

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

# JOHN DONNE

---

*AN ANNOTATED BIBLIOGRAPHY  
OF MODERN CRITICISM,  
1996–2012*

---

*John R. Roberts*

Copyright © 2017 by John R. Roberts

Published April 17, 2017

Published in the United States of America by *DigitalDonne: the Online Variorum* (<http://donnevariorum.tamu.edu>) and made available under the terms of the Creative Commons Attribution-NonCommercial-NoDerivs 3.0 Unported license (CC BY-NC-NC 3.0).

A description of the rights granted under this license is available on the Creative Commons website (<http://creativecommons.org/licenses/>).

ISBN: 978-0-253-01480-1

For my grandchildren

Sarah

Elise

Milissa

Eric

Brian

Trey

## CONTENTS

---

<i>Preface</i> .....	7
<i>List of Abbreviations</i> .....	9
<b>DONNE CRITICISM, ARRANGED BY YEAR</b>	
1996 .....	22
1997 .....	56
1998 .....	86
1999 .....	117
2000 .....	147
2001 .....	187
2002 .....	229
2003 .....	270
2004 .....	307
2005 .....	339
2006 .....	372
2007 .....	416
2008 .....	462
2009 .....	502
2010 .....	541
2011 .....	582
2012 .....	643
<b>INDEX OF AUTHORS</b> .....	<b>673</b>
<b>INDEX OF SUBJECTS</b> .....	<b>707</b>
<b>INDEX OF DONNE'S WORKS</b> .....	<b>729</b>

---

---

## PREFACE

---

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-

---

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.

J. R. R.  
Columbia, Missouri

performances for these two congregations,” shows that “these sermons are both concerned with the avoidance of doctrinal controversy and with the elevation of the preacher’s ability to offer consolation.” Claims that, “in Donne’s eyes, both congregations needed, above all, to be advised how to conduct themselves, and to be led toward hope of salvation rather than fear of possible damnation” (164). Examines the immediate context in which both sermons were delivered as well as their argumentative structure and theological content, and stresses how Donne addresses the particular pastoral needs of the two related congregations.

**1687. Collins, Billy.** “Memorizing ‘The Sun Rising’ by John Donne.” *Poetry* 197, no. 2: 84–85.

An original poem in response to *SunRis*.

**1688. Colvin, Daniel.** “John Donne,” in *The Encyclopedia of Christian Literature*, ed. George Thomas Kurian and James D. Smith, Vol. 1: Genres and Types/Biographies A–G, 294–95. Lanham, MD; Toronto; Plymouth [UK]: The Scarecrow Press.

Presents a general introduction to Donne’s life and works, calling Donne “one of the premier Christian writers, or any writer for that matter, of the early modern period” (295).

**1689. Corrente, Marcello.** *Semiotica dell’eros maschile: rivelazione e sublimazione del desiderio fisico nel soggettivismo lirico di Philip Sidney, John Donne e William Shakespeare*. Milano: La Quercia Fiorita. 510p.

Analyzes in Sidney’s *Astrophil and Stella*, Shakespeare’s *Sonnets*, and Donne’s *Songs and Sonets* the concept of masculine eros in all its explicit and implicit manifestations and also discusses the representation of physical desire in these collections, highlighting the variety of meanings these concepts had in English culture and in the mindset of the age. Examines also many of the linguistic, literary, and cultural aspects that emerge at different levels of textual interpretations from the comparison of

the most diverse points of view on both topics. States that the main goal of this study is to explain how the literary treatment of love and the erotic treatment of language come together in the lyrical subjectivism of the three poets. Starts the analysis by examining the conventions of the Petrarchan lyric and of the Elizabethan sonnet, seen as the specific literary institutions wherein traditionally the experience of the love poet—whether real or fictional—was “distilled,” epitomized, and enclosed. Next explores the nature of the literary language of the three poets as well as the behaviors, attitudes, and rituals that the coeval *code of love* provided to the poet. Focuses attention, in particular, on the masculine exhibitionism, the verbal seductiveness, and the obscene language of the three poets as juxtaposed to the refined language of aesthetic Platonism and its praise of idealized beauty and the aspiration of the poet to achieve a kind of *concupiscentia animae* of his beloved. Analyzes also the issue of the *ethics of love* and the *ritual of courtship* in the three collections and discusses the social, historical, political, ethical, and religious aspects that emerge (with more or less relevance) from the texts—with the purpose of defining also the meta-textual contents and the extra-textual world of any single poem. Maintains that, starting from a study of the literary canon provides a comprehensive analysis of the issue from a point of view that goes far beyond the study of the canon itself. Also discusses the position and the relationship between the suitor in the poem and the desired beloved in the presence of a virtual listener/reader and defines the *symmetry* and *sense* of the roles they perform within the text, i.e., the self-representation of the poet, the profile of the beloved (conceived as the ideal subject of physical desire), and the voyeurism of the reader. Concludes by demonstrating how the three poets were able, with modern intuition and innovative minds, to adapt the *canon* of the sonnet and of the lyrical poem that the Petrarchan tradition had institutionalized and codified in more and more rigid forms throughout the centuries to their own personal and artistic requirements, each of them achieving in diverse ways extremely

original and relevant outcomes both from the formal and from the semantic point of view. Maintains that, by overcoming the restrictions imposed by the literary *genre* and by breaking its schemes with deliberate and free intents, the three poets succeeded in revitalizing and strengthening the genre and in expanding its perspectives and potentialities, thus making it more realistic and credible and definitely more interesting and closer to the experience of their contemporary as well as their future readers. (Edited summary provided by the author.)

Reviews:

- Yaakov A. Mascetti in *JDJ* 32 (2013): 221–24.

**1690. Crane, Mary Thomas.** “Analogy, Metaphor, and the New Science: Cognitive Science and Early Modern Epistemology,” in *Introduction to Cognitive Cultural Studies*, ed. Lisa Zunshine, 103–14. Baltimore: The Johns Hopkins Press.

Argues that “cognitive studies of metaphor, analogy, and conceptual change can help us shed light on early modern English literary texts and also on the culture in which they were produced, providing new insights into the epistemological changes that accompanied, and made possible, the ‘scientific revolution’ of the seventeenth century” (103). Discusses how “the epistemological shift that accompanied the rise of the new sciences in the seventeenth century . . . did not bring to an end the use of analogy for scientific thought but rather gave rise to a change in the nature and uses of analogy in that context.” Believes that “this change, in turn, sheds light on what has traditionally been called the ‘metaphysical imagery’ used by seventeenth-century writers such as John Donne” (111). Illustrates this point by discussing the compass image in *ValMourn* as “an example of the newer style of structural analogy” (112), noting how in the poem Donne “focuses on the process of creating an analogical relationship between visible and invisible, material and immaterial.” Points out how the speaker in *ValMourn* “wittily applauds the disjunction between experiential reality and an invisible spiritual reality that lies beyond it.” Says that

the compasses “are shown in the act of drawing a circle” and that “it is this process rather than the circle itself that conveys the structural relation.” Acknowledges that Donne at times relies on “the older system of analogy” but believes that “his most striking ‘metaphysical’ images participate in the new epistemology” (114).

**1691. Crotser, Jeremiah.** “The Flesh and the Word: John Donne, Desire and the *Holy Sonnets*.” *ShY* 19: 425–39.

This volume of *ShY* was published as a book by Mellen Press in 2010.

Maintains that in the *Holy Sonnets* Donne “seeks to find a transcendent unification of body and soul through the promise of God” but that he finds himself “stuck in an earthly body with the challenge of moving toward wholeness from a position which his own theology and culture mandate as fragmented.” Sees in the *Holy Sonnets*, however, Donne’s attempt to yoke “the soul as closely as he can to the body, such that the body might be, by association, capable of deflecting some of the anxiety that accompanies the temporal nature of its existence.” Offers a reading of the *Holy Sonnets* that stresses “not only the cultural anxiety accompanying Donne’s figuration of the body/soul division” but also “a sensuous redoubling of that anxiety in his return of the soul to the domain of the physical” (425). Argues that, in such a reading, the soul in the *Holy Sonnets* “is not drawn as a prisoner within the body” but rather “as a figure of wholeness calculated to compensate for bodily uncertainty” (425–26). Maintains that these poems “offer an argument for the interworkings of body and soul,” in which “the soul’s work is in fact very deliberately conceived as paralleling the work of the body,” thus suggesting that “the human body possesses a kind of immortal creativity” (426). Uses Lacan’s theory of “the three registers of the human psyche—the imaginary, the symbolic and the real”—to explain “the structurally complex layering of physicality and spirituality” in the *Holy Sonnets* (427) and maintains that this approach allows us to see Donne “negotiating the precariously