose fruit threw death on else immortal us,
 If lecherous goats, if serpents envious 115
 Cannot be damn'd, alas, why should I be?
 Why should intent or reason, born in me,
 Make sins, else equal, in me more heinous?
 And mercy being easy, and glorious
 To God, in his stern wrath why threatens he? 120
 But who am I, that dare dispute with thee,
 O God? Oh, of thine only worthy blood
 And my tears, make a heavenly Lethean flood,
 And drown in it my sins' black memory.
 That thou remember them, some claim as debt; 125
 I think it mercy, if thou wilt forget.

Complaint is interlocked with remorse here as the metaphor of death as missile is used ('threw death on else immortal us,' 114); the theme of damnation, enumeratively entering the scene, indicates that intent or reason have features in common with offspring so that the death in the initial part of the verses is followed up with two living forces: these two internal offsprings and God's wrath personified into a threatening entity – both of these metaphorical fields in essence turn out to be but another extreme of evils suffered: while the killing fruit of the tree of knowledge 'throws death,' the living 'offspring' of reason and intent and the urgent wrath of God in its animated threat only aggravate the already present state of inner strife and crestfallenness. Thus, human logic ('intent or reason,' 117) counters divine logic and succumbs to defeat. There is a pronounced manifestation of how holiness operates in this passage: while 'lecherous goats' and

‘serpents envious’ (115) persist in their wickedness – a metaphorical reference either to people and demons or to two types of human nature, one with lasciviousness in it and the other filled with envy – the believer devoted to God is sternly exposed by Him for what he is and in what he harbours so that holiness impacts the soul unpleasantly at present, but beneficially in the long run if heeded. Still, the oppressiveness of ‘my sins’ black memory’ incites the lyrical ‘I’ to pray for two fluids, tears of repentance and blood of redemption, to form a ‘heavenly Lethean flood,’ thus transforming an underground river into its happy counterpart, amplified into an outpour that would drown the memory utterly, as in the Great Deluge. Such a Donnian combination of human tears and divine blood is in stark contrast to Crashaw’s picturesque and fascinating beauty of spiritual commerce found in ‘On the Wounds...,’ accentuating the healing through exchanging ‘pearls’ for ‘ruby-teares’ rather than the evils that have yet to be healed, as in Donne’s sonnet 9.

The pitch of emphasis in Donnian metaphors escalates in sonnet 13 where it forms a web of several implication-clusters: the element of age-time and day-time; the element of water; and the element of fire – for the communication of the spiritual message of self-doubting in the face of God’s terrifying righteousness:

What if this present were the world’s last night?	<i>1</i>
Mark in my heart, O soul, where thou dost dwell,	
The picture of Christ crucified, and tell	
Whether that countenance can thee affright,	
Teares in his eyes quench the amazing light,	<i>5</i>
Blood fills his frowns, which from his pierced head fell.	

Returning for a moment to Smith’s phenomenology of the holy, one can see how for the Donnian voice the present is transformed, by the hand of higher agency, into a continuous time of liminality, a ceaseless critical spell for one to check and re-check ‘where thou dost dwell’ (170). The whole ‘O soul’ period suggests the speaker’s restlessness because he feels his abasement in opposition to God’s awful holiness, one that enables Him to execute judgement by the very look on His face, His tears metaphorised as water that extinguishes the fire of ‘the amazing light,’ possibly the believer’s impulses in his excited spiritual period, unlike ‘the present’ state of affairs, – or the flame of holiness in his soul, indicating that the lyrical ‘I’ is weighed down either by hauntings of past sins or current manifestations of sinfulness.

The epoch of the world which Donne’s poetical speaker inhabits seems to him to invite possibility of its being ‘the ... last night,’ so that temporality collapses into a metaphor of

singleness, shortness, evanescence, as well as portentousness, of the present moment. The night could be integrated into the ‘affright’ that is caused by Jesus’s countenance, by implication during His crucifixion – so that the incipient ‘night’ of the sonnet assumes significance within the perspective of God’s ultimate judgement, of the end of time, the judgement that is revealed in these lines as the judgement of holiness: ‘And can that tongue adjudge thee unto hell,/ Which prayed forgiveness for his foes fierce spite?’ (ll. 7-8). The rhetorical questions of the sonnet cast a pall of obscurity, ‘the dark night of the soul,’ poetically visualised through abovementioned imagery, doubt, and fear, and metaphors of time and nature serve to adumbrate them as a threatening scene where the unjust world is confronted by holy divinity.

The reasoning in sonnet 13 is yet again heightened in sonnet 14 by metaphors which together invoke greater intimacy to the subject as well as create strife. Three metaphorical systems are prominent: the nuptial, the military, and the system of freedom:

Labour to admit you, but oh, to no end;	6
Reason, your viceroy in me, me should defend,	
But is captiv'd, and proves weak or untrue.	
Yet dearly I love you, and would be lov'd fain,	
But am betroth'd unto your enemy;	10
Divorce me, untie or break that knot again,	
Take me to you, imprison me, for I,	
Except you enthrall me, never shall be free,	
Nor ever chaste, except you ravish me.	14

Analogous to marriage and sexuality in human relationships, the Donnian passage contains spiritual counterparts from the nuptial discourse such as betrothal simultaneously as unfaithfulness (10), divorce (11), child-bearing (6), and even rape (14). The whole passage progresses from innocence through guilt to violence and violation, and in parallel coupled with warfare metaphors from God’s ‘viceroy,’ reason (7), through ‘captiv’d,’ ‘untie’ and ‘imprison’ (ll. 8, 11-12) to laying waste with violence and at the same time as beatifying in ‘except you ravish me’ (14), achieves an apex of rare intensity in depicting the spiritual triangle of God, man and the devil. Pervasive is the otherworldliness of the holy again: God should ratify and cause the ‘divorce,’ or rupture in the liaison with the evil one, ‘imprison,’ only to ‘untie’ by this action, and violate spiritually, or perforce come into man’s soul. Thus, too, God’s overpoweringness, or omnipotence, is demonstrated: where man fails to admit Him and to produce spiritual offspring (6), there only by storm can holiness take its place, by what is known as ‘divine intervention.’ These ‘holy

manifestations' in the poetical fabric of 'Divine Meditations' are due to the high resonance and emphasis of Donne's metaphors.

Where Donne's lyrical voice proceeds from an acute creature-feeling to desperation and thus even highly emotionally-charged language, Crashaw takes the business of interspersing military discourse with his 'gracious' poetic into another lane in lines 210 to the end of 'To the Name...': first, to foreground the fascinating faculty of the holy and, second, to reverse the balance between the awful and the fascinating in holiness. Donne's gloominess is replaced by the brilliant and regal glory of Jesus in His suffering and nature:

What did their weapons but sett wide the doores
 For Thee: fair, purple doores, of Love's
 devising;
 The ruby windowes which inrich't the East
 Of Thy so oft-repeated rising. 213
 Each wound of Theirs was Thy new morning;
 And reinthron'd thee in Thy rosy nest, 215
 With blush of thine Own blood Thy day
 adorning:
 It was the witt of Love óreflowd the bounds
 Of Wrath, and made thee way through All Those
 wounds.
 Wellcome dear, all-adored Name!
 For sure there is no knee 220

That knowes not Thee.
 Or, if there be such sonns of shame,
 Alas! what will they doe
 When stubborn rocks shall bow 234
 And hills hang down their heavn-saluting heads
 To seek for humble beds
 Of dust, where in the bashfull shades of Night
 Next to their own low Nothing, they may ly,
 And couch before the dazeling light of Thy
 dread majesty.
 They that by Love's mild dictate now 230
 Will not adore thee,
 Shall then, with just confusion bow
 And break before thee.

The metaphorical secondary subject, 'doores' (210), recalls the architectural implication-complex, also found in Donne, afresh: wounds in this instance, unlike Crashaw's studied above, act as doors, openings, building elements, portals or entrances into a new place, a higher dimension. Corporeality and spirituality are interfused in this consistent device: the metaphor and its followers in further lines reenact the Crucifixion scene with its pivotal forcing Jesus's body open with wounds. Biblically, Jesus is the Door (John 10:9 KJV), and He is both physically and spiritually opened in crucifixion. The plurality of 'the doores' suggests that every wound on Christs' body (and in His soul) taken separately is a door on behalf of every redeemed soul for them to enter heaven.

Also within the passage can be discovered an instance of paradoxical metaphorising about weapons, a trait similar to Donne's, although stylistically still more hinging on the fascinating than the otherworldly element of the holy. Weapons appear to be providing an invitation where enmity

only was intended. Thus, while weapons metaphorically stand for enmity, their involuntary action of facilitating salvation for the elect rather than preventing it manifests the gracious operation of holiness – God using evil for good, which is a spiritually arresting and dazzling exploit in spite of the revolting sight of Christ’s maimed body.

Furthermore, love, time and people are represented by metaphors in Crashaw’s finale of ‘To the Name...,’ signalling God’s urgency and overpoweringness. First, holy love is metaphorically rendered as wisdom or the mind, whereas, by stylistic devolution, the mind – as a body of water or a cupful of drink, the cup itself being ‘Wrath’ (218). Second, there is a curious contrast in the way Crashaw uses time as compared to Donne: while Donne’s night functions as a final warning (sonnet 13), Crashaw’s is as a place of refuge to hide in cowardice (where in the bashfull shades of Night/ Next to their own low Nothing, they may ly,’ ll. 227-228). Finally, Crashaw’s ‘rocks’ (234) signals a spin-off of the Biblical metaphor for people that are adamant in their determination (as when Jesus calls Simeon *Peter*, or ‘The Rock,’ Matt. 16:18 KJV) with negative reversal signifying the wicked bent in their depravity and disobedience to God. This spiritual symbolism is replicated through another Scriptural figure, hills (235) – those that have set themselves high in pride will seek humility ‘seek for humble beds’ (236) – because they will be surprised by the righteous wrath of the Almighty. Crashaw is creating a panoramic landscape in metaphor of the overpowering majesty and as a source of light ‘the dazeling light of Thy dread majesty’ (229), which ‘dazes’ as much as it ‘dazzles.’ Thus, the metaphysical poet is culminating towards the very end of his hymn with holiness in its phenomenological facets of urgency as well as overpoweringness – God’s glory and omnipotence.

The end line resounds with the sound of ‘breaking’ where, apart from suggestive bone breaking, the elliptical ‘they’ can be seen in the context of the passage as an architectural metaphor of the unrepentant sinner as that building which is not going to stand or last, but will ultimately collapse; coupled with the ‘bow’ of the penultimate line, this finish brings together the spiritual representation of human nature as both a tree and a building. Parsing this metaphorical alternation in connection with Donne’s man as a house of God in ‘A Litany’ and Crashaw’s Jesus as the tree of life in ‘Vexilla Regis,’ one sees here ‘Love’s devising’ of man for being filled with holiness, and the idea that those who reject this high vocation are trees and buildings that are shaken by the very advent of holiness in its final ‘night’ of judgement, when it bows and breaks them to pieces for their previous rebellion against its perfect will.

Characteristically noteworthy is the peculiar reversal in the patterning of holy properties in sonnet 13 as compared to the close of ‘To the Name...’, namely as seen in the balance between the awful and the fascinating elements of holiness. While Crashaw’s song about the fascination of God’s holiness in the closing lines of ‘To the Name...’ ends with the awful greatness of Jesus’s ultimate appearance in judgement – Donne’s mournful complaint of a creature enthralled by holy dread finishes sonnet 13 by shining forth a light of hope and trust that God is fascinating more than terrible – more graceful and merciful than punishing and inexorable:

No, no; [...]	9
[...]	
To wicked spirits are horrid shapes assign'd,	13
This beauteous forme assures a pitious minde.	14

Such a symmetry of opposites in the approach of Donne and Crashaw symbolises the multifacetedness of describing holiness as well as the different emphases that the two Christian poets of the 16th and 17th centuries have set within the same immortal topics of the life of Christ – in its bearing on human life – and of Jesus Christ as the ultimate object of spiritual-poetical discourse.

Conclusion

In summary, the present study may help to reveal how Donne appears to specialise in greater logical orderliness, complexity and paradox in his use of metaphor, whereas Crashaw approaches the beauty and the gracious promise in the holy and tends to prize the picturesque in his metaphorical language over rational construction. Still, both poets share certain semantic fields as their metaphor inventory, such as natural, architectural, military, anatomical and marriage discourse, albeit adopting different, sometimes opposing, realisations for them. These things considered, although both metaphysicals are concerned with distinct elements of the holy – Crashaw predominantly with fascination while Donne with awefulness – they seem to sing in a euphony that does not cancel one another's artistic output but – in terms of the implicatively and aesthetically rich scope of their metaphoricity – makes it complementary.

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Šventumo fenomenologija
John Donne ir Richard Crashaw metaforose
Summary in Lithuanian

Šekspyro ir vėlesnę (Elžbietos, Jokūbo ir Karolio) epochas apimančių Džono Dono ir Ričardo Krašo gyvenimai persipynę ties viena kertine anų laikų mąstysenos ir kūrybos gija: metafizine poezija, kuri jų krikščioniškosiose eilėse atsispindi ypatinga dvasine šventumo poetika. Per svarbiausius įvykius Jėzaus Kristaus žemiškame gyvenime, tokius kaip Gimimas ir Nukryžiuavimas, abu poetai atskleidžia būdinga metafiziniai pakraipai metaforų kalba šventumo išskirtinumą ir jo raiškias dvasines ypatybes.

Remiantis Džono Smito fenomenologijos aprašymu ir Rudolfo Oto penkiais fenomenologiniais šventumo elementais, taipogi siaubingumu (awefulness), nenugalimumu (overpoweringness), energija (energy/urgency), ontologiniu kitoniškumu (ontological otherness) ir nuostaba (fascination), Dono ir Krašo eiliuotuose kūriniuose randama gilesnių semantinių-pragmatinių klodų, kuriuose slypi šventumo kaip gyvenimo prasmės įkūnijimas ir jo patyrimu išgaunamos dvasinės tiesos: šventumas kaip tikrojo gyvenimo reikalavimas, jo atskirtumas nuo pasaulietinės ir nuodėmingos egzistencijos, taip pat šventumo potyris susitinkant su Jėzumi ties Jo žemiškais ir dangiškais takais – šventumo, kuriame yra tiek siaubingų, tiek maloningų apraiškų. Kūrinio analizė leidžia teigti, jog eilėraščiuose užkoduotos tos pačios prasminės jungtys, kurios sudaro darnią metafizinę poezijos bei Dono ir Krašo pasaulėjautos visumą. Ši visuma atsiskleidžia remiantis ta pačia teorine prieiga, kai galima išvysti ligi šiol kitų kritikų nepastebėtus ar nesureikšmintus aspektus dviejų metafizinių poetų eilėraščiuose ir ištraukose iš jų. Įdėmiai išstudijavus Dono ir Krašo religinę poeziją, išryškėjo didesnis Džono Dono polinkis į metaforų racionalizaciją ir Dievo siaubingumo išryškinimą siekiant parodyti šventumo veiklą ir ypatybes, kai tuo tarpu Ričardas Krašo metaforos dailiai parodo Jėzaus nuostabumą ir Dievo kančias išreiškia ne tik kaip siaubingą vaizdą, bet ir įvykį, atnešantį šventumo gėrybių visoms ištikimoms Jam sieloms. Dėl panaudotų sąvokų fundamentaliojo krikščioniškojo masto šis darbas siūlo Dono ir Krašo kaip vieno bendro ir gilesnio anų laikų dvasinio reiškinių neatsiejamų dalių viziją – poetų, teigiančių neblėstančią dvasinę krikščionybės tiesą – „Būkite šventi, nes Aš, Viešpats, jūsų Dievas, esu šventas“ (Lev. 19:2), bei būdą kaip toje tiesoje išvysti dvasinėmis akimis ir savosios sielos, atsidūrusios gyvenimo ir amžinybės kelyje, išlaisvinimą.