

**JOHN DONNE:  
AN ANNOTATED BIBLIOGRAPHY  
OF MODERN CRITICISM, 1996–2012**

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*John R. Roberts*

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For my grandchildren

Sarah

Elise

Milissa

Eric

Brian

Trey

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## PREFACE

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The primary purpose of this bibliography is to provide students, scholars, and critics of John Donne with a useful aid to research. This study is the first to collect and fully annotate the vast amount of criticism and scholarship written on Donne during the period 1996–2012. The present volume is a continuation of my three previously published bibliographies: *John Donne: An Annotated Bibliography of Modern Criticism, 1912–1967* (Columbia: University of Missouri Press, 1973); *John Donne: An Annotated Bibliography of Modern Criticism, 1968–1978* (Columbia: University of Missouri Press, 1982); and *John Donne: An Annotated Bibliography of Modern Criticism, 1979–1995* (Pittsburgh: Duquesne University Press, 2004). The present work ends at 2012 because more recent studies were not always available, especially items in languages other than English, and because bibliographical sources were often incomplete after that date.

The present bibliography follows, for the most part, the principles and guidelines established for the earlier volumes. The annotations are essentially descriptive, not evaluative, because I find that what is important and/or useful to one scholar may not be equally significant to another. The annotations, however, are quite detailed and quote extensively from the items in order to convey a sense of the approach and level of critical sophistication. Therefore, readers should be able to judge for themselves whether a particular book or essay will be useful for their purposes. I have also entered items chronologically so that by reading through the bibliography readers will be able to obtain a sense of the various shifts and developments that have occurred in Donnean criticism during the 16-year period covered. Such an arrangement allows readers to observe that Donne's poetry and prose have been run through many and various critical sieves (linguistic, stylistic, bibliographical, psychoanalytic, biographical, textual, feminist, new historicist, political, formalistic, etc.) and that, in a sense, work done on him represents a kind of microcosm of what has taken place in literary criticism during the years covered. By using the three detailed indexes (author, subject, and works of Donne mentioned in the annotations), users can easily locate the individual studies that interest them.

As in prior volumes, I have tried to make this bibliography as comprehensive and complete as possible, yet even from the beginning, it was necessary to impose certain limitations. The basic guiding principle has been to include all refereed books, monographs, essays, and notes specifically on Donne recorded between 1996 and 2012; but in addition, extended discussions of Donne that appear in works not centrally concerned with him also have been included. Nearly all books and many essays on metaphysical poetry or on individual seventeenth-century poets contain some comment on or reference to Donne, but to have included all items that simply mention Donne in relation to Herbert, Crashaw, Vaughan, Marvell, Traherne, *et al.* would have extended the present bibliography far beyond manageable bounds and would have distorted the main directions of Donne criticism.

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

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sertations. Some items of little critical or scholarly interest that have Donne in their titles, such as original poems or pious pamphlets, are included so that users will not be obliged to track them down. Reprints of works and editions published before 1996 have been excluded; reprints of items published between 1996 and 2008 are recorded, when known, with the original entry. I have not annotated book reviews. However, I have annotated review articles (usually discussions of two or more books) and those with titles that may suggest that they are essays rather than simply reviews, and following the annotations of books that deal *exclusively with Donne*, I have listed as many as I could find of the reviews of those books only.

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

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

Finally, I should like to express my particular gratitude to Mary Farrington, Assistant Editor of the Donne Variorum, and the students at Texas A&M University who worked to make electronic publication of this volume possible. Assisted by Jennifer S. Adams, Dayoung Chung, Laura Perrings, Brandi Nicole Tevebaugh, and Carly Thompson, Ms. Farrington created the document template, laid out the text, created the indexes, and assisted in the multiple rounds of proofreading necessary to achieve maximum accuracy, as well as carrying out the HTML scripting that underlies the volume's online appearance. Tracy McLawhorn, the current Technology Editor and Assistant Textual Editor for the Donne Variorum (now at East Carolina University), has continued Ms. Farrington's work by completing layout and assisting with indexing and proofreading for entries in the years 2006–2012. Dr. McLawhorn was assisted by East Carolina University students Hazel Bright, Teresa M. Bryson, and Omar Sutherland.

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on the text “So speak ye, and so do, as they that be judged by the law of liberty,” showing how Donne “finds a way of avoiding either silencing himself through excessive diplomacy or being silenced for excessive volubility” (101). Comments also briefly on Donne’s views of libeling.

**1009. Coldrey, Barry M.** “Senior English: John Donne’s Poetry,” in *Metaphysical and Modern Poets: John Donne, Andrew Marvell, William Blake, T. S. Eliot, and W. H. Auden*, 1–16. (The Edge Series.) Thornbury, Vic.: Tamanaraik Press.

A study guide for high school seniors. Briefly comments on major characteristics of metaphysical poetry and claims that, in contrast to the other metaphysical poets, Donne’s poetry is “more emphatic, rougher, focussed on particular experience, sometimes pornographic, sometimes outrageously witty, startling and shocking” (1). Discusses and proposes questions about the dramatic nature of Donne’s poetry and presents a brief summary of Donne’s life, maintaining that Donne’s life “is of relevance in understanding his poems” (5). Comments on recurring themes in the *Songs and Sonets*, such as the rejection of/and or manipulation of the medieval concept of “the religion of love,” of Petrarchism, of popular conventional conceptions about women, and of Platonism. Briefly comments on *GoodM*, *Val-Mourn*, *SunRis*, *HSRound*, *Father*, and *Sickness*.

**1010. Collins, Siobhán.** “Bodily Formations and Reading Strategies in John Donne’s *Metempsychosis*,” in *Textual Ethos Studies or Locating Ethics*, ed. Anna Fahraeus and AnnKatrin Jonsson, 191–207. (Critical Studies, gen. ed. Myriam Diocaretz.) Amsterdam and New York, NY: Rodopi.

Argues that “the textual/sexual ethos” of *Metem* is “most evident in Donne’s use of rhetorical strategies and mnemonic devices to engage the reader.” Discusses how the poem is “about sex, poetry and ethics” and “incorporates notions of both spiritual transcendence and immanence.” Maintains that “[t]he strategies of reading Donne inscribed” in *Metem* “encour-

age the ideal (male) reader to recognize the soul’s appetitive bodily exploits as part of his own bestial heritage.” Holds that “[t]his recognition, which depends on the reader’s acceptance of the interdependence of body and soul in the formation of self, has salvationist possibilities.” Observes, however, that “Donne’s depiction of the soul’s physical adventures manifests a deep, if ambivalent commitment to the sexual body that challenges, but does not obliterate, the spiritual ethos of his poem.” Shows how Donne in *Metem* explores “the origins of the conflict between the transient body and the eternal soul, life and death, in the myth of Genesis, which he depicts in overtly sexual terms” (191). Maintains that the poem “cannot claim access to any absolute Truth” but rather it “appeals only to the reflective ethical judgment of the reader, who, it is assumed, shares a belief in a larger theological system” (205). Briefly surveys and challenges past criticism of the poem, which often sees *Metem* as incoherent and incomplete and focuses too exclusively on its satirical elements.

**1011. Cope, Steven R.** “Her Marriage to Dr. Donne,” in *The Furrbawl Poems: Uncollected Poems, 1973–1993*, 130. Frankfort, KY: Broadstone Books.

An original poem that does not mention Donne or Anne More.

**1012. Corrente, Marcello**, intro., trans., & ed. *John Donne: Liriche d’amore e sonetti sacri*. Milan: Quercia fiorita. cvi, 244p.

In the introduction (viii–x), presents a general introduction to Donne’s poetry, especially his concept and expression of love in both his secular and religious poetry. In a subsection of the introduction entitled “John Donne e la poesia metafisica” (xi–xxvi), discusses the general characteristics of metaphysical poetry, comments on Donne’s epoch, and briefly surveys his critical reputation. In a second subsection of the introduction entitled “Le liriche d’amore e i sonetti sacri” (xxviii–lxxx), discusses the textual history of the poems, including the



manuscripts, the first edition, the canon, and the probable dates of composition, followed by a discussion of the tradition of love poetry in English in the sixteenth and early seventeenth centuries, Donne's original contribution to the tradition, his poetical language and style, his uses of argument and dramatic techniques, and his innovative uses of prosody and metrics. Presents also an introduction to the major characteristics of Donne's religious poems, noting, in particular his use of discursive meditation. Also presents a sketch of Donne's life (lxxxi–lxxxix), lists important studies of Donne (xc–ciii), notes that this is the first complete edition in Italian of the *Songs and Sonets* and the *Holy Sonnets*, and explains the textual choices and decisions of the editor (civ–cv). Thereafter appear, with notes, the *Songs and Sonets* (with English and Italian translations on facing pages) (1–184), followed by the *Holy Sonnets* (with English and Italian translations on facing pages) (185–206). Concludes with notes on the texts (207–38) and an index of the poems (239–43).

**1013. Cothran, Anne Faulkner.** "John Donne and the Art of Adaptation." *AngTheoRev* 87: 89–115.

Maintains that, although Donne is often depicted as rejecting the Catholic faith of his ancestors and conforming to the Church of England, "recent revisionist scholarship" indicates that Donne, like most Englishmen of his time, "did not conform or convert" to the Reformed Church, but rather he and they "gradually adapted to the evolving religious environment in which they found themselves." Holds that Donne was "not a reformer" nor did he "strictly conform" but rather he adapted. Explores, therefore, his adaptation, focusing primarily on the *Holy Sonnets*, *Corona*, *Lit*, and *Cross*. Maintains that in Donne's poetry "one can see evidence of the process by which Donne blended old habits and new practices and brought together Catholic beliefs and practices with their Protestant expression," thereby "creating his own way of being an English Christian" (89). Discusses the Catholic elements in Donne's religious poetry, especially elements

of Ignatian spirituality, discursive meditation, and the rosary, as well as the Protestant elements, especially the centrality of Scripture, Pauline theology, and "devotional conservatism" (113).

**1014. Davis, Ellen F.** "Maximal Speech: Preaching the Psalms," in *Wondrous Depth: Preaching the Old Testament*, 17–61. Louisville, KY: Westminster John Knox Press.

Maintains that those who preach the psalms well must learn "how to think with the psalm from the inside, and even to feel what the psalmist feels" (20), must "take seriously the fact that they are poems" (23), and must "treat the psalms within the context of the larger scriptural story" (28). Cites Donne's second Prebend sermon on Psalm 63:7, preached at St. Paul's on 29 January 1626, as an example of a sermon that "evidences with maximal effectiveness all three characteristics." Analyzes the sermon to show how Donne "relates the psalm first, to the larger story of Scripture, and second, to his own life and the lives of his hearers," noting that "the crucial thing to note is that order is important" (29). Reproduces the sermon with explanatory notes (33–61).

**1015. Dobranski, Stephen B.** "The incomplete *Poems* of John Donne," in *Readers and Authorship in Early Modern England*, 119–49. Cambridge: Cambridge University Press.

Observes that the printer and publisher of the first edition of Donne's poems (1633) uses blank spaces "as part of a larger strategy to create an intimate text, evoking a manuscript miscellany, while suggesting at the same time that they have produced a definitive collected edition." Maintains that "the book's bifocal perspective allows readers to see the author as both aloof and personal, directly involved although already deceased" (119). Discusses how "[t]he author's presence—the impression that Donne oversaw this collection and was communicating directly with readers—emerged from a collaborative process that ironically required his