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THE POEMS AND THE SERMONS.

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EDWARD TAYLOR'S CHRISTOGRAPHIA:

THE POEMS AND THE SERMONS

by
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ABSTRACT

EDWARD TAYLOR'S CHRISTOGRAPHIA: THE POEMS AND THE SERMONS

by

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An examination of the Preparatory Meditations which were written in conjunction with the fourteen Christographia sermons reveals several interesting principles of Edward Taylor's poetic method. Taylor, who wrote his poems as a religious duty whenever he composed a Sacrament Day sermon, had a standard method of composition. The poem was structured to parallel, thematically and often imagistically, the movement of the sermon. The first part of the poem, a self-examination, parallels the first part of the sermon, the examination of the Biblical text. In the second part, of both the poem and the sermon, Taylor presents his doctrine. Finally, in the third section of the poem, Taylor applies the truth of his doctrine to himself, determined to follow Christ and glorify God. This is equivalent to what Taylor does in the third section of his sermon, to apply

the truth of his doctrine to the lives of the members of his congregation and to exhort them to follow Christ and glorify God.

Not only do the poems derive their structure from the sermons they were written with, but they almost always correspond thematically to them. The first section of the poem is the least likely to parallel the corresponding section of the sermon, for it is often a response to the exhortation in the sermon. But the middle and concluding sections of the poem are nearly always parallel and, in some instances, virtual paraphrases of the sermon.

The imagery of the poems is also found to a great extent in the sermons. Though there is less section-to-section correlation here, and though a large part of Taylor's rich imagery comes from other sources, a large proportion of a poem's imagery is to be found in the sermon written with it.

Finally, even the usual tonal progression of the poems parallels that of the sermons. The poet generally moves from self-abasement in the first section, to a high degree of rationality in the second, to a sense of joy and assurance at the end. This parallels the preacher's movement from a cool rationality in sections one and two to joy and assurance in the third section.

This standardized method is found to result general-

ly in mediocre poetry. The three sections frequently do not fit together, and Taylor's attempt to paraphrase particularly his doctrine produces many obscure passages. Taylor's meditations are successful only when he deviates from his usual pattern and unifies either the theme or the imagery.

PREFACE

I would like to thank my Chairman, Dr. Frank L. Huntley, for his helpful assistance, both with what I have written and with how I have written it. I am also grateful to the other members of my committee, Dr. Joe Lee Davis, Dr. Douglas Runnels, and Dr. Thomas Tentler.

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INTRODUCTION

Among the manuscript books that Edward Taylor left with his grandson, Ezra Stiles, to be finally buried in the Yale library in 1883, is a volume of fourteen sermons on the nature of Christ, called Christographia. The sermons were written at approximately six-week intervals from August 6, 1701, to October 10, 1703. They were later copied and bound by Taylor, and were not published until Norman Grabo's edition in 1962.¹

The sermons comprise a unit, in which Taylor methodically begins with the dual nature of Christ--God and man--and progresses to an enumeration of his qualities--such as grace, truth, and power. He begins each sermon with a passage from the Bible, which he explicates before moving on to a highly rationalized proof of the doctrine. Then he closes with three or four "uses," practical applications of the doctrine, with exhortations to follow Christ and have faith in God's grace. Thus, the single characteristic of Christ discussed in a particular sermon is used as a focal point both for convincing his listeners in a rational way of the

¹(New Haven: Yale University, 1962).

truth of his interpretation of scripture and for exhorting the listener to love Christ and follow his example. The sermons logically build on one another up to the fourteenth, in which Taylor summarizes what he has said with a discourse on "the Excellency of the works of Christ" (p. 442).²

As a statement of Taylor's soteriology the work is excellent, but its interest to a literary scholar goes beyond that. For since the sermons are dated, each can be linked with the Preparatory Meditation written with it. The work called "Preparatory Meditations" is made up of two series of poems, two hundred and seventeen in all, which were written by Taylor as part of his preparation for administering the sacrament. They were composed approximately every six weeks from 1682 to 1725, during Taylor's long ministry in Westfield, Massachusetts. Like the Christographia they were copied and bound by Taylor, and were not published until 1939.³ The poems that coincide in date with the Christographia sermons are those in Taylor's "Second Series" numbered 42-56, and are, with only one exception, based on the same Biblical text as the corresponding sermon. The

²All quotations from the Christographia are taken from Grabo's edition, ibid.

³The Poetical Works of Edward Taylor, Thomas Johnson, ed. (New York: Rockland Editions, 1939).

Grabo edition of Christographia conveniently includes both the sermons and the poems.

Since the poems and the sermons were written at the same time, there is a high degree of correlation between a sermon and its poem. In these poems Taylor meditates on the particular quality of Christ discussed in the sermon, responding with an examination of himself and a recognition of his need for Christ's help. The doctrine of the poem is meticulously that of the sermon, images from the sermon appear in the poem, and the emotional thrust of the poem is nearly always a response to the exhortations of the sermon. Such correlations indicate that the writing of the sermon, the composing of the poem, and the presenting of the sermon constituted for Taylor one interrelated chain.

A closer look also shows that each poem was written after its sermon was composed, but before the sermon was delivered. This order is indicated by the complete title Taylor gave the poems as a whole: "Preparatory Meditations before my Approach to the Lords Supper. Chiefly upon the Doctrin preached upon the Day of administration." It is also evident time and again throughout the Christographia. The most convincing indication of this order occurs with Sermon VI, the only sermon that is not based on the same Biblical text as its poem. The text for the sermon is from Colossians 1: 19, "For

it pleased the Father that in him Should all fulness dwell" (p. 173). This sermon begins a series of sermons discussing various qualities of Christ. In the introduction Taylor divides Christ's attributes into:

{ Life: Power:
Wisdom: Grace. (p. 175)

Then he devotes the rest of the sermon to the quality of "Life," having planned to devote a sermon to each quality. Thus the topic for the sermon itself is Christ's fullness of life. This is what Taylor concentrates on in the poem, and it is the subject of the text used for the poem, from John 5. 26, "The Son hath life in himselfe" (p. 171). As Taylor could have picked up the main thread of the sermon only after the sermon had been composed and after that thread had been given definition, the sermon must have been written first.

Because of this closeness of sermon and poem in the Christographia a study of the poems in the light of the sermons is revealing. That is the purpose of this thesis: to show how the sermons explain the basic structure of the poems, and how they also illumine various images and often clarify obscure passages. In addition the study of these sermons and then of the poetry that they inspired helps us to better understand Taylor's mind. We see him both as the preacher, attempting to enforce

the faith of others, and as the man, struggling with his lack of faith. Moreover, many of the insights gained as a result of this study are applicable to the whole of Taylor's "Preparatory Meditations"--the work which is certainly his foremost achievement. As I hope to show, correlating Taylor's poems with his sermons is indeed rewarding.

PART ONE: THE WORK AS A WHOLE

CHAPTER I

Taylor's Theology

Before a study of the sermon-poem pairs of the Christographia can begin, it is essential to understand three things: the theology and organization of the work as a whole, Taylor's homiletic method, and the sense in which the poems are "meditations." The first two of these are essential for an understanding of the sermons--which, of course, must precede their usefulness as tools toward an enlightened reading of the poetry. The third, as will become clear in Chapter III, clears away an erroneous but wide-spread interpretation of Taylor's Meditations. Only after establishing this background, can I discuss the poetry in detail.

At the beginning of the last sermon in the Christographia, Taylor delineates clearly what he is attempting to accomplish in this series of sermons:

I have endeavourd by the Grace of God to affect your hearts with the excellency of Christ Jesus my Lord: and for that end I have attempted to set out before your eyes the Excellency, of his Natures: of the Union of his Natures in his Person: of his Properties, or Qualifications of the Humane Nature, both Absolute, and Relative. And now

I come to look into the Excellency of his Operations, which must needs be most Excellent. (p. 439)

Taylor is trying to give his audience as complete a knowledge of Christ as can be gleaned from the scriptures and discovered through Reason. Using various passages of scripture as points of departure, he examines Christ, first as to his essence, then as to his attributes, and finally as to his effects. This progression is obvious, but the exact structure of the work, that is, which sermons discuss essence and which discuss attributes, is less clear.

Norman Grabo, in the Introduction to his edition of the Christographia, divides the work into four parts:

Sermons I and II consider the natures of Christ. Sermons III, IV, and V contemplate the nature and implications of the personal, hypostatical union of natures in Christ. Sermons VI through XIII display Christ's properties and qualifications, both absolute and relative; and the final segment reveals Christ's operations.¹

However, there is nothing in Sermon IV that implies that Taylor meant it to "contemplate the implications" of the union discussed in Sermon III, and indeed the sermon does not do that--it discusses Christ's attribute of wisdom. Further, a close look at Sermons V and VI make it evident that Sermon V is the first in the large middle segment of the work, which discusses in detail Christ's divine and then his human attributes.

¹Op. cit., p. xxii.

As a step toward unravelling this knot, notice the setting out of the doctrine in Sermon V, where Taylor for the first time in the whole Christographia explicates in detail his principles of organization.

Here he says,

We have heard of Christ, as God, we have heard of him as Man, we have also heard of him as . . . Godman; and so he is the Subject of most Admirable things. And now I come to Consider him as filld with those things; and so there is a twofold Fullness in him. All { Godhead or an Increated, { Other fulness and a Created Fullness.

First. An Increated Fullness. Or the Fullness of Godhead. This is that, which my text, and Doctrine from it have respect unto, and that I now am upon. (p. 145)

Taylor could not be clearer about his intent in this sermon to begin a thorough discussion of Christ's attributes. This intention is repeated in the beginning of Sermon VI:

Having the last Sacrament day considered Something of the Increated All-Fulness of Christ, as dwelling in him bodily: I come now to Consider a Created All-Fulness that dwells in Christ personally also. (p. 173)

Taylor clearly places Sermon V at the beginning of his discussion of Christ's attributes.

But Sermon IV still remains a problem. Taylor does not explain its place in his scheme anywhere in the sermon or after it. Indeed, what follows makes the

situation even more confusing, since wisdom is one of the Absolute qualities of Christ's Created All-Fullness, and should come after Sermon VII. Two conclusions are possible. First, since the sermon on wisdom discusses Christ's wisdom as "both Increased, and Created" (p. 112) Taylor could have intended this as an introductory sermon, discussing first that characteristic of Christ which is both divine and human, then moving on to Christ's attribute of divinity, and finally discussing the many attributes of Christ's created nature. This is certainly a possibility, though since Taylor does not say that this is what he was doing, I am suspicious of it.

It is more likely that Taylor did not know where he was going to go in the Christographia when he wrote Sermon IV. The first three sermons make up a neat package, and perhaps he had thought originally of simply delivering a sermon or two on some of the more outstanding of Christ's attributes, not intending until later to make the individual sermons such a complex chain. This could certainly have been the case, since the sermons were written one at a time, with a period of six weeks between each. Further, no mention is made of a plan until Sermon V, and if Taylor had had a design for this series of sermons he surely would have announced it earlier.

The subsequent sermons, however, are clearly or-

ganized, and the structure of the Christographia can be schematized as follows:

Christ's natures (I-III)	{	Human
		Divine
Christ's quali- fications (IV?- XIII)	{	Increated
		Created { Absolute
		Relative
Christ's works (XIV)		

As Taylor begins the Christographia he is concerned to make clear and understandable the central paradox of Christ: his dual nature. He begins by stressing that Christ was a man (Sermon I). This is important first of all in understanding the miracle of Christ, that in creating a body for Christ God equalled the miracle of the original Creation. But beyond that, man can see how high Christ has advanced human nature by associating himself with it--higher, in fact, than Adam's original nature. This miracle is seen by Taylor as evidence of God's grace, that he wants to save the Elect so much that he has created a miracle for them, and then has sacrificed what he created. In addition to inspiring love of God and wonder at his grace, contemplation of the human nature of Christ should further prompt man to follow Christ's example, both because of his love

for God and because he sees that "Christ's life is peculiarly Imitable by us; because it is accomplished in our Nature" (p. 33).

In discussing Christ's divine nature (Sermon II) Taylor depends more on scripture. Divinity is difficult to understand, and even more difficult to explain, as Taylor is acutely aware. To clarify the concept he begins with negation, defining what he does not mean by Christ's divinity. Christ's divinity was not generated by the Father, because the three parts of the Trinity are not separate the way a father is distinct from his son; likewise it was not created by God, because Godhead cannot be created. All Godhead is in Christ, just as it is all in God and in the Holy Spirit. He confirms this truth by the "Authority of the Holy Ghost in the Scriptures" (p. 51), pointing out that Christ has the properties of a God (eternity, omnipotency, and such like), performed the activities of a God (taking part in the activities of Creation and Providence), and carries out the offices of a God (as mediator between man and God, and as God's priest and king on earth)--and thus he must be God. Seeing this divine nature in Christ should prompt everyone to honor and obey Christ and to "Endeavour to get a saving Relation to, and Propriety in Christ" (p. 71).

After looking at each of the two natures in Christ,

Taylor turns his attention to the way in which these natures are united (Sermon III). He defines the union of natures as a joining which "doth not make any essentiall alteration in the Natures joyned together" (p. 79). The union is made in the person of Christ and has created an "aliquid tertium" (p. 80), neither simply human nor completely Godhead but eternally and inseparably something else. As in the previous sermons Taylor exhorts his listeners to honor and obey Christ, this new being which has been created, and to love God and have faith in this evidence of his grace.

This trio of sermons establishes from the beginning the importance of both natures in Christ. In the first paragraph of Sermon I Taylor lists some heretics who have denied Christ's divinity, then others who have denied his humanity, and concludes:

The one [the belief that Christ has no divinity] makes an Insufficient Saviour; and the other [the belief that Christ has no humanity] makes Christ no Sufficient Saviour; and the Profession of both is but according to Satans description. (p. 5)

Taylor makes clear in Sermon I why Christ is no sufficient savior if he has no human nature. First of all, since God's law was given to man and was disobeyed by him, the fulfillment of the law--perfect obedience--must be made "by that nature to whom it was given" (p. 17). In addition, man--human nature--must give satisfaction

for having broken the law. But there is "no Worthiness in any Humane Person . . . Sufficient to render their Obedience Satisfactory for Sin, or Meritorious of Life, Favour, Grace, and Salvation" (p. 19). A more worthy and able substitute is necessary: Christ, the most excellent human imaginable.

The Dignity of the Person of the Son of God, makes the Personall Obedience in the Humane Nature thus Satisfactory, and Meritorious for all his. And Seing this is the Work that Christ is to do for his people . . . for this Work sake he hath a Body Prepared him. (p. 19)

In Sermon II Taylor attempts to make clear why Christ must be divine in nature as well. This argument centers on the offices, the duties, of Christ. Christ is a mediator from God to sinful man. As man's mediator before God, he must be divine both to be able to communicate on an equal and respected level with God, and also, as suggested in Sermon I, must be of sufficient worth to make satisfaction for man in fulfilling God's law. As God's mediator to man Christ has two offices: prophetic and kingly. As God's prophet he makes God's will known to man; as God's king he effects that will in the world and at the end of the world. These offices require that Christ be divine, for to carry them out he must be eternal, working out God's will at all times and beyond the end of time, as well as omnipresent, working in all places.

The third sermon emphasizes again and again that Christ is both divine and human, which is what he means by his term "personal union." He also focuses in several places on the fatal errors of doctrines that deny either of these natures. For Taylor this doctrine of Christ's dual nature is one of the most important in Christianity, for misunderstanding it results in a lack of faith in the efficacy of God's grace and Christ's redemption. And this, of course, leads a man to damnation.

Having established the essence of Christ's natures, Taylor moves, in the subsequent ten sermons, to an examination of what he sometimes calls Christ's "qualifications," and at other times refers to as Christ's "All-Fulness." Characteristically, Taylor divides and organizes these qualities into several dichotomies. To begin with, Christ's qualifications are either increated, inherent in the Godhead and therefore his because of his Godhead nature, or created, that is, his because of his human nature.

The first qualification discussed, Christ's wisdom, is treated as both increated and created (Sermon IV). Because of his increated wisdom Christ understands God's ordering of the universe, as well as all the works of creation and of God's providence. He knows God's will, and how he is working it out in his creation. Because

of his created wisdom, Christ here on earth had an "Intellectuall Faculty" that was "Compleate and Perfect" (p. 122), and "had all Prophetically Light in him" (p. 123).

The next quality treated (Sermon V), which Taylor terms "Fulness of the Godhead" (p. 145), is the only qualification which is solely increated. This is basically the quality of Christ discussed in Sermon II, but there he was concerned with Christ's divinity as part of his nature, while here he is concerned with it as one of Christ's attributes. This is certainly the most scholastic of the sermons, perhaps because Taylor is making such a fine distinction between Christ's divinity as essence and that divinity as an attribute. He addresses himself to two heresies, that of the Socinians and that of the Ubiquitarians, to distinguish between the truth as he sees it and their misinterpretations of it. To do this he addresses himself to the arguments of these heresies: to their syllogisms, and their logic. As a result the sermon is minutely divided and subdivided into more and more carefully-made distinctions, and becomes tedious to follow.

The remaining eight sermons discussing Christ's qualities are concerned with the created aspects of Christ, those which he has mainly because of his human nature. These attributes Taylor categorizes as either

Absolute or Relative. Since these are difficult terms, which Taylor never defines, it is helpful to look at the words absolute and relative in the Oxford English Dictionary to clarify what they would have meant to Taylor. The modern opposition between relative and absolute, meaning something imperfect and dependent as opposed to that which is perfect and independent, is deceptive. In the seventeenth century the word absolute meant detached, pure, and unqualified. The word relative, based on the verb to relate, meant "arising from, depending on, or determined by, relation to something else."

Thus, by "absolute all-fullness" Taylor means those qualities which Christ has completely and independently. There are four of these--life, power, wisdom, and grace. Christ has, in himself, all life, all power, all wisdom, and all grace, and thus is for man the only source of these things. The term "relative all-fullness" refers to those ways in which Christ is full in relation to something which exists outside himself. Christ is the vessel of all grace, for example, but truth ultimately resides with God. Likewise, the Church, which fulfills Christ, exists partly on earth and partly in heaven. And the same is true with Christ's authority, which comes from God and finally resides in him.

The first group of created attributes Taylor deals with are those under Christ's absolute all-fullness,

since these are the more easily-understood qualities, those which simply "adept him for his Worke" (p. 175). Having already treated Christ's all-fullness of wisdom in Sermon IV, Taylor requires only three sermons for this section. In the first of these (Sermon VI) Taylor refers to Christ as the "Fountain of Life" and the "Tree of Life" (p. 175), stressing that Christ is the source of both temporal and eternal life. To begin with, Christ, since he is God, is the creator of all life. Moreover, Christ demonstrated time and again throughout his life on earth that he has the power of life and death, by such miracles as killing the fig tree with a word (Matthew 21. 19) and raising Lazarus (John 11. 43-44). Finally, it is only through Christ that man can have eternal life. So, Taylor concludes, Christ is the creator and sustainer of all life.

The second absolute qualification of Christ, power, is seen (Sermon VII) as an internal characteristic, that is, as moral power, rather than as the possession of external authority, which he deals with in Sermons XI-XIII. Internally, Christ has the power of both his Godhead nature and his human nature. Taylor mentions this Godhead power, but **Spends** most of his time discussing the various aspects of Christ's created power. Christ has power of wisdom and of will; he has power to work conversion through sanctifying grace; he has

great courage and moral excellence; he has the power to work miracles; and finally his power is so great that he himself must be exceedingly healthy and beautiful. Taylor lays great stress on Christ's fullness of power, for it is this particularly that makes him such an effective redeemer.

In considering the third absolute qualification of Christ, grace, Taylor gets to the heart of the redemptive office of Christ (Sermon VIII). Christ is the instrument of God's grace in the world, the way in which God has designed to save mankind. This means that, from the human perspective, Christ is the only source of God's saving grace. So, as the source of wisdom, of life, and of grace, and with the power to effect these things in the world, Christ is all that man needs to be redeemed.

The second set of attributes which make up what Taylor calls Christ's created all-fullness are the relative ones, those ways in which Christ is all-full in relation to something else. These are treated after the absolute qualifications because they are more difficult, more than "our weake Sight can take in" (p. 267), necessitating an understanding not just of the goals of Christ's work, as the absolute qualifications do, but also of God's truth, the function of the Church, and the interaction between God and Christ. The first of

these is truth (Sermon IX). Taylor sees Christ as both full of truth, especially in fulfilling the Old Testament prophecies, and as truth itself. Everything he does reflects the truth: "Thy law, saith he [Christ], is in my heart" (272). Christ's truth is important to Taylor, because it is necessary to his being the true redeemer, and it reflects the truth of God's intention to save mankind.

Having seen Christ in relation to divine truth, Taylor characteristically turns to view him in relation to human activity, the Church. This attribute (Sermon X) is what Taylor calls "an Ecclesiasticall fullness" (p. 300), meaning that essential to Christ's fullness is "his Church which is his Body" (p. 300). Taylor makes very clear what he means by the term "Church": "This Church consists of the whole Body of the Elect of God both men and Angells, in all times and places of the world wheresoever" (p. 301). Christ also fills his Church, as the Church fills him, by what Taylor refers to as "a mutuall Inbeing" (p. 305). Taylor sees the Church as the only source of God's grace and love, "The Church is the Onely Object of the boundless Love of Gods infinite breast. God So Loved the World, i, e, the Elect World: and not the world opposed to the Elect" (p. 305). Taylor is metaphorical about the way in which the Church fills Christ, but the direction of the meta-

phors--that, for example, the Church is the body of which Christ is the head--indicates that the Church fulfills Christ in being the object of his redemptive activity.

The third relative characteristic of Christ's created all-fullness is his mediatorial authority. This attribute is relative because he possesses it only through God: "It is the Comission, that the Father gave Christ when he constituted him Mediator and sent him" (p. 336). Taylor devotes three sermons to this attribute, treating the three offices of Christ--priestly (Sermon XI), kingly and prophetic (Sermon XII)--and, in summary, the whole mediatory function (Sermon XIII). Taylor is careful to explain what he means by these offices:

Now these Offices are Such as are Carried on by the Mediator either Godward, as treating him on the Behalfe of man, as the Priestly office, which is to transact the Concerns of Men with God, . . . Or Manward as Such as transact the Concerns of God With man, as the Offices of a Prophet, and of a King. (p. 338)

Thus Christ's priestly authority enables him to take man's wishes to God, while the kingly and prophetic authorities enable him to take God's wishes to men. Altogether this mediatory authority enables Christ to act as a go-between in settling the argument between God and man.

In the three poems which treat Christ's mediatorial

authority and his offices, it is interesting to note that each is associated with one of the absolute qualifications of Christ,

{ Life: Power:
Wisdom: Grace. (p. 175)

In Meditation 52, which accompanies the sermon treating Christ's priestly office, the poet says,

One Sprig of this Authority doth beare
The Tree of Life, that Spreads ore heaven quite
And Sinners Sprinkles with its Sap t'make faire,
And with its juyce doth quench Gods wrath out right.
With God it maketh Reconciliation
By Offering, and Holy Intercession. (ll. 13-18)

The priestly office, treated first, is associated with Christ's attribute of life, also treated first.

Meditation 53 accompanies the sermon which treats Christ's offices of prophet and king. In that meditation the poet first considers Christ's prophetic office,

Thou hast the golden key, that doth unlock
The heart of God: Wisdom's bright Counsills Tower,
All Power Prophetick: This the boundless Stock
Of Gods Designs displayes in Gospell Showers.
(ll. 19-22)

The prophetic office is correlated with the attribute of wisdom. Then the kingly office is considered:

But here is Still another gleame out breakes.
All Royall Power in heaven, and earth do lodge
In thee, my Lord. . . . (ll. 31-33)

Christ's attribute of power and his royalty are also associated. These latter two offices and attributes are in a different order from the attributes of power and wisdom as they are listed in Sermon VI. However, since wisdom is not treated in its proper place, but in Sermon IV instead, I think the order is not important, especially when the association between the offices and the attributes is so clear in the poems.

The fourth attribute of Christ, his grace, is in this same way associated with the fourth topic discussed in this trio of sermons, his authority as mediator. In the poem which treats this aspect of Christ, Meditation 54, the poet begins with an appeal to Christ:

File off the rust: forgive my Sin, and make
My Heart thy Harp: and mine Affections brac'de
With gracious Grace thy Golden Strings to Shake
With Quavers of thy glory well begrac'de.
(ll. 7-10)

Then he describes Christ's three offices, as the "three-fold glory" (l. 37) of Christ. He closes with praises for "My Gracious-Glorious Lord" (l. 49) for refining to gold the rusty wires of his soul--an image referring once again to the grace mentioned earlier.

It thus becomes evident that the relative attributes of Christ, Sermons VI- IX, have a definite order. The implication is that even if Taylor did not know where he was heading when he wrote Sermon IV, he made detailed plans soon after.

These three sermons on Christ's fullness of mediatorial authority conclude the large middle section which deals with Christ's attributes. In the final sermon of the Christographia Taylor examines Christ's works:

We have had an account of the Glorious inside of Christ as I may say, but now I come to take a view of the Glory of his outside. For his Works are his rich Ornaments. (p. 443)

Taylor does not address himself to only those works achieved by Christ's divine nature, but concentrates on those done by his human nature as well. This allows Taylor to restate all of Christ's attributes, and to examine how well he carried out his offices. It also allows him to focus on the excellencies of Christ's human nature, and thus on his efficacy as a redeemer and on the incentive man has to follow his example. This sermon is, unfortunately, incomplete, for only part of the first of his "uses" is still preserved. But it is clear to anyone who has read the other thirteen sermons what followed: exhortations to honor Christ, to love God, and to have faith in Christ as the one effective and highly qualified redeemer of mankind.

As the Christographia progresses, it becomes evident that Taylor is an orthodox Calvinist. Taylor's God is Calvin's: distant and legalistic. He works his mysterious will out in the world in ways that man cannot

begin to understand. When Taylor discusses God, it is in terms of God's law, his ultimate authority and the omniscience which enables him to rule creation, rather than in terms of fatherly love. In Taylor's sermons, as in Calvinism, God is himself unknowable, but has revealed his will in scripture, in both the Old Testament and the New. The New Testament is more clear, for the Old Testament reveals Christ only from afar, but they are of equal importance in interpreting God's will. Taylor thus turns to scripture with the confidence that he is proving his points with the support of absolute truth.

Taylor's view of evil is also Calvinistic. At the very opposite corner of the universe from God is Satan, constantly at war with God. He tempted man and man fell, and in the resulting confusion Satan runs rampant. The metaphor of the world as the battlefield of this war, common in Calvinistic writing, appears in several places in the Christographia. Moreover, throughout his sermons, Taylor frequently points to this or that idea or activity as being in league with Satan or deriving ultimately from him.

Man in this scheme is certainly not celebrated. Man is sinful, and much more likely to follow Satan than to obey God. Among the reasons Taylor gives for Christ's being given a human nature is that God's law

requires absolute obedience from humankind, and that this is impossible for sinful man. The reason for even needing a savior is that man has acted so disgustingly before God that some reparation is necessary. Taylor celebrates humanity only when he thinks about the potentialities of human nature and the beauty of their expression in Christ. Indeed Sermon I spends a great deal of time marvelling at the miracle of God purifying human nature enough for it to be united personally in Christ with the Godhead. In Christ God has transformed lead into gold; Taylor celebrates the alchemist and the gold, not the lead.

The emphasis on Christ's dual nature is a theological commonplace. That Christ is divine, as one of the three parts of the Trinity, as well as human, to pay man's debt to God for his disobedience, occurs in most branches of Christian theology. But the thesis of the Christographia is strongly Calvinistic. Faith in Christ is the only way to redemption. This redeeming faith can come only through the grace of God, not from priests or sacraments, and can come only to those whom God chooses--it cannot be bought with money, sacrifices, or good deeds. This is central to Calvinism.

Taylor, then, is quite orthodox. Like Calvin, he sees Christ as possessing two natures in order to bridge the gap between sinful, fallen man and a dis-

tant, legalistic God. Christ brings to man God's grace, the only power that can raise man above his fallen state, and directs God's will on earth. He also appeals to God for man and has sacrificed himself to satisfy God's law. In return, as Taylor makes clear at the end of every sermon, man should trust in the efficacy of Christ as his savior and in the grace of God to accept regenerated mankind, and because of that faith, endeavor to live a Christ-like life.

This look at Taylor's theology does not need to be any more detailed--certainly more could be written about Taylor's particular brand of Calvinism. What is important is to gain enough of an understanding of the sermons--of the theology and of their relation to each other--to be able to read the poems that accompany them perceptively. In order to accomplish that, there is one more aspect of the sermons that must be examined: Taylor's homiletics.

CHAPTER II

Taylor and the Homiletic Tradition

In his survey of seventeenth-century sermonology, English Pulpit Oratory, W. Fraser Mitchell calls attention to "the extraordinary attention paid to 'method' by preachers, particularly Puritan preachers, in the first half of the seventeenth century."¹ He goes on to note,

A man's 'method' was a recognized property which was commented upon by his hearers, who were often ready to analyse it and compare it with the 'methods' of others.²

Taylor, too, had a distinctive "method," and a look at the kinds of preaching that would have influenced him places it in perspective.

Perry Miller identifies "the teacher from whom, above all others, Puritans learned the lesson of sermon form"³ as William Perkins, whose handbook on preach-

¹W. Fraser Mitchell, English Pulpit Oratory from Andrewes to Tillotson (New York: Russell and Russell, 1962), p. 112.

²Ibid., p. 112.

³Perry Miller, The New England Mind: The Seventeenth Century (Cambridge: Harvard University, 1954), p. 335.

ing, "The Art of Prophecyng," was enormously popular both in England and in the colonies. Perkins advocates extensive quotation from scripture, and his own work exemplifies that he intended just that. Nearly half of "The Art of Prophecyng" is scriptural quotation, and the style of the rest is simple and direct. Perkins says, "The supreame and absolute meane of interpretation, is the Scripture itselfe,"⁴ and he advises that "human wisdom must be concealed,"⁵ fearing that if the persuasiveness of the minister is greater than the voice of God "the whole state of mans salvation should depend upon men."⁶

Perkins' advice for organization displays the same scriptural orientation. His own summary makes that clear:

The order and summe of the sacred and onely methode of Preaching.

1. To reade the Text distinctly out of the Canonically Scriptures.

2. To give the sense and understanding of it being read, by the Scripture itselfe.

3. To collect a few and profitable points of doctrine out of the naturall Sense.

4. To apply (if hee have the gift) the doctrine rightly collected, to the life and manners of men in a simple and plaine speech.⁷

⁴William Perkins, "The Art of Prophecyng" (transl. by Thomas Tuke), in Workes, Vol. II (London: John Legatt, 1617), p. 651.

⁵Ibid., p. 670.

⁷Ibid., p. 673.

⁶Ibid., p. 649.

Each part concentrates on the text, for Perkins does not allow his followers to stray far from the Bible. Even the discussion of doctrine, part 3, is to stay close to "the naturall Sense" of the text, while the most creative part, the application, must be "in a simple and plaine speech."

But since, as Mitchell says, "Perkins' advice, if too closely followed, could only result, as it did result, in baldness and inelegancy of diction,"⁸ other handbooks on preaching wielded their influence. Rather than give a history of homilectics in the seventeenth century, I would like to describe only one of the more influential of these, William Chappell's The Preacher, or the Art and Method of Preaching, because of its closeness to Taylor's method.

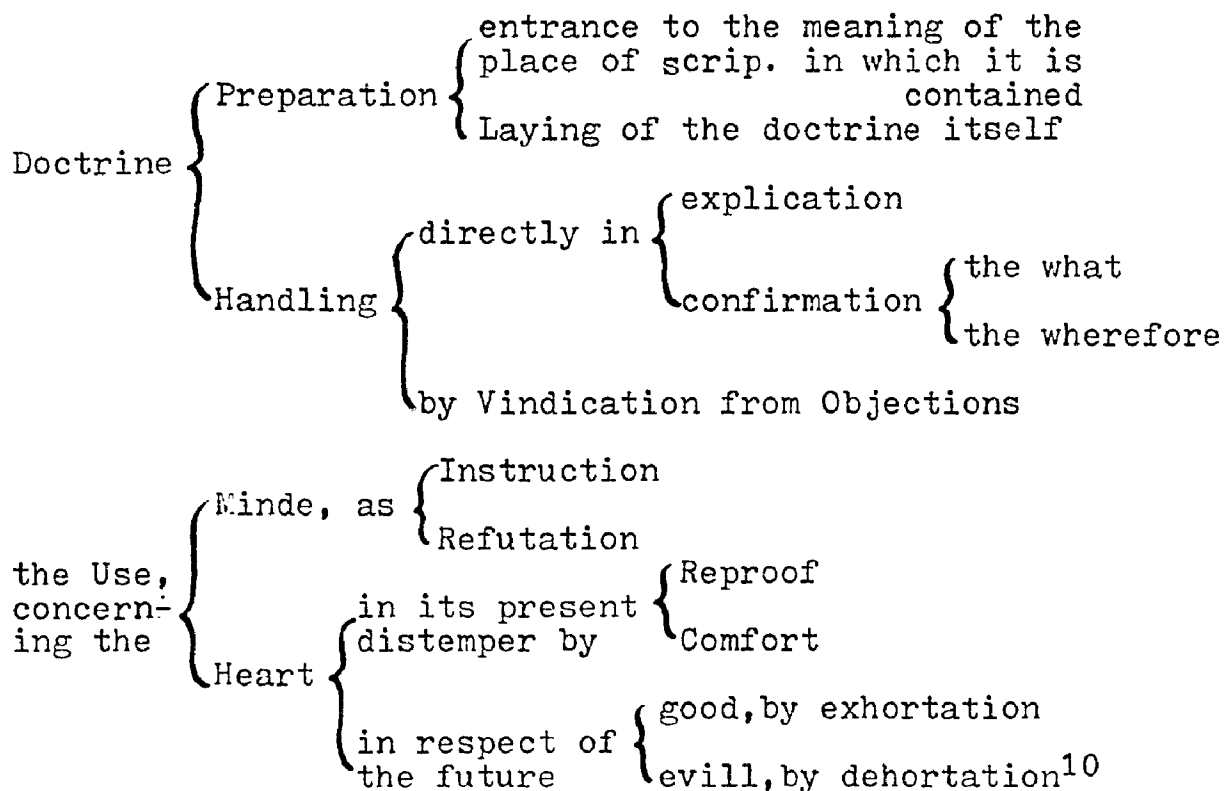
Chappell is a Ramist. He makes it clear that he is not one to scorn the use of reason in a sermon: "Scripture being, though above, yet not against good reason, . . . it will not be much from the purpose sometimes to make use of reasons."⁹ His work itself could not contrast more with Perkins. Where Perkins quotes liberally from scripture, Chappell rarely quotes scripture at all. Further, where Perkins eschews the use

⁸Mitchell, p. 101.

⁹William Chappell, The Preacher, or the Art and Method of Preaching (London: Edward Farnham, 1656), p. 123.

of human wisdom, Chappell constantly refers to the sermon's doctrine as its "axiome," a term Ramus took from Euclidean geometry, meaning something which does not have to be proved. Then, to help the minister in deciding how to handle the doctrine of a particular sermon, Chappell discusses, abstractly and at great length, the various general types of axioms, giving one large section of his work the air of a textbook on logic rather than one on preaching.

The organization Chappell describes for a sermon also indicates his Ramism, particularly in its use of dichotomies.



¹⁰Chappell, two preliminary, unnumbered pages, entitled, "Analysis of the whole Book."

Such intricate mapping out, in contrast to Perkins' simple list of four steps, demonstrates the extent to which Chappell values man's reason, as well as the view he has of himself as presenting not God's simple word, but a detailed argument.

Edward Taylor's sermons are clearly allied with the Ramistic school. Consider Sermon I, for example. This sermon is based on the text, from Hebrews 10. 5, "A Body hast thou prepared mee" (p. 5). Taylor begins with a page and a half of introduction, discussing the dual nature of Christ and the heresies that deny it. Then he turns his attention to the text: first the context of the statement, then an explication of what is being said in the context, and finally the refutation of an objection, based on a linguistic analysis of the text. This look at the text concludes with a statement of the doctrine for the sermon, "That God the Father hath prepared a Body, or an Humane Nature for Christ" (p. 9).

Though this coincides exactly with Chappell's instructions to begin by preparing for the doctrine, both with a discussion of the context of the doctrine in the Biblical text, and with a clear statement of the doctrine itself, in some ways it is closer in spirit to what Perkins recommends. For where Chappell looks at the first section as text used merely as a jumping off point for a consideration of the doctrine it con-

tains, Taylor--like Perkins--examines the text itself, in greater detail than would be necessary for a simple introduction. He is clearly concerned with examining the text for its own value. He asks, who is speaking? "to whome? upon what occasion? at what time? in what place & for what ende? what goeth before? what followeth?"¹¹ Taylor also examines the Hebrew or the Greek to make sure he is interpreting the passage correctly. Then, only after he has scrutinized the text, does he turn to the doctrine.

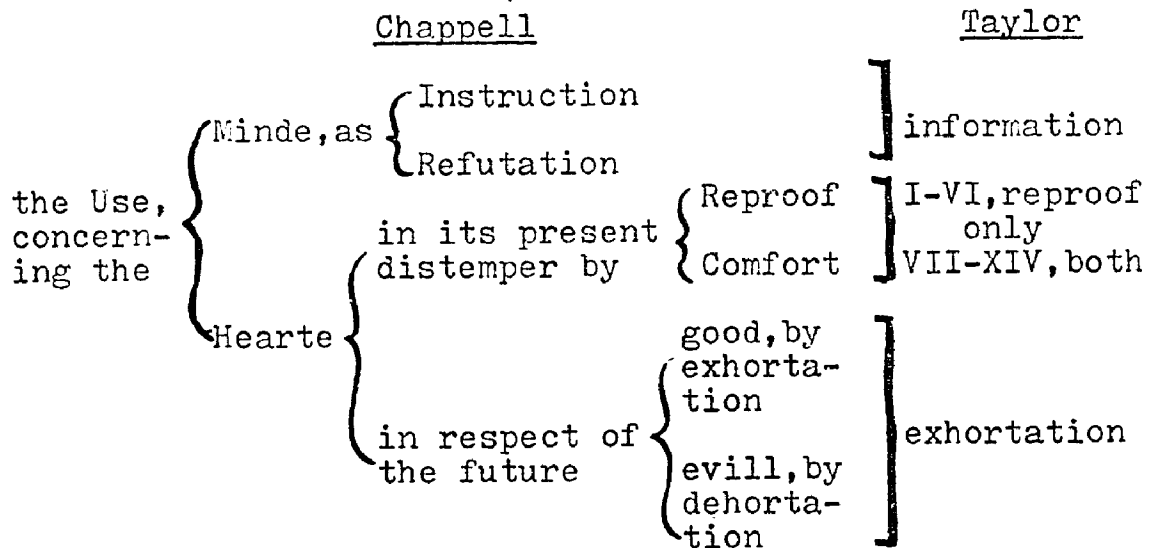
From this point on, Taylor is much closer to Chappell and his Ramism. He handles this section in Sermon I as he usually does, by asking a series of questions, and answering them one at a time, treating objections as they arise. He asks when Christ's body was prepared, and replies, in a dichotomy, that it was created ab Aeterno, before the beginning of the world, and also In tempore, immaculately conceived in the Virgin Mary. Then he asks how the body was created, replying--again in a dichotomy--first negatively, that is, by establishing how it was not created, and then affirmatively, explaining how it was created. At this point he meets an objection, that if God could create perfected human nature for a union with the Godhead, why can he not do the same thing with man and thus have no need for a mediator? He replies, mainly on the assumption of Ori-

¹¹Perkins, p. 652.

ginal Sin, that Christ was not conceived in the ordinary way, that man's sin was not passed to him, and so he had no need of a savior, whereas men are conceived by ordinary means and are thus "Sinners and Children of Death by Adam" (p. 13). He further explicates the nature of Christ's humanity in responding to this objection, and after treating one more objection moves on to a third question: "Why did God prepare a Body for Christ?" (p. 17). He gives two reasons (again a dichotomy), that a human nature was necessary for the work that Christ had to do and that it was necessary if Christ was to make satisfaction to God for man's original sin. In explaining these he treats one further objection, then moves to the third major section of his sermon, the "Uses."

In this sermon, as in all of Sermons I-IV, Taylor considers three kinds of uses: those for information, those for the reproof of sinners, and those for exhortation. Beginning with the next sermon (VII), however, Taylor adds to these a further use, that of consolation. His reasons for expanding the number of uses are more clear than his reasons for ever having left out a section for the consolation of the Elect, for the sermons are directed toward the Elect. This section of applications in the first six sermons has an uncomfortable air of fire and brimstone, which is not in keeping with the other sections of the sermons. The addition of a fourth

use balances that and certainly must have been more satisfying to Taylor. Both ways of grouping his applications correspond to Chappell's grouping in The Preacher. This correspondance can best be diagrammed as follows:



He handles his uses as a list of assertions, based on the truth he has been proving. Use 1, for example, is entitled "Of Information," and is in four parts. It begins with a restatement of the doctrine he is applying, "Seing God hath provided and prepared a Body . . . for our Lord Christ, we may be hence informed . . ." (p. 22) and proceeds to list four conclusions: "1. That the Worke of God preparing a Redeemer for Sinners is a Singular Worke" (p. 22); "2. Hence See that the Humane Nature of Christ is not to be Slighted, or looked on as a . . . trifling thing" (p. 24); "3. Hence see how highly God hath Advanced our Nature" (p. 24); "4. Hence See a reason demonstrating Why Satan doth So tempt men

to under esteem the Humanity of Christ and to vilify it" (p. 25). The first two uses parallel the second two, in a way that leads the listener twice to the same conclusion: (1) the preparation of a body for Christ is miraculous, therefore (2) we must not slight it; (3) it advances our nature, therefore (4) we must not slight it, as Satan wants us to. Such logical interrelating is common in this section of the sermons.

Thus, in his ordering of what he is saying Taylor is mainly a Ramist. The logical, Ramistic approach is often evident in his prose style, too. Intricate, scholastic arguments, and words precisely if not very colorfully used are characteristic of this style, and this is certainly the manner Taylor assumes when he is applying his "Reason" to scripture. Typical is the following passage, where in answering the objection that if God could create sinless human nature out of sinful mankind, why do we need a redeemer, Taylor replies,

The Objection lies upon a false Supposition, Supposing this Preparation to be made upon Sinfull Nature Which it is not. For tho' its carried on upon fallen Nature it is not carried on upon Sinfull Nature before it is Rationall nature. The Materialls of the Humane Body are not Humane Nature in factum esse, but onely in fieri, not made, but making, and so are not rationall while Such, nor can be accounted Sinfull. (pp. 12-13)

But Taylor does not always take this logical approach. When he is seeking truth through the revelation

in the scriptures he reads like a follower of Perkins, quoting the Bible to an overwhelming extent. The following passage is typical:

But there is no Humane Nature is fitt to be United to the Person of Christ. All flesh hath corrupted its Way. Gen. 6. 12. Sin hath render'd all men Sinfull, Vile, and Abominable Gen. 6. 5. C. 8. 22. Ps. 14. 1. 2. Rom. 3. 10-18. Eccl. 7. 20. Isa. 1. 5. 6. C. 64. 6. Ps. 51. 5. Sin is an abominable thing in the Sight of God. Jer. 44. 4. Isa. 1. 14. 15. God will have no fellowship with Sinners. Ps. 94. 20. 2 Cor. 6. 14. 15. Isa. 1. 14. 15. The Sinner shall not dwell in his Sight. He will not have his own have fellowship with Sin, or Sinners. (p. 20)

The quoting and paraphrasing of scripture and the very simply stated assertions are characteristic of Perkins' Biblical approach.

But Taylor is not always following Reason and Revelation to Truth; often he is concerned to move the emotions of his listeners. At his best Taylor is neither an interminable quoter of scripture nor a dry Ramist, but is a fine rhetorician. This more embellished prose style shows that Taylor as a preacher is also a poet:

Set an High esteem of that Individuall Body of Christ which is united Hypostatically to him. God hath prepared it for him: its therefore an Excellent piece. Its not to be Spit upon, though it was Spit upon: Its not to be buffeted, tho' buffeted it was. Its the Glory of all the Creation: it is to the astonishment of Reason, its for the Exaltment of Man: it's the utter Confounding of Divells. It is the wonderment of Saints, the Amaizement of Angells and the overseting Astonishment of all things to be founde within the

Circumference of the Elaborated Labyrinth of Created Nature. The Fallen Angells hate, and would rende it to pieces. The Divells Vassalls and angells do Spew their Venom out against it, to discolour, and marre it. The Saints of God finde it their Eternally enriching Pearle of Supervalueable Price, and the Holy Angells do give it Angelicall Adoration, and unwearied attendance. (pp. 29-30)

The conclusion to be drawn from this brief survey is that Taylor's homiletic "method" was one which he developed from many sources. The structure of his sermons, as well as their style, demonstrates that he wanted to utilize both his reason and his Bible to prove his doctrine. Thus he is at times close to Perkins' "plaine style," while at other times closely allied with Chappell and the Ramists.

CHAPTER III

Taylor and the Meditative Tradition

Having cleared the way by demonstrating some of what is going on in the sermons of the Christographia, I must still deal with one more detail before discussing the sermon-poem pairs in depth: their relation to what Louis Martz calls "the meditative tradition."¹ The title Taylor gives his poems, "Preparatory Meditations," seems to indicate some connection, and as Martz's theory conflicts with much of what I have to say, it must be examined. Martz bases his theory on the popularity of methodical meditation in the seventeenth century. These methods stemmed primarily from Ignatius' Spiritual Exercises, and set up a pattern of both Catholic and Protestant thinking which affected even the poetry of the period.

The Ignatian meditation itself is a very complicated procedure, and was designed to be carried on in a retreat, with the guidance of a teacher. Its four parts begin with a preparatory prayer, asking for grace and assistance. Then come two or three preludes, the first one or two to create a vivid image of the scene and the last to ask God for the proper emotional response. Then comes

¹Louis L. Martz, The Poetry of Meditation (New Haven: Yale University, 1954).

the meditation proper, in a varying number of points, which are directed at the senses and attempt to bring the meditator to a real sense of his subject. Finally, in a kind of prayer, the meditator talks with Christ or Mary or the Holy Ghost to express his feelings, and perhaps his resolve to change his ways in the future.

Even on the Continent this method became somewhat more simplified for use by laymen without teachers and came to emphasize the three powers of the soul: the memory, the understanding, and the affections. It was imported by England in a considerably watered-down form, which is the three-fold pattern of thinking that Martz finds so prevalent in seventeenth-century literature. In the Anglicanized meditation the meditator begins with a subject--the Resurrection, for example--and a doctrine--that Christ died for our sins. First he goes to his memory and recalls what he has heard about the history of what he is meditating upon, and all that he knows about it, so that he can create in his mind an exact picture of it--of Christ on the Cross, of the tormented sinners in Hell, of the three Marys at the tomb, or whatever. After he has the subject vividly in his mind, the meditator turns to his judgement and explicates the doctrine to himself, in enough detail to convince his understanding of the truth of what he says. Finally, often in a colloquy with Christ, the meditator becomes deeply moved

by the affections that have been called up by what his memory has pictured and what his understanding has explained--intense grief at the sacrifice of Christ, fear at the sight of Hell, or joy at the promise of the Resurrection. Martz very convincingly argues that in this form the meditation became a popular practice in England, and that its thought progression lies behind the structural peculiarities of much of the poetry of Southwell, Donne, Herbert, and others.

In this form, however, it was not a popular practice among Puritans, who were suspicious of its Catholic ancestry. They were also dubious about the efficacy of such programs in determining a man's salvation, which as they saw it, was determined before birth. As Martz explains, "Puritan doctrine made it plain that salvation could never, in any sense, be merited: the Grace of God . . . fell where it would; human efforts could not in any way affect the course of its operations. Where, then, is the motive for meditation?"² But in 1650 Richard Baxter, in The Saints Everlasting Rest,³ made formal meditation available and acceptable to Puritans.

Baxter's method of meditation demonstrates some differences from the tradition. To begin with, it is

²Martz, p. 156.

³(Philadelphia: Prichard and Hall, 1790).

far more doctrine-oriented than the Anglican or the Ignatian meditation. His instructions for step one, memory, are, "go to the memory, . . . thence you must take forth those heavenly doctrines which you intend to make the subject of your meditation."⁴ This is quite different from the traditional vivid recollection of scene, and marks the greatest break from that tradition. The second step, concerning judgement, is more in the tradition: to "open the case as fully as thou canst."⁵ Then Baxter adds a third step--a step ignored by Martz--"the great work . . . is, to exercise thy belief of the truth of thy rest [in heaven]."⁶ This, called the power of faith, is given the greatest emphasis by Baxter, perhaps because he realizes it is outside the meditative tradition. The final step is again a traditional one, the moving of the affections. Baxter's summary of these steps is interesting, because it shows the Puritan cast of his method. He says, "when the judgment hath determined, and faith hath apprehended, it [the meditation] may then pass on to raise the affections."⁷ He does not mention the power of memory, emphasizing instead reason and faith, which are to a Puritan the only legitimate ways to truth.

⁴Baxter, p. 339.

⁵Ibid., p. 340.

⁶Ibid., p. 340.

⁷Ibid., p. 342.

Thus, Baxter is essentially outside the tradition. Rather than working in the pattern of setting a scene, rationalizing it, and responding to it, he merely rationalizes, working through reason to his faith and his heart. Martz does partially recognize this shift in the tradition, even though he does not see Baxter as so far outside it, for he says in his Introduction that he has chosen the year 1650 as his limit, since it "is symptomatic of profound changes in English religious life," among which he lists the publication of The Saints Everlasting Rest, "a book which represents a new direction in the development of English Puritanism."⁸

The meditation in New England is further still from the main stream of the tradition. Before Baxter's work, the meditation was a type of personal writing in Puritan New England, not formalized like the continental meditation. Some were like the didactic essay, "meditations on life completed by a moral . . . , or an exhortation, or a resolve."⁹ Others resembled sermons in form, "composed of a text, an explication of the text, resolves, and a moral, or injunction or 'use.'"¹⁰

Anne Bradstreet's "Meditations, Divine and Moral"¹¹

⁸Martz, p. 21.

⁹Josephine K. Piercy, Studies in Literary Types in Seventeenth Century America (New Haven: Yale Studies in English, Vol. 91, 1939), p. 147.

¹⁰Ibid., p. 149.

¹¹Works, ed. by John Harvard Ellis, (New York: Peter Smith, 1932). The meditations are dated March 20, 1664.

exemplifies the informality of the "meditation" as it was commonly understood in New England. Her meditations are epigrammatic, simply a cluster of brief thoughts on a moral subject with the moral lesson at the end. The following is typical:

VI. The finest bread hath the least bran; the purest hony, the least wax; and the sincerest christian, the least self love.¹²

A more ambitious work--recorded in Taylor's library¹³--is Samuel Willard's Some Brief Sacramental Meditations Preparatory for Communion at the Great Ordinance of the Supper.¹⁴ This is typical of even the more formal New England Puritan's view of the meditation, and serves as an excellent example of how far this concept is from even the Anglican tradition, much less the continental one. Willard's meditations vary in form, but two main groups of thought always appear. First, as a preliminary, there is always a one-sentence statement of doctrine, sometimes in question form. Then the doctrine is considered, first merely rationally and then more rhetorically--though not always in that order. Finally Willard exhorts his soul to believe and to respond to the doctrine, often ending with a prayer to Christ for help.

¹²Ibid., p. 49.

¹³Taylor's library was itemized when his estate was inventoried on August 29, 1729, two months after his death. The list is included in an appendix to Johnson's edition of the poems.

¹⁴(Boston, 1711).

Willard's method is somewhat like Baxter's, and since his meditations were not published until 1711 he could well have been influenced by Baxter, but it is important to notice how the New England Puritan has varied Baxter's form. Willard's first two sections, memory and understanding, are roughly parallel to Baxter, though Willard is much more emotional, both in his statement of the doctrine and his discussion of it. In addition, Willard never clearly distinguishes between the final two parts of Baxter, the application of faith and the arousing of the affections. Though he is always careful to arouse his affections in this exhortation to his soul, Willard does not consciously make himself believe in the truth of his Election.

Willard's meditations are typical New England meditations. These Puritans are conscientious about meditation as a duty. Their "meticulous and unceasing self-examination"¹⁵ is famous. They are also evidently aware of Baxter's method of meditation, as Willard demonstrates, and, indeed, as the frequent publication of The Saints Everlasting Rest in New England testifies.¹⁶ But meditation was a personal thing to the New Englanders, and no one felt obliged to adhere to anyone else's form. Thus,

¹⁵Miller, p. 55.

¹⁶Evans lists eight American editions after the first one in 1763.

to speak of a "meditative tradition" in New England is a mistake--and an even graver error if one is referring to the Anglo-Catholic, three-fold meditation described by Martz.

Edward Taylor's meditative poems are also outside the English and continental meditative tradition. The form of these poems is consistent. In the first section Taylor looks at himself, either as an insignificant writer trying vainly to capture the glory of God in a few words, or as a weak sinner, unable to accomplish what he has just exhorted his listeners to do, unable to follow the path that he sees leads to Heaven. Then he states and amplifies the doctrine of the poem, in what is often the most prosaic section of the poem. Finally he pleads with Christ--to whom the whole poem is always addressed--to help him have enough strength and faith to lead a Christ-like life.

This is not much like either the Anglican tradition described by Marts or the method explicated by Baxter. Taylor's first section is not "memory," either by recreating a scene, or by stating a doctrine. Taylor is not yet concerned with doctrine. The second section, clearly, is like the section called "understanding" by both methods. But the third section, a call for help in refocusing his life, is only vaguely like the final section in Baxter and the Anglican tradition aimed at arousing the affec-

tions--Taylor's affections having been aroused from the start, he wants now to arouse his actions.

Grabo, in his Introduction to the Christographia, suggests another way of paralleling Taylor's meditations with the Loyolan tradition:

Taylor's sermons correspond with Loyola's underlying pattern of the soul's operations: the memory and imagination which recall and vivify are apparent in the opening of the scriptural text; the understanding that discourses more in detail upon the object is exercised in the doctrinal part of the sermon, and perhaps in the first use; the will, in turn, evaluates the detailed considerations in the second and third uses, and draws from them certain duties, to which it exhorts the soul in the final use of the application. The only element missing is the expression of stirred affections, the response to the imperatives declared by the will or moral agent. And this element is supplied by Taylor's poems, which even take the form that Loyola recommends--'a colloquy to Christ our Lord.'¹⁷

Even if one ignores the distorted interpretation of Loyola and the absense of that tradition in New England, Grabo's hypothesis is wrong.

To begin with, it is simply not possible to see Taylor's opening examination of scripture as in any way parallel to Loyola's vivid recreation of scene. The first section of Sermon XII, for example, is comparable in subject to Loyola's meditation on the Kingdom of Christ, the first meditation of the Second Week.¹⁸ Loyola begins

¹⁷Grabo, p. xxxv.

¹⁸St. Ignatius Loyola, The Spiritual Exercises of St. Ignatius, transl. by Anthony Mottola (Garden City, New York: Image Books, 1964), pp. 67-68.

by instructing the meditator to imagine a human king, "chosen by God our Lord Himself, to whom all princes and all Christians pay reverence and obedience." Then he has the meditator imagine the king calling for the perfect obedience of all, saying, "Whoever wishes to come with me must be content to eat as I eat, . . . etc. He must also be willing to work with me by day, and watch with me by night." Loyola emphasizes that anyone who refused such a noble king would be "despised by everyone." Then the meditator is asked to "apply the example of this earthly king to Christ our Lord," as Loyola points out that,

If we heed such a call of an earthly king to his subjects, how much more worthy of consideration is it to see Christ our Lord, the Eternal King, and before Him, all of mankind, to whom, and to each man in particular, He calls and says: 'It is My will to conquer the whole world. . . . Whoever wishes to come with Me must labor with Me, so that following Me in suffering, he may also follow Me in glory.'¹⁹

The opening of Sermon XII, though more metaphorical than usual, comes nowhere near the vividness of Loyola's vision of Christ as a king. Taylor begins with a metaphor comparing Christ's priestly authority to a "Pillar of Frankincense" (p. 367). Then he describes Christ's kingly authority:

¹⁹Ibid., pp. 67-68.

And as to his Kingly Office, he is a Golden Wall of Burning Fire rounde about them [men]. Upon whose Turrits Stand the Golden head of Celestiall influences Conveighing, as through its Royall Gates, all the Gifts, and Graces of the Spirit, and Spirituall and Gracious Benefits to his people, and by whose Strength he gives Secure defence against all, and all Sorts of Enemies. And hence for the appropriation of these offices to him, he must have a Sovereign, he doth evidence the Same. Saying, All Power, (~~et~~ *Loyola*, author[ity]²⁰ legall right of Claim, and of Performance) in heaven and in Earth is Given me. (p. 367)

Though this says essentially what Loyola says about the kingship of Christ, it does not even approximate Loyola's sensual re-creation of Christ as King.

Second, even though the middle section of Taylor's sermons does parallel what Loyola calls "understanding," Grabo misrepresents the Loyolan tradition by splitting "will" and "affections." The three powers of the soul are memory, understanding, and will; all three are aimed toward the will's arousing the affections. As Loyola says, "I will recall to mind the sin of the angels. . . . In like manner my understanding is to be used to reason more in detail on the subject matter, and thereby move more deeply my affections through the use of the will."²¹

Finally, and equally important, it is a misreading of Taylor to suggest that all he is doing in his poems

²⁰Grabo's bracketed emendation.

²¹Loyola, p. 55.

is arousing his affections. He is examining himself and his doctrine as well, in a rational way, in addition to responding to what he had said in his sermon.

For these many reasons, I think it is more of a mistake than a help to read Taylor's poems in the light of what Martz has to say about the meditative tradition. Taylor did not understand the term "meditation" in the way a British Anglican would have. Being an American Puritan he would--and did--view the act of meditation as introspection, organized however one wanted. It is clear that Taylor did organize his meditating in his own way, and discovering that, as well as examining its implications, is one of the goals of the following chapters.

PART TWO: THE POETRY

CHAPTER IV

The Basic Parallels

An examination of the poems and the sermons of the Christographia clearly shows a direct relationship between a sermon and the poem written with it. Rather than seeing the sermon-poem sequence as an extended meditation, however, or even as having any functional connection with the meditative tradition, I would like to suggest as one of the major theses of this study four parallels: structural, thematic, imagistic, and tonal.

All the sermons in the Christographia are structured into three parts. In the first part Taylor examines his scriptural text in detail. Second, he considers his doctrine, proving it and defending it from objections. Finally he applies his doctrine, with exhortations to his listeners to love and to follow Christ. Similarly, the poems have a three-part structure. Taylor begins by examining himself, which is in his poetic meditation the starting point, just as the scripture is the starting point for the sermon. Then he examines his doctrine, as in the sermon, though much less extensively. Finally

he pleads with Christ to help him personally to live the way he had, in his sermon, exhorted his congregation to live.

Within these three parts the poem and the sermon are also often parallel thematically and imagistically. Thus in each section the poet discusses what he had treated in the corresponding section of the sermon, often as a direct paraphrase and frequently utilizing the same images.

Accompanying the various ways in which a poem parallels its sermon is a consistency in the progression of the poet's tone from one section to the next. Almost always the poet begins with an attitude of self-abasement, as he examines himself and his limitations in the first section. The tone then characteristically changes to one of rationality, as he explicates his doctrine. A realization of the truth of his doctrine finally moves him to accept Christ, and the tone at the end is generally prayerful but hopeful. This progression parallels the sermon, as the sermon also demonstrates three distinctive tones, as it moves from revelation to reason to exhortation.

To demonstrate how extensive these parallels are I would like to examine the first two sermon-poem pairs in detail. For the interested reader I have included similar analyses of each pair, in Appendix A.

A. Sermon I: Meditation 42.¹

This sermon is based on the text, from Hebrews 10. 5, "A Body hast thou prepared mee" (p. 5). Taylor begins the first section with a consideration of the various ways Satan has opposed God's truth, particularly by inducing men to reject either the humanity or the divinity of Christ. Then he turns to the Biblical text, and its context of discussing the sacrifices that Christ's ultimate sacrifice has replaced.

After examining the text, Taylor announces his doctrine for the sermon, "That God the Father hath prepared a Body, or an Humane Nature for Christ" (p. 9). To prove the doctrine he asks three questions; the first of these is, when? He answers, both before Creation, in essence, and at the Immaculate Conception. Then he asks, how? and replies that the creation of a body for Christ was a miracle, since the materials were those of sinful man. In this section Taylor particularly emphasizes Christ's blood as a sacrifice for man. Finally he asks, why? and answers that both Christ's work on earth and his efficacy as a redeemer required a human nature. He then concludes this section emphasizing that Christ's human nature is the same as man's.

¹For convenience I have included a copy of each poem in the Christographia in Appendix B.

In the third section Taylor has three uses, information, reproof, and exhortation. The use for information is a brief summary of the major points of the previous section: the creation of Christ's body is a singular work; it is not to be slighted; with it God has highly advanced human nature; and thus we can see why Satan is so eager to tempt man to under-estimate Christ's humanity. The next use is for the convicting of sinners and disbelievers. Since the very grace of God is revealed in Christ's body, says Taylor, it is the sign of a sinner to slight Christ's human nature. Finally he comes to the use for exhortation, and tells his listeners to esteem Christ's body highly, to honor and admire God for elevating our nature, and to endeavor to live like Christ. The sermon concludes with the exhortation to be like Christ, emphasizing that we dishonor him and disgrace ourselves if we do not attempt to follow the best example possible.

The poem begins as the poet, looking at himself, finds that he is more dedicated to "worldly toys" (l. 5) than to Christ. He continues this examination of himself through the fourth stanza, and then examines the doctrine, in this case the humanity of Christ. In the last two stanzas he pledges himself to Christ and prays that Christ will help him live a more acceptable life.

The first stanza of this section, stanza 1, is

not parallel to anything in the first section of the sermon, but seems rather a direct response to the exhortations made at the end of the sermon, "to Love, Prize, and to imitate Christ" (p. 30). It begins, "I fain would prize thee, Lord . . ." (l. 1). Prizing the Lord is the thesis of the third use in the sermon, that for exhortation, which Taylor expresses in three points: "Set an High esteem of that Individual Body of Christ" (p. 29), "Honour, and praise, . . . admire, and ever set our hearts on God, and Christ" (p. 30), and "endeavour to live Such a life as Christ lived" (p. 32).

With the exception of this first stanza, however, the three sections of the poem parallel the corresponding sections of the sermon both in content and in imagery. The first section of the sermon is concerned primarily with Satan's opposing God by suggesting false conclusions about Christ's dual nature, and with Christ's sacrifice as replacing the many kinds of sacrifice required in the Old Testament. These are also the subjects of the first section of the poem. In stanza two the poet asks for the help of God's grace through Christ, using the image of a sacrifice. Grace is the "Sparke of heavenly fire" (l. 7) that the poet wants to "burn my trash up" (l. 9) and to make the poet long for heaven, with a desire that rises like incense.

The next two stanzas turn to the poet's concern

about the constant onslaught from Satan, in the favorite Calvinist image of a battle. The attack comes in the form of "peeping thoughts" (l. 17), possibly doubts such as those he spoke of in the sermon about the humanity or divinity of Christ. These doubts are to be combatted with the graces of Christ, evidently with ease, as they are referred to as merely "Bold Sawceboxes" (l. 20). The castle, in which his soul longs to be securely housed, is made of "Orient Pearle" (l. 14), an image which Taylor uses both here and in the sermon to refer to Christ: "The Saints of God finde it [Christ's body] their Eternally enriching Pearle of Supervaluable Price" (p. 30). With the protection of Christ's grace, the poet's soul "will be in a Wealthy Case" (l. 24). It is likely that the image of Christ as the pearl of great price, to gain which a man should sell all he possesses, is in the back of Taylor's mind. It certainly fits what he says in stanza one about "the price of worldly toyes" (l. 5) getting in the way of his prizing Christ.

This image of wealth ties the first section together. The poem begins with a pun on prize and price, focussing immediately on the pettiness of things of the world, which can be priced, as opposed to the Lord, who being priceless, should be prized above all things. This is picked up in the second stanza with the image of the poet's soul, full of "trash," being refined into

"Pillars of Perfumeing incense" (l. 11). Then in the third and fourth stanzas Christ is a castle of pearl, defended by "Graces stoute" (l. 15), against swarms of "Bold Sawceboxes" (l. 20). The diction here is particularly effective in emphasizing the puniness of Satan's insurrectionists. The fourth stanza then ends with a vision of the wealthy state of the poet's soul when he has been taken into Christ's keeping.

The middle section of the poem, the next two stanzas, is, like the middle section of the sermon, a discussion of the doctrine. It begins, like this part of the sermon, with a statement of the doctrine: "Thou for this end a Body hadst preparde" (l. 25). These stanzas are less metaphorical than the others in the poem, since their chief thrust is intellectual. They are not flatly prosaic, though, by any means. The dominant image in these stanzas for both Christ's body and the body of the poet is taken from architecture. In stanza three Christ's body was already spoken of as a fort or a castle to protect the soul of the poet from Satan. In stanza five, the poet speaks of his soul after being revived by Christ as Christ's "gracefull Palace" (l. 30). Then in stanza six he says, "Thy Body is a Building all like mine" (l. 31).

This is also the major image in the middle section of the sermon. For example, in answering his second

query, "How did God Prepare Christ's body," Taylor discusses God's "Providing Materialls to Frame the Humane body of" and refers to 2 Corinthians 5. 1, "It is a building . . . as well as ours" (p. 11).

Also important in this section of the sermon is the concept of Christ's human nature being, in contrast to man's, innocent of sin. Taylor concentrates on several objections to this notion, for example, that if God could make Christ's human nature sinless why can he not do the same for man. He also discusses at great length why this sinlessness, as well as Christ's humanness, was necessary for Christ's work. This concern appears in the poem as well. In both stanza five and stanza six the sinlessness of Christ's human nature is mentioned: "Where Sin ne'er Set a foot" (l. 26), and "Yet Sin ne'er toucht it" (l. 33).

Taylor emphasizes one quality of Christ in this section of the poem, however, which does not appear in the middle section of the sermon. That is Christ's grace. Even when he speaks of "Graces" in the plural, as in stanzas three and four, he means what most mean by "Grace." His definition of "Graces" in Sermon XIV makes that clear: "Graces. . . . the Works of Regeneration, or Conversion, and Sanctifying the Soul" (p. 451). This quality is an important element in stanza five, especially, where the word grace is played on five times,

to emphasize that the grace that comes from Christ will make the poet worthy to be Christ's disciple. This is also true of the point the poet makes in the last two lines of stanza six, that Christ has elevated human nature by uniting it with the Godhead:

This honour have I, more than th'Angells bright,
Thy Person, and my Nature do Unite. (ll. 35-36)

Both of these points are taken up in the section on uses, however, so that like the first section of the poem, where there are not direct parallels with the corresponding section of the sermon, there is at least some parallel between the poem and the sermon as a whole.

It is interesting to notice that stanza five is roughly parallel to stanza six. Stanza five begins with "for this end," that is, to make Christ an effective castle, a body was prepared for him. Then the poet states that no sin was in the body, but only grace, which the poet hopes to have bestowed on him. Stanza six also begins with the architectural image, calling Christ's body a building, and adding that it is in every way like the poet's. Then it restates that there was no sin in the body, but only grace. Then the stanza ends by concentrating not on the grace that the poet hopes to have bestowed on him, but on the honor that has been bestowed on him by Christ's assuming his human nature.

These parallel stanzas facilitate a key shift in the poem, a shift from what the poet wishes and longs for to what he is actually going to do. In stanzas one through five the poet "fain would prize thee" (l. 1), longs for "one Sparke of heavenly fire" (l. 7), wishes that his "Soul was Walled round about" (l. 13), and prays that Christ's grace "into my heart be shed" (l. 28). But beginning with stanza six the poet has more confidence. With statements like "This honour have I" (l. 35) and "Oh! Thanks, my Lord" (l. 37) the tone of the poem becomes more optimistic, so that by the third section, the final two stanzas, even though the poet is imploring once again, his salvation seems a certainty.

This shift is essentially one of attitude. Instead of making excuses for his not being able to live perfectly he has decided to open himself up to God's grace, with the faith that with Christ's help he will succeed. This is, for the Calvinist, the only way to find salvation. As Taylor says earlier in Sermon I, man, unable to obey God's law by himself, depends solely on God's grace to bring him to salvation. Taylor expresses this concept clearly in the last two lines of the poem:

My Soule Shall Sing Thanksgiving unto thee,
If thou wilt tune it to thy praise in mee. (ll.
47-48)

It is just this attitude that Taylor exhorts his

listeners to have in the third section of the sermon, and the reasons that he gives are the ones reflected in the last two stanzas of the poem. One passage catches the essence of Taylor's exhortations particularly well:

Oh! then set thy Love here. Thou canst not be absolved of Sin without this Body; thou canst not be saved, nor Glorified without it. All Pardoning, Purifying, and Saving Grace are obtained by it, and none Come at, any other way. And therefore all bonds of Love are upon thee to Love, Prize, and to imitate Christ in his Humane Nature.
(p. 30)

Section three of the poem even begins with what Taylor emphasizes as the source of love for God: gratitude for the high honor Christ has bestowed on us. Because of his gratitude he gives his soul to Christ, to "Wash in thy blood . . . till white it bee" (l. 41), that is, to be redeemed through his sacrifice. Then, in imitation of Christ, whose life was wholly molded by God's will, the poet asks to be made into whatever God wants him to be.

At last the poet has come around to the attitude that in the first stanza he had grieved at lacking. Now he does not just wish that he prized Christ rather than earthly things, he prizes Christ so much that he has given himself completely to him. This marks the completed response to the exhortations in the sermon. He has told his people "to Love, Prize, and to imitate Christ," and he himself has now begun to do it.

B. Sermon II: Meditation 43.

Sermon II is based on the Biblical text, from Romans 9. 5, "God blessed forever" (p. 37). In the first paragraph of the sermon Taylor emphasizes how difficult it is to express and describe deity. Then he examines the context of his text, showing that his Biblical verse is used to refer to Christ.

The second section begins with a statement of the doctrine, "That Jesus Christ, is the Everlasting God" (p. 38). First he explains his doctrine: negatively, by pointing out how Christ's divinity is not to be understood, that is, neither as an act of generation, in which the father and son are two separate beings, nor as an act of creation, in which Godhead somehow comes into being out of nothing; and then positively, by explaining that "tho' there bee Father, Son and Spirit, and each of these is God, and all God, and all Godhead is in each of these, yet they are not three Deities" (p. 50). Then he confirms the doctrine. His chief confirmation, of course, is the word of "the Holy Ghost in the Scriptures" (p. 51), but to this he adds three reasons. First, that Christ must be God since he has all the properties of God. Secondly, that Christ's divinity is proven by the works done by Christ, both on earth and in eternity. Finally, that Christ must be divine because of the offices that he carries on,

of mediator, of prophet, and of king. Taylor deals with these offices later, in Sermons XI-XIII, adding to them Christ's priestly office.

The third section, the application, or "improove-ment of the truth" (p. 63), is in three parts. In the first, the use for information, Taylor centers on Christ's love and power in helping man, and the degrading effects of sin. In the second part, "By Way of Conviction of Severall Sorts of Sinners" (p. 68), Taylor turns his "artiliry" against those who do not believe in the divinity of Christ, like the Socinians and the Quakers, and those who do not live as though they really believed that Christ was Almighty God, and his rules to be taken seriously. Finally, in the use for exhortation, he calls upon his people to honor Christ and to get a saving relation to him.

Like the previous poem, Meditation 43 is organized into three parts. The first of these, the first four and one half stanzas, concentrates on the poet's feeling of inadequacy at expressing the concept of deity:

When Lord, I seeke to show thy praises, then
Thy Shining Majesty doth stund my minde,
Encramps my tongue and tongue ties fast my Pen.
(ll. 1-3)

Then, in the next three and one half stanzas, the poet discusses his doctrine, that Christ has a divine nature. Finally, in the last stanza, he prays to Christ to ac-

cept him as one of his Elect, promising to honor and worship him in return.

As with Sermon I, there is a great deal of parallelism between the poem and the sermon. The first section of the poem is essentially a poetic elaboration of the first paragraph of the sermon, which begins:

Deity doth as far transcend Humanity as Infinity
[doth] finitness. Humane faculties are as Much
too low to Contain adequate Conceptions of the
Godhead, as the Godhead is too high to be grasped
by the little hand of Humane Understanding. Hence
I being now come to [consider] the Godhead of
Christ, do readily Cast down myselfe [at the] feet
of Free Grace acknowledging mine Ignorance [of]
the Same. (p. 37)²

This is the theme of the first four and one half stanzas of the poem. After he has described his tongue-tied condition at the prospect of describing the Godhead, in stanza one, the poet elaborates on the ineffectiveness of words: they cannot express the divinity his reason perceives, nor the love he feels toward God; they are "thoughts wiffld in the Winde" (l. 14), "incky Goose quill-Slabbred draughts" (l. 15), and "Thoughts filthy fumes" (l. 19) that merely "dark thy Deity,/ And cloude thy Sun-Shine" (ll. 23-24). The imagery itself is found only in the poem, with no counterpart

²The bracketed emendations are Grabo's.

in the sermon, but in content as well as in tone, the two are parallel.

The middle sections of both the sermon and the poem are concerned with the doctrine, "That Jesus Christ, is the everlasting God" (p. 38), and both are rational in tone. After stating the doctrine, "Thou art all-God" (l. 29), the poet concentrates on the duality of Christ's nature. This is also one of the concerns of the middle section of the sermon, that "we are not to conclude . . . that Christ is Onely Godhead" (p. 46). This is one of the most strongly emphasized points of the Christographia.

The remainder of this middle section is concerned with the confirmation of the doctrine, and repeats the two most emphatic proofs given in the sermon. The first proof is the one stated in the sermon as, "He must needs be God, in whom are all the Essentiall Properties of God" (p. 51). This point is restated in the poem almost exactly:

He needs must be the Deity most High,
To whom all properties essensiall to
The Godhead do belong Essentially. (ll. 37-39)

The next stanza of the poem lists these properties, in nearly the same order as they appear in the sermon:

Thou art Eternall, Infinite thou art;
Omnipotent, Omniscient, Erywhere. (ll. 43-44)

The properties listed in the sermon are: infinity, eternity, omnipotency, omniscieny, omnificieny, and omnipreseney. The poem omits only omnificieny.

The other proof of Christ's divinity is stated by Taylor several times throughout the sermon: "What need any other prooffe than this? The Spirit of God doth plainly assert it in terminis" (p. 38) in the Bible, or, as the poet says, "We finde thee thus in Holy Writ definde" (l. 42).

The third section of the poem is directly parallel to the use for exhortation in the sermon. This third use has two points: honor Christ as you do God, and endeavor to get a saving relationship with Christ. Such a relationship is, first of all, a man's duty and part of his honoring God. It is also "the onely Safe way," since "there is no coming to God but by him" (p. 71). Finally, such a relationship brings "the sweetest Consolation attainable for man" (p. 72). In the final stanza of the poem the poet attempts to do just these two things--including the three subdivisions--in just that order. First he asks Christ to be his God, promising to kiss his feet and worship him--promising, that is, to honor and worship Christ like God. Then he asks for a mutual and saving relationship with Christ, where Christ would accept him and at the same time make him accept Christ, that is, make him do his duty in

following Christ. He also asks that Christ make him safe in return for his serving him. Finally the poem ends with an excellent expression of the consolation of the relationship Taylor desires with Christ:

I'll bring thee praise, buskt up in Songs perfum'de,
When thou with grace my Soule hast sweetly tun'de.
(ll. 53-54)

Sermon II and Meditation 43 are among the most closely parallel pairs in the Christographia. In some ways the poem is a poeticization of the sermon, for the feelings and the ideas are almost identical. The sermon does not contain the poetic elaboration of the first four stanzas, and the poem lacks many of the argumentative elaborations found in the sermon, but the poem and the sermon are basically two ways of handling the same thing.

It is interesting to note that the parallelism of Sermon I and its poem differs from that of Sermon II and its poem. Though many of the same kinds of parallels appear in both sets, the first poem is, on the whole, more of a response to the sermon than a restatement. It concerns the poet's change in attitude from a helpless sinner to a hopeful penitent. Both the feeling of helplessness and that of hopefulness come from his reaction to different parts of the sermon. The second poem, on the other hand, is didactic. He begins

lamenting his poor ability to express "thy praises" (l. 1), and finally resolves merely "my Creed but to declare/ And not thy Glorious Selfe to beautify" (ll. 27-28). Then the rest of the poem largely re-states what he had said in the sermon. Only in the last stanza does the poet himself respond to his doctrine. Such a difference in purpose demonstrates that one must do more than merely collect parallels, if one is to understand the relationship between Taylor's poems and his sermons in the Christographia.

Such neat parallelism is not always the case with the sermon-poem pairs. Meditation 48, for example, based on the same text as Sermon VII, does not follow the usual three-part structure. Rather than beginning with an examination of himself and then moving on to the doctrine, the poet begins with a statement of the doctrine, "Lord, thou dost Almightyness possess" (l. 10), in stanzas one and two, and then looks at himself, "poor Mite, all mightless thing!" (l. 13), in stanzas three, four, and five. Stanza six moves back to a consideration of the doctrine, and then the final stanza, seven, is in the typical form of "if . . . then," with the poet's uniting himself with Christ, "My Mite is thine: Mine thine Almighty Might" (l. 39).

The same is true of Meditation 49, written with

Sermon VIII. Rather than there being a clear division between part one and part two, the poet's examination of himself, "Unclean I am" (l. 25), and his doctrine, Christ as "Fil'd with all Grace" (l. 23), are handled simultaneously, as he develops the contrast between himself and Christ, "I empty, thou top full, of Grace!" (l. 31).

The only other poem which is not closely parallel to the sermon in structure is Meditation 50, accompanying Sermon IX. This meditation is in three sections, but the first section introduces and develops a metaphor, God's making a "Truth-Box" (l. 18), first Adam and then Christ. This takes the place of the usual self-examination, and the rest of the poem is parallel to the sermon, with the middle section examining the doctrine, "Lord, thy Humane Nature . . ./ Is this Smaragdine [emerald-like] Box where Truth doth ly" (ll. 25 and 27), and the last section responding to that awareness,

Embox my Faith, Lord, in thy Truth a part
And I'st by Faith embox thee in my heart.
(ll. 47-48)

These few exceptions do not stray very far from Taylor's usual structure, however. The third section is always the same. And except for Meditation 50, which begins with a metaphor instead of the usual self-

examination, sections one and two do appear, even if they are blended together for artistic reasons.

What is most impressive is that these are the only three exceptions in the Christographia. Other than these three, the poems are structured into three parts, self-examination, doctrine, and personal application and response. It is interesting, but not surprising, that these are parallel to the three parts of the sermon: text-examination, doctrine, and applications. Taylor wrote one of these poems every six weeks, as part of his religious duty in preparation for giving the Sacrament Day sermon. It is no surprise to discover that he had a regular method of creating a poem, which he could utilize whether he was inspired or not.

CHAPTER V

The Uses for Understanding

Knowing that these meditations are so directly related to the sermons cannot help but change one's view of Taylor's poetry. Recognizing, for example, that the poem is often a response to the sermon's exhortation, emphasizes its place as the second step in a regular devotional procedure. We gain a double view of Taylor as he wrote: first, the preacher, applying Scripture and Reason to his doctrine, and urging his listeners to think and act as his doctrine implies; then, in the poem, as a listener, Taylor the man viewing the truth he had just proven.

Seeing the poem as a response to the exhortation also explains the usual tonal progression. The self-abasement of the first section comes from the poet's awareness of how far he is from following his own advice, while the hopefulness at the end comes about as a direct result of his resolve to do what his doctrine implies and what his exhortations demand. A typical example of this is Meditation 53, which responds to the exhortations in Sermon XII. In the exhortation of this sermon, Taylor tells his listeners "To Surrender up them-

selves unto the Doctrine, and Message that the Lord Christ hath Delivered to his Church" (p. 396) and "To give up yourselves to be actuated according to the Disposall of this Prophetical King" (p. 397). Meditation 53 begins at this exhortation:

Were not my fancy Stagnate, and the Lake
Of mine affections frozen ore with ice
And Spirits Cramp't, or else Catochiz¹ at
The Sweet [breath'd]² Smells the briezes of the Spice
My Theme doth vent, would raise such waves upon
The Sea of Eloquence, they'd skip thereon.
(ll. 1-6)

The poet laments that he cannot surrender himself to Christ's word, nor give himself as an instrument of Christ's kingship. This lamentation continues for the first three stanzas, then the poet examines his doctrine, that Christ is both prophet and king. In the last stanza he once again returns to his response to the exhortation which had begun the poem:

Lord let thy Doctrine melt my Soule anew:
And let thy Scepter drill my heart in mee:
And let thy Spirits Cotters pierce it thro'
Like golden rivits, Clencht, me hold to thee.
Then thou, and I shall ne'er be Separate.
Thy Praise shall be my Glory Sung in state.
(ll. 43-48)

In addition to simply knowing that the poem is

¹The meaning of this word, which Stanford reads as "Catochizate" rather than "Catochiz at," is unclear. It is similar to another word used by Taylor, "Catochee," which Stanford's glossary defines as "catochus, catalepsy or similar affection," a meaning which does fit the context here.

²Grabo's emendation.

a response to the exhortation of the sermon, there are at least two more specific ways in which the parallel between the sermon and the poem can be of use in the literary criticism of Taylor's Christographia. The more obvious of these is in clarifying obscure passages in the poem. This is most often possible when the poem attempts to paraphrase a difficult point in too few words. Meditation 44 contains two such examples. The first of these occurs at the beginning of stanza four:

The Godhead personated in Gods Son
Assum'd the Manhood to its person known,
When that the Manhoods essence first begun
That it did never Humane person own. (ll. 19-22)

One of the points Taylor makes in Sermon III helps clarify these lines:

The Person of the Son is Really the person of both Natures. As the Person of a man, is the person as well of the body, as of the Soule: So the Person of the Son of God is as well the Person of his Humane Nature, yet not personating it, hath no proper person properly as the person of the Divine. The Manhood hath as true, and as Reall a Right, and Propriety in it, as the Godhead hath. It ever was the person of his Godhead: and his Manhood never had any other person but this. (p. 81)

Until the Godhead was personally united with the manhood in Christ, Godhead nature had never been united with human nature. Christ is, as Taylor says elsewhere, a "Singular" work (p. 103). The rest of the stanza would seem to confirm the conclusion that these ~~four~~ lines

are a paraphrase of this particular point in the sermon:
 "Each natures Essence e're abides the same" (l. 23),
 or "Its Such a joyning them together as doth not make
 any essentiall alteration in the Natures joyned togeth-
 er" (p. 79); and "In person joyned, one person each
 do claim" (l. 24), or

It Constitutes a mutuall Propriety that each Na-
 ture hath one in the other. So that this indivi-
 duall Manhood of Christ is the Manhood of Christs
 Godhead; and the Personated Godhead of Christ is,
 (as Such) especially the Godhead of Christs Man-
 hood. (pp. 82-83)

Certainly the difficulty of the sermon at this point
 almost matches that of the poem.

Another obscure passage in this poem, at the end
 of stanza six, can also be clarified by referring to
 the sermon:

This Union ever lasts, if not relate
 Which Cov'nant claims Christs Manhood, Separate.
 (ll. 35-36)

This couplet is difficult to understand without refer-
 ring to the passage in the sermon where Taylor, argu-
 ing for the "eternity of the Union, from the absurdities
 on the Contrary" (p. 85), developes the following point:

In what State and Condition would this Individuall
 Humane Nature be, if its Union personall, be dis-
 solved? It would not onely be excluded from the
 Number of Personated Nature. But its State would
 be very Difficult, as neither agreeing within the
 Content of the Old Covenant, nor New. (p. 87)

That is, if the personal union of natures in Christ were ever separated, the Godhead would, of course, still remain part of God, but Taylor is concerned about what would happen to the manhood. It is not ordinary manhood, for it was created especially for the union with Godhead; it is a singular work, not covered by either of God's covenants. Thus it cannot be damned by the old law, since it is holy, and can also not be redeemed by the new, since it is made of fallen nature. The point is difficult and obscure enough when developed in a page and a half of prose, so it is no surprise that the two-line poetic expression of it is unclear.

Meditation 44 is by no means the only poem with obscure passages. Meditation 47, the poem corresponding to Sermon VI, demonstrates that same kind of obscurity. In stanza three, for example, the poet says,

The Life of Grace that Life of Life within,
Thy knot in heavenly Sparks is flourishing.
(ll. 17-18)

What is meant by Christ's "knot" is unclear, unless one refers to the sermon, where Taylor is describing the fullness of "Christ's Proper Life" (p. 176), explaining how Christ must be the most perfect expression possible of each aspect of life, the vegetative, the sensitive, the rational, and the spiritual. In this same section Taylor asserts that Christ's living the "Life of Grace"

(p. 177) made his life particularly beautiful. Thus, "Thy knot" is evidently the interweaving of these various aspects of life, each of which demonstrates that he enjoys the grace of God. There are several other examples of the usefulness of the sermons in clarifying difficult passages in the poems, but I think the examples already given make the point clear enough.

A more complex advantage gained from viewing the sermons and poems as structural pairs is the contribution of the sermons toward a fuller understanding of the poems' imagery. One example of this usefulness occurs in Meditation 48, with an image that is also a pun: the contrast between the poet as a mite, and Christ as the Almighty. This image-pun dominates the poem, as the focal point of the contrast between Christ's power and the poet's powerlessness. It is played with in an increasingly interesting number of ways throughout the poem. In stanza four, for example, the poet promises to spend his "mitie Strength" (l. 20) for Christ. Then, in stanza five, he speaks of the Almighty supporting his mite's power in making the might of God's enemies but mites. This culminates in stanza five, with the poet's somewhat paradoxical declaration of his dependence on Christ:

I will not trust unto this Might of mine:
Nor in my Mite distrust, while I am thine. (ll. 29-30)

To give an idea of how strongly this image-pun dominates the poem: the word mite appears ten times in the poem; Almighty appears fifteen times; and might appears seventeen times.

The germ for this idea appears twice in the sermon. The first time occurs in connection with Christ's power over providential dispensations: "He Influences all the greatest Motion, and impressions of the Mighty Bodie of the Heavens to the least motion of the Smallest nat in the World" (p. 214). In repeating this same point in the use for information Taylor discusses Christ's "Efficacie thro' the Whole Scale of Nature, from the Highest Angell . . . to the Smalest mite" (p. 220). In both cases Taylor is interested in the contrast between the strength of Christ and the strength of the rest of creation.

Meditation 44 demonstrates another way in which the sermon can shed light on a poem's imagery. This poem begins with a peculiar image. After speaking of the orator as picking figures of speech from rhetorical gardens to delight the ear, the poet asks,

Shall bits of Brains be candid³ thus for eares?
My Theme claims Sugar Candid far more clear.
(ll. 5-6)

³Candied.

Although the transition from words as "Eare jewells" (l. 4) to words as candy could be smoother, seeing words as candied "bits of Brains" certainly follows what Taylor says in the first section of Sermon III when explaining what is meant by calling Christ "the word." Here he explains,

Now he is call'd the word, from the prophetically office that he attended: for as a word is the Conception of the minde, and being Spoken declares the minde to others: So Christ being Conceived in the Fathers minde comes forth of the Fathers bosom, and declares what is the minde of the Father unto others. (p. 75)

It is just a step from such a concept to the notion of oratory as a candying of brains.

These examples could mislead one to assume that most of the imagery in a poem appeared in some form in the sermon. This, however, is not the case. A look at the development of the imagery in Meditation 46 demonstrates that though much of the imagery comes from the sermon, in some form or other, at least an equal proportion is either original with this poem or is taken from earlier poems, particularly the preceding meditation, 45.

In the first section of this poem the poet is expressing his feeling of helplessness when trying to understand divinity. This was the emotion that had begun Meditations 43 and 44, but Meditation 46 is in

many ways the most satisfying expression of it. In the first stanza the poet speaks of this lack of comprehension when confronted with divinity as drowning in Rosewater, Aqua Vitæ, and Liquid gold. This echoes an image used in the sermon when describing the nature of the Godhead. There Taylor says,

And this is Such a Fulness as filleth all in all.
This is the Originall, and First Cause of all
things, it is a boundless, and bottomless Ocean
of all Infinite and Eternall excellency. Out of
whose Womb came tumbling both Heaven, and Earth.
. . . Here is neither Bound, Bank nor Bottom, to
This Fulness, and yet this is all in Christ.
(pp. 145-46)

This boundless ocean overwhelms the poet just as it does the preacher, leaving him with a profound sense of his own small understanding.

By means of imagery that is not to be found in the sermon, the second stanza is particularly effective in developing this idea of the poet's smallness. The images used to describe his understanding are a filbert, an acorn, a rose leaf, half an ant's egg, and a snail shell. Not only are these things small, they are also common, humble things, contrasting both in size and in worth with the sea, the sun, the sky, the world, and the fullness of Christ. The actions described in this stanza are also humble ones--ladling the sea, folding up the sun, playing hide and seek with the world--creating a pleasing sense of the common and ordinary things

in man's life, in strong opposition to the majesty and incomprehensibility of the sea and the sun. In addition, these small, natural things exist in the same world as the sun and the sea, in constant contact with them, even depending on them for their life--which parallels the relationship man has with God.

The next two stanzas handle the doctrine, beginning with a statement of it, "All fulness is in thee my Lord, and Christ" (l. 13). Then the poet speaks of this fullness as being "palac'de in thy person" (l. 15), an image which suggests Meditation 42, and its dominant image of Christ's body as "a Building all like mine" (l. 31). This image is picked up again in stanza four, where the poet says, "thy person for their Temple [Godhead properties]⁴ ever have" (l. 22). This section concludes with the image of Christ as a cabinet and these properties of the Godhead as bright jewels. This image, it is interesting to note, had been developed extensively in the preceding meditation as well.

The next stanza, which begins section three, brings many of these things together. Christ is a lord within his noble hall--the building image again--filling it and the surrounding cottages--like the poet--with its rays. Here is the image of Christ as a sun again, shining as in Meditation 45, from a container, there a globe

⁴The bracketed emendation is mine.

or a cabinet, here a building--and in the preceding stanza a cabinet as well. The image in this stanza works well in bringing some of the imagery of this poem together, too. The golden rays of the sun fill the hall and spill out, suggesting the "Sea of Liquid gold" (l. 5) in stanza one, which the poet's mind could not contain, as an acorn, in stanza two, could not hold the sea. A great lord's hall is much larger than an acorn, but even it cannot hold the fullness of Christ. The paradox of Christ's being completely full of all the Godhead, and yet spilling it out is symbolized by the sun in the sermon as well. There Taylor says,

The Fulness of the Godhead dwells in Christ . . .
as the Primogeneall Light of the Sun is in the
body of the Sun . . . yet that light that dwells
in the Sun itselfe, is not therein Shut up: but
poures out itselfe, everywhere. (p. 143)

The sun had also been useful in Meditation 45 as an image of Christ's wisdom, in the same way. Christ is full of all wisdom, and this quality makes him radiant, like the sun.

The second half of stanza five and all of stanza six take off in a different direction, a movement opposite to the one the poems usually make. The most common progression of the poet's emotions is from fear at the beginning, when confronted with his own faults, to faith in Christ's grace at the end, after a consid-

eration of the promises in the poem's doctrine. In this poem, however, the poet begins with a feeling of humility in the face of Christ's greatness; he is overwhelmed by Christ's glory. A consideration of the poem's doctrine makes him begin to have faith and request with confidence that Christ shine on him. But then he remembers:

Thy Fulness all, or none at all, Will goe
Together, and in part will never flow. (ll. 29-30)

He is either saved or damned, either worthy of Christ or not. This thought destroys his confidence: "All, Lord, or None at all! this makes mee dread" (l. 29). The Puritan, never knowing for sure if he was saved or damned, was plagued by the fear that he only thought he was good enough to be saved. This is the fear that Taylor is reflecting. His hope at the end, which he clings to "Spite of feares Sad Sting" (l. 36) lacks the confidence he displays at the conclusion of most of his poems.

It is interesting to notice how the lack of confidence at the end of the poem affects the last image. Taylor always ends declaring to Christ that if he does what he has promised, the poet will carry out his function of glorifying God. This is usually a musical image, as in the conclusion to Meditation 42:

My Soule Shall Sing Thanksgiving unto thee,
 If thou wilt tune it to thy praise in mee.
 (ll. 47-48)

But in Meditation 46 it is not the poet who will glorify God, it is the poet's shred of hope:

Hold up this hope, Lord, then this hope shall sing
 Thy praises Sweetly, Spite of feares Sad Sting.
 (ll. 35-36)

All the poet has is his hope--which is good, orthodox doctrine, for in Calvinism all a man does have is his faith in God's grace: works, penances, prayers, and all his puny efforts can only prepare him for the grace that must emanate from God; they cannot bind God to a bargain.

The imagery in this poem is complex, which is why I chose it as an example. Even though some images can be traced to the sermon, it is clear that such a connection clarifies only half of the imagery. The imagery of preceding poems is certainly as important to this poem as the suggestions of the imagery in the sermon.

The general conclusion suggested by this study of the applications of the sermon to an understanding of the poem is obvious. The sermons do clarify the poems in many ways. Even though the usefulness of the sermons in understanding imagery is somewhat limited, as the imagery of the poems is frequently developed independently of the sermons, the sermons can be of help

at least half the time. Certainly, the sermons are quite useful in clearing up obscure passages in the poems. But beyond that, understanding that the poem itself is generally a response to the exhortations explains the usual tonal progression, and in addition presents the poem in a different light than that in which one sees, say, a lyric poem or a political ode. That understanding places the poems in context. We can understand the seeming discontinuity of the poems, the frequent didactic dryness of the middle section, and the standardized structure if we know that these poems are poeticized sermons, as well as the responses of a man to truths much larger than himself.

CHAPTER VI

Thematic Closeness: An Artistic Handicap

One goal of literary criticism is to find ways of determining why certain poems are aesthetically more satisfying than others. It has certainly been a question while doing this study of the Christographia, for even though every poem has the same structure and is based in a similar way on a sermon, some of the poems are much better than others. After examining all of these poems, I have arrived at the following predictable (some would say) thesis: the closer a poem is to the thematic development of a sermon, the less likely is it to be a good poem. This certainly makes artistic sense. If a poem is to hang together it must do its own thing, rather than summarize what was done in two hours of oratory. To demonstrate that this is born out in the Christographia I would like to examine two unsuccessful and then two successful poems.

Unquestionably, Meditation 51 is a mediocre if not a bad poem. The first three stanzas, the first section, concentrate on how difficult it is for the poet to sing praises to God. As is often the case with poems that begin with the poet's despair over his lack

of talent, the topic of this sermon (Sermón X) is a paradox: the Church is Christ's body, "the fulness of him that filleth all in all" (p. 299). In addition, this parallels what was said in the first section of the sermon. There Taylor is speaking of the Apostle Paul singing praises to God while moved by the spirit of the Holy Ghost within him. This hymn, from which Taylor takes his text, is inspired and beautiful--and undoubtedly the poet despaired to create such beauty himself. This tongue-tied condition is also a response to the exhortations of the sermon: "Be much affected with, and thankfull for this unspeakeable Grace of God" (p. 328). Even in the sermon Taylor reflects the attitude that God's grace is inexpressible:

Thou [the Elect]⁵ art part of Christs Fulness.
 . . . If thou shouldst Seriously weigh this matter,
 and think of proportioning praise for the Same,
 thou wouldst be Swallowed up with amaizement,
 Finding the Whole length runing to the uttmost
 end of eternity too Short a Space of time to con-
 tain praise Sufficient for Such mercy. (pp. 328-29)

The second section of the poem begins with an obscure four lines:

Thy Church, (what tho' its matter of it here
 Be brightest Saints, and Angells, all Compact,
 With Spirituall Glew, with grace out shining cleare
 And brimfull full of what the World ere lackt)
 (ll. 19-22)

⁵The bracketed emendation is mine.

These lines express a problem that I do not immediately perceive, so I turn to the sermon to see what troubles Taylor there. Early in the second section of the sermon Taylor raises an "Objection":

How can the Holy Angells be members of this Church? The Head and the Body must be Ejusdem Generis, of the Same nature. But Christ took not upon him the Nature of Angells. Heb. 2. 16. . . . Now he hath not redeemed the Angells; nor Washt them, Rev. 1. 5. 6, but us; not Reconciled them, but us Col: 1. 20. How then can they be of his Church? (p. 301)

This passage explains why Taylor adopts such a defensive attitude when asserting that the Church includes both men and angels.

The second part of this same quatrain, "with grace out shining clear/ And brimfull full of what the World ere lackt," is clarified by Taylor's discussion in the sermon of how the Church fills Christ. Here Taylor explains that "This is the Onely vessell of Grace" (p. 305), that "All the Whole Bundle of the Shining Beams of Executive Love in the Godhead, streame forth thro' Christ upon the Church onely" (p. 305), that is, that if it were not for the Church, the world would not have grace, love, or redemption from God.

After this parenthetical assertion, stanza four is completed by the poet's statement of his doctrine,

Thy Church, . . .

.
Whom thou hast filld with all her fulness, shee
Thy fulness is, and So she filleth thee.
(ll. 19, 23-24)

Stanza five introduces an image that dominates the rest of the poem: "These [angels and the Elect]⁶ are thy body, thou their head" (l. 29). This image comes directly from the sermon: "Every head must have a body. The Naturall Head must have a naturall Body. So the Mysticall Head, must have a Mysticall Body. And hence the Church is the Fulness of his Body" (p. 307).

Stanzas six and seven dwell on this mystery of Christ needing the Church just as the Church needs him. Stanza six expresses this mutual fullness in an image which is not in the sermon, the fullness of a river which does not ebb and flow, as speaking of the mutual fullness as running "to and fro" (l. 31) might imply. Stanza seven, however, repeats the earlier image of Christ as the head, with his Church as his body.

The final stanza, section three, responds directly to the exhortations in the sermon. The first question, "Am I a bit, Lord, of thy Body?" (l. 43), even defines which set of exhortations he is responding to, those addressed "Unto you who by Grace are members of

⁶The bracketed emendation is mine.

this fulness" (p. 328). There he exhorts the Elect to be aware of the honor they have received in being part of Christ's fullness and to behave so that they glorify Christ's body. This is what the poet wants when he claims to be a part of Christ's body and requests that the influences from Christ's head make him full, so that then he can sing the praises he had despaired of expressing in the first section.

I call this poem mediocre mainly because of the over-all lack of unity. The poet begins by admitting that his heart is "a naughty thing all o're" (l. 1), asserting that even if it were renewed he could not sing Christ's praises. But at the end of the poem, his heart is renewed by Christ's influence and he claims that now he can sing to Christ's glory. This inconsistency underlines the lack of thematic unity between this first section and the rest of the poem. Just as he seems to have forgotten his assertion of the first few lines, so does he seem to forget the theme of that first section when he comes to discuss his doctrine. The poet laments that he cannot express himself, and then proceeds to do just that, without a reference to his earlier dilemma. Thus, the first three stanzas could be cut out of the poem, and the reader would not be at all aware of any lack. They merely fill a structural niche.

The thematic disunity is accentuated by the lack of unity of the images. The various images listed in the first three stanzas to describe the poet's inability to praise Christ adequately, hiding the sun under his nail, needing more than brass, amber, or gold, comparable to a bee, or playing bagpipes, these are all simply dropped when section two begins. Only the general idea of singing Christ's praises is taken up at the end. In the second section the images are equally fragmented. The Church is held together by "Spirituell Glew," an image that is then dropped. Then the poet asks Christ to "tenent" him in Christ, an image of carpentry that is taken with no apparent connection from the preceding meditation:

O! Box of Truth! tenent my Credence in
 The mortase of thy Truth: and Thou in Mee.
 (ll. 43-44)

Then the poet uses the tidal image, also without reference to anything else in the poem. The only image that is continued from one stanza to the next is the image of Christ as head, with the Church as his body.

Such disunity, added to the unnecessary obscurity of stanza four, creates a less-than-satisfying effect. Could the problem be that the poet is too careful to versify each section of his sermon individually? It certainly seems to follow. There is a great deal

of parallelism here, as I have shown; even the order of the assertions in the sermon is maintained. Such literal versification, however, cannot succeed as poetry.

Meditation 44, written with Sermon III, supports what Meditation 51 suggests. Like Meditation 51, Meditation 44 is obscure in several places. I have already mentioned the peculiar image of brains being candied to please ears as coming directly from the first section of the sermon. I have also discussed the two obscure passages in the poem where only the sermon can explain what Taylor was getting at. Such obscurity flashes a warning light: Taylor is trying to paraphrase too much too quickly.

The paucity of images in the middle section also makes it clear that Taylor is paraphrasing too literally. And one can go through this section and identify the parts of the sermon paraphrased, in order. The section begins with a statement of the doctrine,

Two Natures distance-standing, infinite,
Are Onifide, in person, and Unite. (ll. 11-12)

That is, "the Divine Nature, and the Humane are Personally United in Christ" (p. 76).

Then Taylor explains the various parts of the doctrine. First is a comparison of the qualities of each nature, as the poet looks with wonder on the union of

two such dissimilar things, "Unlike, as unlike can be" (l. 14). This comparison of natures in stanza three is similar to the comparison in the sermon:

Hence Christ is as truely Flesh, as Spirit, as properly Mortall as Immortall. No more rightly stiled God, than Man; Infinite than finite; Almighty, than Weake; Unchangeable, than changable; Omniscient, than nescient; omnipresent, than confined, etc. (p. 81)

The stanza ends with the assertion that the union is "So forever" (l. 17), which is another of the points made in the sermon, that "These two Natures in this union thus joyned together remain so inseparably, and forever" (p. 83).

After the obscure passage which was discussed above⁷ the final two stanzas of this middle section dwell on how this uniting of natures in Christ elevates human nature and evidences God's grace, thus frustrating Satan's plan to usurp the rule of the human race. This is also the second major point of the sermon, in answer to the question "Why are the two Natures in Christ united in a Personall Union?" (p. 90). Just as in the sermon, this section dwells on how

The vilst design, that villany e're hatcht
Hath tap't Such Grace in God, that can't be matcht.
(ll. 29-30)

⁷Vide, p. 72.

This section closes with another obscure passage, also discussed above.⁸

This lengthy central section is obviously very close to the sermon. Most of it is, in fact, a paraphrase of one part of the sermon or another. The only unity the passage has is its expression of one single doctrine. Otherwise, the poetic effects are brief. Punning and repetition abound, for example "One All-Might,/ A Mite the other" (ll. 14-15), and use of paradox, as "In person joyned, one person each do claim" (l. 24), but on the whole this passage stands among Taylor's driest.

Yet the poem itself is somewhat redeemed by the third section. In content, this section follows the parts of the third use, the exhortation, exactly. The first stanza of this third section celebrates God's grace in raising man's nature. It does, that is, exactly what Taylor first exhorts his listeners to do in the sermon:

Meditate, admire, and affectionately . . . Adore God on the account of this Union. . . . It is the Wonderfullst advancement given to our Nature that created nature is, or Can be capable of: it lifts it up almost into Deity itselſe. (p. 103)

The next stanza concentrates on the safety of anchor-

⁸Vide, p. 73.

ing in Christ, as the only place where Hell's tempests cannot overcome him. This exactly parallels the second two exhortations in the sermon, "Admire, Prize, and Set by, the Lord Jesus Christ" (p. 103) and "make Sure of him: a Saving intrest in him" (p. 104). Then the final stanza is the poet's prayer to Christ to "stamp/ Thy holy print on my unholy heart" (ll. 49-50), with the hope for a reciprocal relationship with Christ, where

If thou wilt blow this Oaten Straw of mine,
The sweetest piped praises Shall be thine.
(ll. 53-54)

This prayer reflects the poet's response to the final exhortation in the sermon,

Strive to hold forth the Glory of the Person of
Christ in your Christian life, and Conversation.
. . . It will be your greatest Comfort; and the
most comfortable Communion with it. It will be
the best improovement of your Union to Christ.
(p. 104)

This section, however, is not at all parallel to the sermon in its imagery, and perhaps that is where it gains its redeeming features. In a dominant ship image in the first two stanzas, the poet calls to the holy angels to "lower your top gallants. Shew/ Your top-saile Conjues⁹ to our slender barks" (ll. 38-39).

⁹A ceremonious bow.

Then he asserts that in Christ "is good anchor hold"
(l. 43), and prays that Christ "make my Anchor stronge"
(l. 44), confident that

My bark shall safely ride then tho' there fall
On't th'strongest tempests hell can raise of all.
(ll. 47-48)

These two stanzas are exuberant in their love for Christ and their faith in the certainty of redemption through him.

Unlike Meditations 44 and 51, Meditation 45 is a closely-knit whole. The poet begins with two stanzas describing himself, his head that is decked neither with wisdom nor with virtue, and his brain whose reason is nearly snuffed out by sensuality. The next four stanzas present the doctrine of the poem, beginning with a statement of it, "Thy Person's Wisdoms Sparkling Treasury" (l. 13). Then he explains that Christ's wisdom is two-fold, just as his nature is. The increated wisdom "Runs parallel with blest infinity" (l. 15), while the created wisdom is a locker full of wealth. The third and fourth stanzas of this section compare Christ's fullness of wisdom first to a carbuncle locked in a crystal globe, and then to the sun. In the final section, consisting of three stanzas, the poet implores Christ to "Unlock thy Locker" (l. 37) and confer both wisdom and grace on him, so that grace and wisdom "guild

this pilgrim life of mine" (l. 52).

Because of the dominance of just a few images, there are fewer section-to-section parallels than in many of the other sets of poems and sermons. The first two stanzas introduce most of the images that dominate the poem. The first image is of the poet's head as an ivory cabinet full of dust. It is unadorned by virtue or wisdom, "a goose pen full of geese" (l. 6). Inside his head is a candle, reason, which is smoking and going out because of the "Sensuall tallow" (l. 8) that chokes the flame. At this point the poet asks Christ to

Melt off this fat, my Reason make thy Candle
And light it with thy Wisdom's flames that spangle.
(ll. 11-12)

The image of a head with a light inside had occurred in the sermon, where Taylor says that Christ's omniscien-
cy is "emblemized by eyes like a flame of Fire Rev. 1.
14" (p. 113). There, elaborating on that emblem, Taylor continues, "He carries an everlasting Candle in the
Sockets of his Eyeholes, whose flaming Beams discover
all darke things, reaching their light out unto the fur-
thest extent of Endless eternity" (p. 113).

The image of wisdom as light occurs frequently throughout the sermon--it is, in fact, a rather common-
place one in literature. For example, Taylor refers

to "the Glorious beams of the Sun of Wisdom" (p. 118)
 and "that light that is Seated in the Intellectuall
 Faculty filling the Eye of the Soul with a Cleare Sight"
 (p. 122).

But the poet's light is nearly out. The image
 he uses of this smoldering, expiring light of reason
 is that of a will-o-wisp, flickering unsteadily and
 without purpose, misleading him rather than showing
 him God:

A Smoaky flame upon its hurdon harles
 That Wil-a-Wisps it into boggy wayes. (ll. 9-10)

This image also appears in Meditation 43, the one ac-
 companying Sermon II:

Words are befould, Thoughts filthy fumes that smoake,
 From Smutty Huts, like Will-a-Wisps that rise
 From Quaugmires, run ore bogs where frogs do Croake,
 Lead all astray led by them by the eyes.
 My muddy Words so dark thy Deity,
 And cloude thy Sun-Shine, and its Shining Sky.
 (ll. 19-24)

Here again the poet's attempts at reasoning, his words,
 lead him astray. But whereas in Meditation 43 the im-
 age is confusing, shifting between words as darkness
 clouding Deity and words as little bits of light lead-
 ing him astray, in Meditation 45 the light-dark qualities
 are more satisfactorily handled. The poet's reason is
 a "Smoaky flame," easily comparable to a will-o-wisp,
 instead of being a cloud of smoke, which is not at all

comparable to one. In Meditation 43, as in all of the poems, the image of great light is used for an aspect of Christ's divinity, as here in Meditation 45 it is used for Christ's wisdom.

In emphasizing that his head is full of useless and dying things, the poet says that it is full of "Brains dust" (l. 2). This first of all suggests death, and is an image that Taylor had used in the sermon when speaking of the raising of the dust of the dead at Judgment Day (p. 121). Another comment by Taylor in the sermon, though, suggests that he had something else in mind for that image as well. In the sermon Taylor speaks of the wealth of Christ's wisdom, compared "With which all the Pearles, and Carbuncles of Wordly [sic] treasures are but dirty Boulders, or paltry Pebles Stones" (p. 129). In this continuum of precious stones-boulders-pebbles, the last step would be dust. And since the poet does speak of Christ's wisdom in terms of precious stones, it follows that he may have been thinking that his own wisdom was comparable only to dust, the lowliest kind of stone.

In the next section of the poem many of the images introduced in the first section recur. Stanza 3 introduces the idea of Christ's person as a treasure of wisdom, an image suggested directly by the Biblical text, "In whom are hid all the Treasures of Wisdom"

(p. 109), while stanza 4 elaborates on it. Christ's human nature is a "Locker" (l. 19), "With richer than Corinthian Amber tills,/ And Shelves of Emeralds" (ll. 20-21). This contrasts strongly with the poet's skull, which had also been called a locker, "that ivory Cabinet" (l. 1), but which was full of dust rather than jewels.

Continuing the treasure image, the next stanza compares Christ's treasury of wisdom to a carbuncle "Within a Globe of Chrystall glass" (l. 26). Not only is the carbuncle a treasure, but it is also full of light, and since the globe encasing it is crystal, the light is various and beautiful. Impressed by such splendid light, the poet pleads, "My Candle with thy Flame, Lord, Light" (l. 30).

The next stanza elaborates the idea of a treasure of light by comparing Christ's wisdom with the sun, also enclosed in a crystal globe and giving a much stronger light. The whole image of the treasury is full of color, as well as light: Corinthian amber, emeralds, the carbuncle encased in color-multiplying crystal, the blue sky, and the golden sun, whose light is being refracted into every color imaginable by its crystal case. Such a vision of color and light, shining from a globe or locker contrasts strongly with the first image in the poem, the poet's head--a globe as well as

a cabinet--containing a flickering, dying candle: darkness within an ivory cabinet, lacking both light and color.

The poet's response, in the third section of the poem, is described by one of the exhortations in the sermon,

To betake ourselves to Christ for these Treasures of Wisdom. . . . We all lack this, we cannot have too much of this treasure. . . . Here is no excess in our affecting these treasures. Coveting here is not a Vice but a Virtue. (p. 134)

He asks Christ to "Unlock thy Locker" (l. 37)--with possibly a pun on the locks of hair referred to in the first stanza (l. 3) --and to "ope the Wicket gate" (l. 38)--with possibly another pun on the wick of the candle in the second stanza. Then he asks that "A beame of every Sort of Wisdom" (l. 40) be set "in the Socket of my soule" (l. 41)--clearly a reference to the sockets of his eyes.

In the last stanza the poet declares that if Christ bestows wisdom and grace on him,

My head shall ware a frindg of Wisdoms art,
Thy grace Shall guild this pilgrim life of mine.
(ll. 51-52)

This suggests the image of the poet's head in the first stanza, where the poet says that it

. . . ne're yet could Ware
 The Velvet locks of Vertue for its deck
 Or golden Fleece of Wisdoms virdent hair. (ll. 2-4)

As the poet had come to Christ with no virtue without, and no wisdom within, he finishes by asking for both.

This continuity of imagery makes this poem one of the best in the Christographia. From the first the poet establishes light as the image of wisdom and contrasts the near-darkness within the cabinet of the poet's skull with the light and wealth within the locker and the globe of the person of Christ. It is probably because of this unity within the poem that there are few parallels between the poem and the sermon. The basic images of the poem do come from the sermon: the image of Christ's wisdom shining from his eyesockets and the image of Christ's wisdom as a fabulous treasure. But the section-to-section paraphrasing that dominates such poems as Meditations 44 and 51 is virtually absent.

In support of this conclusion, that it is Taylor's thematic closeness of poem to sermon that spoils many poems, I would like to look at one of the best poems in the Christographia, a poem quite as good as Meditation 45, the last meditation, 56. Sermon XIV is a typical sermon, even if it is the last one in the work. It begins with a discussion of the context of the Biblical quotation, four rather dry pages discussing the argument of what Christ is asserting in the text. Then

he states his doctrine, "That Christs works were so excellent, that never any did the like thereto" (p. 442). He sets about to prove this doctrine by dividing the works into various categories and sub-categories, in his typical manner, but in nearly twice the number of pages. Then he concludes with the applications, which are incomplete. If Meditation 56 were to follow this thematic progression it would be fragmented indeed.

Fortunately, however, it does not. Meditation 56, by far the longest poem in the Christographia, is also one of the most unified. The theme of the poem is that the works of Christ far exceed those done by either men or nature. In the first section the poet laments that the work of his poetry will fall short of what Christ could accomplish. Then the poet turns to his doctrine, "No workes like thine" (l. 8). Speaking of Christ as a tree and of his works as the fruit of that tree, the poet celebrates the beauty of both. Then he lists various works of art that might compete with Christ's works, concluding that these are but trinkets in comparison. The same is the poet's conclusion from an examination of the works of nature, which he does not even attempt.

Finally, in part three, the poet is overwhelmed by the glory of Christ's works, and prays that some of

the fruits from Christ's boughs be fed to him. The underlying unity of theme allows the poet to utilize a rich variety of images, many more than this summary implies. This imagery is not as complicated as it is in Meditation 45, but it is certainly more varied.

The thesis demonstrated by these four poems is carried out throughout the Christographia. When Taylor paraphrases his sermons, he is uninspired. He restates his points and reuses his images, in what can be dreadfully dull and difficult poetry. But when Taylor is more enthusiastic about what he is writing, when the poem assumes a life of its own, then we have the better poetry, where the theme is developed consistently, and where the images are varied and played against one another. Without exception, these better poems are further from their sermons than the mediocre ones.

CHAPTER VII

Conclusion

The usefulness of the sermons in understanding Taylor's poetry makes us wish there were more sermons available for study. Unfortunately, though, Taylor recorded only a few more than those of the Christographia. So in reading Taylor's other poetry we can only perceive where a sermon would be of use in clarifying a particular obscure passage and make educated guesses from there.

But beyond discovering the usefulness of the sermons in clearing up specific difficulties, this study has suggested certain principles of order within the poems, and these are applicable to all of Taylor's Meditations. The basic structure of the Meditations is indeed the three parts described above, or variations on it. Often the inconsistency of theme and imagery from one part of the poem to the next can be explained by too strict an adherence to the sermon. Finally, Taylor's tone shifts from one section to the next in much the same way as it does in the sermons. These principles do enlighten us about all of the Meditations, not simply these fourteen.

Meditation 7, II,¹ demonstrates particularly well how these principles can be of use in understanding Taylor's poetry. The structure is an obvious one: a series of comparisons between Joseph and Christ bracketed by the poet's lamentations about himself. An awareness of Taylor's basic principle of structure is essential to appreciating this poem.

An "unenlightened"--or, one might say, "unbiased"--reading of Meditation 7, II, would condemn it as fragmented. The poet begins far from the point, with a look at himself, "All water sockt² and sapless to the skin" (l. 2). Then he suddenly asks, "Doth Joseph type out thee?" (l. 5). After elaborating on this theme for five stanzas, he reverts to his self-examination, "I bewaile in me . . . / To see so dull a Colour in my Skin" (ll. 37-38), and closes with a prayer to Christ to "Scoure thou my pipes" (l. 40). As pipes and the poet's water-soaked and dull skin have nothing to do either with each other or with the main theme of Joseph as a type of Christ, one may certainly wonder what Taylor had in mind when he organized this poem.

The solution is simple. This is almost a paradigmatic poem, structurally, tonally, and even, no doubt,

¹As I explained above, the "Preparatory Meditations" are divided into two series, conventionally designated as I and II.

²Water-soaked.

thematically and imagistically. The structure is typical. The beginning stanza is the customary self-examination:

All Dull, my Lord, my Spirits flat, and dead
All water sockt and sapless to the skin. (ll. 1-2)

The middle five constitute his elaboration of his doctrine:

Is Josephs glorious shine a Type of thee?
How bright art thou? He Envi'de was as well.
And so was thou. . . . (ll. 7-9)

How hast thou pensild out, my Lord, most bright
Thy glorious Image here, on Josephs Light.
(ll. 35-36)

The concluding stanza is his usual contract with Christ, to glorify God with Christ's help:

Lord, lay thy brightsome Colours on me thine.
Scoure thou my pipes then play thy tunes therein.
(ll. 39-40)

The poet's tonal progression is also the usual one: from self-abasement, "All Dull, my Lord" (l. 1), to rationality,

Joseph was tempted by his Mistress vile.
Thou by the Divell, but both shame the foe.
Joseph was cast into the jayle awhile.
And so was thou. Sweet apples mellow so.
Joseph did from his jayle to glory run.
Thou from Death's pallot rose like morning sun.
(ll. 13-18)

to hopefulness,

I will not hang my Harp in Willows by.
 While thy sweet praise, my Tunes doth glorify.
 (ll. 41-42)

This poem is so paradigmatic that one can even hypothesize a sermon from it, merely by assuming the usual thematic and imagistic parallelism, along with Taylor's usual method of development. The first part of the sermon would certainly have told the story of Joseph's life, as the text quoted for the poem implies: "He sent a man before them, even Joseph, who was sold etc." (Psalm 105. 17). The doctrine of the sermon must have been that Joseph was a type of Christ, and the proof undoubtedly followed the order of points in the middle five stanzas of the poem: Joseph was bright, so was Christ; as Joseph was envied and sold, "stript, and pick't" (l. 9), so was Christ; both were tempted, but "both shame the foe" (l. 14); both were cast in jail to leave in glory, and so forth. Among the applications of that doctrine would have been the exhortation to make one's life and one's spirit like Joseph's coat of many colors, bright in reflecting Christ's glory. The last stanza of the poem reflects this hypothetical exhortation, both in the poet's lament,

Thus I bewaile in me under this shine
 To see so dull a Colour in my Skin. (ll. 37-38)

and in his plea, "Lord, lay thy brightsome colours on me" (l. 39).

This kind of reconstruction is not often possible, and ultimately proves little, but just the fact that it can be done emphasizes that the poems are to a great extent a restatement of the sermons. Certainly any accurate reading of the Meditations must take this parallelism into account, even if only to condemn it.

Seen from Taylor's point of view, then, this is a unified poem. To be sure, in this case the unity is somewhat imposed; that is why one must go to the trouble of studying Taylor's sermons to discover it. This poem is like Meditations 44 and 51, both of which were discussed above.³ Taylor's pattern is all that unifies these poems, as there is little unity intrinsic to them.

Fortunately, in the best Meditations the unity is not only in the poet's mind, but also in the poem--as the preceding discussions of Meditations 45 and 56 have indicated.⁴ To add to those, look at Meditation 8, I, one of Taylor's best poems. Structurally, this poem seems almost as typical as Meditation 7, II. The poem begins with the poet's usual awareness of his limitations: "A Golden Path my Pensill cannot line" (l. 3) and "my puzzled thoughts" (l. 5). Then the poet summarizes his doctrine, discussing the fall of man and

³Vide, pp. 90-94 and pp. 84-90, respectively.

⁴Vide, pp. 94-100 and pp. 100-102, respectively.

Christ's sacrificing himself as man's redeemer. In the final line is the customary contract with Christ, "Eate, Eate me, Soul, and thou shalt never dy" (l. 36). In addition to this apparent structural similarity to a hypothetical sermon, the poem is also very likely as close to its sermon thematically as Meditation 7, II, since the theme is good sermon material. Even its imagery, based on the text, "I am the Living Bread" (John 6. 51), is probably close to the central imagery of the sermon.

The main difference between Meditation 8, I, and Meditation 7, II, is that where one creates an over-all fragmented effect, the other is a single, unified poem. This unity comes about partly because what seems structural and thematic parallelism is actually not. In stanza one the poet may be aware of his limitations, but they do not constitute the theme of this section. That stanza centers on what his pencil cannot line, God's gift of Christ, rather than the fact that the poet does not fully understand what he sees. Five of the six lines describe the "Golden Path" (l. 3), while only one line--a dependent clause, "while my puzzled thoughts about it pore" (l. 5)--describes the poet's lack of comprehension. Similarly, even though the last stanza does express the usual contract with Christ it is Christ who speaks to the poet, "Eate, Eate me, Soul" (l. 36),

rather than the poet speaking in prayer. The focus, then, does not shift, as it often does, from the poet to Christ and then back to the poet: Christ is the subject of the entire poem.

In addition to this thematic unity, the poem demonstrates a satisfying unity of imagery. The bread of life is introduced in the first stanza as coming from God. Then the soul is discussed as a "Bird of Paradise" (l. 7) which needs the bread of life to live. As there is none of this bread on earth, God makes it for man by creating Christ, who is the food of the soul. This imagery culminates at the end of the poem with the poet's allusion in the last two lines to the communion service:

This Bread of Life dropt in thy mouth, doth Cry.
Eate, Eate me, Soul, and thou shalt never dy.
(ll. 35-36)

This imagery contributes effectively to the thematic unity throughout the poem.

An awareness of what Taylor is attempting structurally and thematically is helpful in solving the puzzle of what is happening in many of the poems. Beyond offering us a clue about what is going on in the less successful poems, this study gives us an insight into how Taylor's mind operates. In just these fourteen poems we have the whole range of Taylor's Meditations:

from the ones that adhere strictly to what we might call his "emergency method" for writing when he is uninspired, to very good poems that simply use that basic pattern as a starting point. The poet began with his sermon, an oration designed not so much to teach new ideas, as to reinforce faith, first by quoting the authority of scripture, then by an appeal to the reason, and finally by moving the emotions of the listeners. This same state of intensified and reassured faith is the poet's goal as well. At the beginning of his poems he lacks motivation; then he sees with his reason how Christ operates; and finally he is convinced of Christ's interest in him, and of the probability of his Election. Thus the poems are not simply didactic, just as the sermons are not. The sermons are concerned with moving the congregation to belief, and in the same way the poems relate the poet's movement to reaffirmed belief.

This is why the poems--all a dialogue between the poet and Christ--are essentially dramatic. Each of them dramatizes some aspect of the poet's change, or promised change, from doubt to faith. The poet's emotions are generally the subject of the poem--which is why the first and last stanzas of Meditation 7, II, above, are essential in Taylor's view. The doctrine--the didactic section, as in the middle five stanzas of Meditation 7, II--is merely a catalyst.

The faults of Taylor's poetic method become obvious after reading only a few of his Meditations. A fragmented structure will produce fragmented poetry. The only poetry that is saved from such fragmentation is that which strays from the norm. Unity comes about when the poet creates particularly consistent imagery, or when he varies the usual tonal progression, leaves out some of the themes treated in the sermon, or changes the structure itself. A method that succeeds only when it is changed is obviously inadequate.

The faults of his method certainly make us wish that Taylor had, if not published his poems, at least been in the habit of showing them to some perceptive readers. Then perhaps he would have improved on what he was doing. As it is, however, the quality of the meditations remains the same from the first one, in 1682, to the last, in 1718. There are good ones and bad ones, scattered randomly as Taylor was or was not inspired, but the method itself does not change. Both Norman Grabo⁵ and Thomas H. Johnson⁶ comment on this surprising lack of poetic development.

The reason Taylor maintained his method is certainly that it was homiletically successful. We know that

⁵Op. cit., p. xxxiv.

⁶Op. cit., p. 17.

Taylor had a fine local reputation as a preacher, and on occasion was invited to speak in Boston. His good friend, Samuel Sewell, known today as a diarist and witch-trial judge, says about Taylor, "I have heard him preach a Sermon at the Old South [in Boston] upon Short warning, which as the phrase in England is, might have been preached at Paul's Cross."⁷ If the three-part method was generally acclaimed in his sermons, certainly it would suffice for the poems!

But even if it was not the best of all possible methods for writing poetry, what matters is that when Taylor wanted to, he could write a good poem, regardless of the limitations of his structure. When the structure did not fit, he did not wear it. He could have re-examined and re-written his poems more extensively; he could have distributed them to perceptive readers for suggestions for his own poetic development; but poetry for Taylor was never ars gratia artis. It was rather a vehicle to help prepare him for Christ, as well as his way of glorifying God.

⁷Quoted from Sewell's diary, by Grabo, p. xxiii. The bracketed emendation is mine.

APPENDIX A

The Correlation Between Each Poem and the Sermon Written with It

Sermon I: Meditation 42

Vide, pp. 52-60.

Sermon II: Meditation 43

Vide, pp. 61-67.

Sermon III: Meditation 44

Vide, pp. 72-74, 76-77, 90-94.

Sermon IV: Meditation 45

Vide, pp. 94-100.

Sermon V: Meditation 46

Vide, pp. 77-82.

Sermon VI: Meditation 47

I. Structure

A. First Section, self-examination: ll. 1-12

B. Middle Section, doctrine: ll. 13-30

C. Final Section, reconciliation: ll. 31-36

II. Thematic Development

A. First Section

1. The poet is amazed by Christ's fullness, and decides to deal with Christ's "Created Fulness" (l. 10) rather than his "Godhead Fulness" (l. 8).
2. The corresponding section in Sermon VI also distinguishes between Christ's created and in-created fullness, choosing to concentrate on the created fullness.

B. Middle Section

1. The poet examines his doctrine, "Thou dost all Fulness of all Life possess" (l. 13), explaining how Christ is full of life both in himself and in his acting as a source of life for all men.
2. Correlations with Sermon VI:
 - a) The poem's doctrine is different from the explicit doctrine of the sermon, "That All Created fulness flowing from the Fathers Good pleasure, doth dwell in Christ" (p. 174), but the poem's statement of the doctrine is a more accurate statement of what is being proved in the sermon, which does concentrate on Christ's fullness of life, leaving the other aspects of his fullness

for subsequent sermons.

- b) The poet points out that Christ's fullness of life is "'Bove Sense and Reason in their brightest dress" (l. 15), a paraphrase of what Taylor does in discussing the "Essence" of "Christs Proper Life" (p. 176), by explaining all the aspects of life, from the vegetative to the spiritual, explaining at each step how Christ must be the most perfect expression of that aspect possible.
- c) The next point in the poem follows the next point in the sermon, Christ's control over "The Life of all things Living" (p. 180), which Taylor emphasizes is control over both temporal and eternal life, or, as the poet says, "Eternall Life" (l. 27) as well as "life . . . for a while" (l. 28).
- d) The poet says that life from Christ is only for the benefit of the Elect, "ery member of thy Mystick Selfe" (l. 21). The sermon explains why "Some life have for a while by a reprove" (l. 28): "Christ having interposed, as the Redeemer of his Elect between the Cause of Death, and the Execution of it doth thereby continue life in its Course for a Season to be instrumentall for the

Propogation of its kinde in the Course of Nature" (p. 187).

C. Final Section

1. The poet asks Christ to give him life, with the promise that he will then glorify God.
2. This correlates with the sermon's third use, the exhortation: "Strive to derive Life from Christ to Constitute all the branches of your Life Spirituall, and Holy" (p. 197).

III. Imagery

A. First Section: The image of Christ's fullness as a "golden Sea" (l. 7), and a "Silver Ocean" (l. 9), follows from Taylor's speaking of God as the "Originall Spring" (p. 173) of Christ's fullness in the first part of the sermon.

B. Middle Section

1. The following peculiar image is clarified by the sermon:

The Life of Grace that Life of Life within,
Thy knot in heavenly Sparks is flourishing.
(ll. 17-18)

In the sermon Taylor explains that Christ's living the "Life of Grace" (p. 177) made his life particularly beautiful. This section of the sermon descusses Christ's fullness of all aspects of life, from the vegetative to the spiritual,

stating that Christ is perfect in each one.

The combination of these aspects is evidently what Taylor means by Christ's "knot."

2. The following image also occurs in the sermon:

There's Life in thee, like golden Spirits, stills,
To ery member of thy Mystick Selfe,
Thro' Secret Chases into th'vitall tills.
(ll. 20-22)

In the sermon there is the image of blood running through the body: "From him as the Members from the head are influences derived to make the increase in every part" (p. 182). Added to this is the image of grafting one's soul to Christ, used especially in the exhortation.

3. The images, "A Well of Living Water: Tree of Life" (l. 25), occur in many places in the sermon, for example, "He is that Fountain of Life that is with God Ps. 36. 9. . . and the Tree of Life in the middst of the Paradise of God Rev. 2. 7, and the Water that he gives shall be a Well of Water Springing up unto Eternall Life" (p. 175).

C. Final Section: The water imagery and the tree imagery come together here, "bath mee in this Well of Life" (l. 31), "My branch make green" (l. 33), as they do in the sermon: "Is there no living influences to be had in the Waters of Life? No Living virtue

in the true vine sent up to its branches that their leaves do so wither, and their fruits should thus Shrivell up?" (p. 195).

Sermon VII: Meditation 48

I. Structure

- A. First Section, self-examination: ll. 1-30
- B. Middle Section, doctrine: ll. 31-36, but some over-lap in ll. 10 ff.
- C. Final Section, reconciliation: ll. 37-42

II. Thematic Development

A. First Section

1. The poet examines the proverb, "might makes right," and states that the ideal situation is when might and right both prevail. Then he asserts Christ's almightiness, which is more than mortal.
2. Correlations with Sermon VII:
 - a) The might-right dichotomy in stanza 1 is reflected in the sermon, "Here we Se a Suitableness in Christ, and a Sufficiency to effect all these greate things appropriated to him" (p. 220). The importance of Christ's power to Taylor is that he has the efficacy to do what God has commanded.
 - b) In saying, "Almightiness nere's in a mor-

tall bit" (l. 9), the poet emphasizes the role of Christ's divinity in his almightiness, as he does in the sermon: "This all Fulness of Power is more than a bare Created Power. For it Consists in the Conjunction of the Increased, and all Created Power together" (p. 207).

- c) The poet says, "all mights Fulness bee/
Of ery Sort and Sise stow'd up in thee"
(ll. 11-12). This corresponds to the section in the sermon where Taylor discusses all the possible kinds of might, and finds them all in Christ (pp. 207-219).
- d) The poet announces his doctrine in the last part of the first section, "Lord, thou dost Almightyness possess" (l. 10). This does correspond to the doctrine of the sermon, "That there is an All-Fulness of Might or Power in Christ Jesus" (p. 206).

B. Middle Section

1. Impressed with his powerlessness, the poet wonders how he dares to write about Christ, the almighty. Then he pledges his little strength to Christ, confident that Christ can use it and will support it with his own.
2. The theme of Christ's strength enforcing the

poet's and thus making him almighty against the foes of Christ appears in the use "By way of Terrour to all Such as have this Almighty one their Enemy" (p. 224), which vividly describes the damage Christ can do to all those who oppose him (pp. 224-226). The poet's assurance that "My Mite Almighty will not let down Slide" (l. 28) is echoed in the sermon, where Taylor says, "His Almighty Power is ingaged for the reliefe of all that come to him" (p. 227).

C. Final Section

1. The poet hopes that he and Christ can unite their strengths, knowing that if they do, he can be strong.
2. This is similar to the exhortation "To make Sure of Christs Friendship" (p. 230), for when you do, you need fear nothing: "You are too much for them all having Almighty on your side" (p. 231).

III. Imagery

Vide, pp. 75-76.

Sermon VIII: Meditation 49

I. Structure

- A. First Section, self-examination: ll. 1-12
- B. Middle Section, doctrine, mixed with continued

self-examination: ll. 13-30

C. Final Section, reconciliation: ll. 31-42

II. Thematic Development

A. First Section

1. The poet says that he needs to be refined, like gold; that his embers need to be blown into fire; that he needs Christ's grace.

2. Correlations with Sermon VIII:

a) The corresponding section of the sermon describes Christ's fullness of grace, which certainly contrasts with the poet's need for grace.

b) This section also echoes the first exhortation: "To Admire, and Adore the God of all Grace in that he hath made our Nature So glorious with Grace" (p. 260).

B. Middle Section

1. The poet contrasts himself with Christ, and emphasizes that both have human nature, but that Christ is full of grace while he is unclean.

2. Correlations with Sermon VIII:

a) The doctrine of the poem, that Christ is "Fild with all Grace" (l. 23), corresponds to the doctrine of the sermon, "That Christ Jesus is Full of Grace, and of all the Fullness thereof" (p. 235).

- b) Both emphasize Christ's human nature: "Thy Clay, and Mine, out of one pit are dug" (l. 13), and, in the sermon, "Grace is the most Absolutely perfect accomplishment of Humane Nature that is" (p. 236), and grace "Seated in the Created Nature, and therefore in the Manhood, and not in the Godhead" (p. 237).
- c) The beauty of Christ's fullness of grace, adorning him "with Glory" (l. 16) and making him "all Sparkling" (l. 22) is also emphasized in the sermon, where his grace is examined with the conclusion that "he is the most glorious, and Beautifull One, that ever was" (pp. 246-47).
- d) In contrast to Christ's beauty is man's fallen condition, "with Sin all rin'de" (l. 16). This is emphasized in the exhortation particularly, where he shows how great the grace of God is in glorifying "Our Nature that is Sinfull, and Dishonouring Nature! Our Nature, that is God provoking, and Hell Deserving Nature" (p. 261).
- e) The poet says that his soul "no reliefe can have in creature's hand" (l. 21). This view is reflected in the sermon, where Tay-

lor says that such grace was "never had in any man save Christ onely" (p. 244).

- f) The poet is confident of Christ's being completely full of grace:

I thus do pray, finding thy Cask within
With Grace, and graces fulness fild to th'brim.
(ll. 29-30)

This is a position supported by the sermon:
"this Fullness is Such a Measure of Grace
as doth adequate Christs Capacity to receive
it" (p. 238).

C. Final Section

1. The poet asks for grace from Christ, as what he needs to be "sweet"(l. 33) and sing Christ's praises.

2. Correlations with Sermon VIII:

- a) The poet's confident statement,

Can I a graceless member be of thee,
While that thy hand's a Spring of Grace? and Heart
All gracious is to give? (ll. 37-39)

is particularly close to the exhortation,
"The way to be made graciously glorious,
is to get an implantation into this Originall
Head of Grace. Of his fulness you shall
then receive even grace for grace" (p. 262).

- b) The statement, "Thou art my lovely Marke"

(l. 40) is an echo of the exhortation, "To Advance the Highest actings of Love to Christ that our Souls are possible to draw out. Everyone hath love to Embrace a lovely Object when presented. . . . But of all Lovely Objects the Lord Christ is most lovely, in that he is full of the most lovely Perfections" (p. 261).

III. Imagery

A. First Section

1. The gold of stanza one is suggested by an image early in the sermon, where Taylor speaks of "this Golden Sea of All-fulness of Grace" (p. 235).
2. The image of the flame, in the second stanza, occurs in several places throughout the sermon, for example, "Grace in Christ is as Light in the Body of the Sun" (p. 235).

B. Middle Section

1. The image of clay, "Thy Clay, and Mine, out of one pit are dug" (l. 13), is echoed in the sermon: that "our poor bit of incarnated Clay internally enspirited, that hath lost all grace by falling into Sin, Should be filled with all glorious grace again in all the fulness thereof" (p. 261).
2. The architectural image of stanza four can be

found in Taylor's assertion that in Christ "the Humane Structure be Compleate both in body and Soule, that there be no fault in either" (p. 247).

3. The image of a seraphim taking a "live Coale" (l. 26) to "touch my lips" (l. 27) follows from the frequent reference in the sermon to fire, as, for example, his plea that Christ "Enflame our frozen affections" (p. 261).
4. The image of Christ as a cask "fild to th'brim" (l. 30) is suggested in several places in the sermon, for example, "The Vessell can be but full: What is more is lost" (p. 239).

C. Final Section

1. The image of a "Cluster of thy glorious grace" (l. 32) occurs in the sermon, "If you be branches of this vine, the gracious virtue of this Stock, will run into every leafe, twig, and grape and make all Lovely, and beautifull with grace indeed" (p. 262).
2. Likewise the images of sweetness and perfume in stanza six also occur in the sermon, "thou anointest my head with oyle: . . . O what a Sweet thing is this?" (p. 258).
3. The image of Christ as "a Spring of Grace" (l. 38), a common one in the Christographia, occurs in this sermon as well, "O! then with

joy draw the Waters of this Consolation out of this Well Spring of Salvation" (p. 260).

Sermon IX: Meditation 50

I. Structure

- A. First Section, developes the metaphor: ll. 1-24
- B. Middle Section, doctrine: ll. 25-42
- C. Final Section, reconciliation: ll. 43-48

II. Thematic Development

A. First Section

- 1. The poet developes, through a lengthy metaphor, the creation of man by God, man's fall, and God's creation of Christ's body, emphasizing the prophecies and promises foretelling Christ.
- 2. This section does not correspond thematically with Sermon IX.

B. Middle Section

- 1. The poet explains his metaphor as signifying Christ's fullness of Truth and the truthfulness of the prophecies foretelling Christ.
- 2. Correlations with Sermon IX:
 - a) The doctrine of the poem, "thou art full of Truth" (l. 37), corresponds to the doctrine of the sermon, "That our Lord Christ is full of Truth" (p. 268).
 - b) Both emphasize the Old Testament prophecies

of Christ. The poem emphasizes the "Types, and Promises, that thee out lin'de" (l. 28) and the sermon thoroughly discusses Christ "As he is the Object of all the Old Testament Prophecies, and Metaphoricall Descriptions of the Messiah" (p. 269). Further, both emphasize that these prophecies not only bear witness to Christ, but also that Christ makes them true: "Thou givst thy Truth to them" (l. 31). Or, as in the sermon, "all the Truth in these Prophecies, Promises, and Types lodges in Christ. Christs coming made them True. Their Truth lieth in him" (p. 270).

- c) The second point made in the poem--and the second point of the sermon as well--is that Christ himself is "full of Truth" (l. 37). The sermon spends much time here showing that "He is full of all Truth as all truth is in him, and a personall Property, of him" (p. 271).

C. Final Section

1. The poet asks that he and Christ make up a box for truth, together, emboxing each other: his faith in Christ's truth.
2. This interdependence of Christ's truth and man's

faith is echoed by the sermon: "As he hath fulfilled those things, that went before of him in Truth, So by his Truth he doth and will fulfill the Things that are asserted by him. The accomplishing of the former, is an infallible ground of Faith that he will assuredly fulfill the other" (p. 295).

III. Imagery: the entire poem develops one image

A. In the sermon Taylor suggests why the image of a "box" is used: "Grace admitting of a Gradual Difference, the All-Fulness of Grace in Christ did not onely imply all Sorts of Grace, but also the perfection and full growth of every Sort. But Truth not admitting of Degrees is not so to be understood, for What is true is true; and What is not true is false" (p. 268).

B. The image of God as the artist is suggested by Taylor's description of him: "God doth as it were pensill out in fair Colours and [ingrave]¹and portray Christ" in the Old Testament propheties and types (p. 269).

C. The beauty of the truth box is also echoed in the sermon: "in that he is full of Truth, its cleare, that there Shines forth upon him all the Glory,

¹The bracketed emendation is Grabo's.

that the Splendor of Truth can adorn him withall"
(p. 281).

D. That the types that adorn Christ are also beautiful "embellishments" (l. 22), "all meet" (l. 23) to glorify such a box, is emphasized in the sermon: "And as for the Types How glorious were Some of them? Look on Solomons Temple Look on the High Priest in his Priestly ornaments. . . . All which was but a Type of Christ: and the thing Typified is as far more Excellent in glory as a Living Spirituall thing excells a dead thing in Glory" (p. 283).

Sermon X: Meditation 51

Vide, pp. 84-90

Sermon XI: Meditation 52

I. Structure

- A. First Section, self-examination: ll. 1-12
- B. Middle Section, doctrine: ll. 13-24
- C. Final Section, reconciliation: ll. 25-36

II. Thematic Development

A. First Section

- 1. The poet is amazed by Christ's power and authority, dedicated to those he loves, and he urges his soul to be moved to respond to Christ.

2. Correlations with Sermon XI:

- a) Like the poem, the first section of the sermon deals with all Christ's authority.
- b) The poet berates himself:

Then blush my Soule that thou dost frozen ly
Under the beams of Such bright Majesty.
(ll. 5-6)

This is a direct response to the exhortation,
"Bee deeply affected with that unspeakable
Grace of God in Christ towards poore fallen
man" (p. 363).

B. Middle Section

- 1. The poet then turns to Christ's office of priesthood, equating it with his quality of fullness of life.

2. Correlations with Sermon XI:

- a) The sermon also divides Christ's authority into his three offices and discusses the priestly office.
- b) The sermon also equates Christ's priestly office with his fullness of life: "The Way that Wisdom, and Grace hath laid in the Covenant of Redemption to Constrain Sinners under the Calls of Grace to make their Recourse to Christ for Life, and Salvation" (p. 347).

- c) Both the sermon and the poem center on Christ's quenching "Gods wrath out right" (l. 16) and making "Reconciliation/ By Offering, and Holy Intercession" (ll. 17-18). In the sermon Taylor says, "To have Gods wrath allayed: to have all Set right with God. To have Gods Curse removed: to have our Guilt done away: to have Gods righteousness Satisfied: to have Gods Favour procured: to have God Reconciled: to have God pleaded with, I say, what a Weighty matter is this?" (p. 343).

C. Final Section

1. The poet again urges his soul to be moved by Christ so that he can be filled with Christ's grace and glorify God.
2. This is the same desire expressed in the exhortation, "Bee deeply affected with that unspeakable Grace of God in Christ towards poore fallen man" (p. 363).

III. Imagery

A. First Section

1. The poet says,

What flying Flakes of Rapid flames of Love
 Scal'de from my heart by those bright beams
 that bed
 Do in thyselfe. (ll. 7-9)

This image appears in a different context in the sermon, where, speaking of how Christ's efficacy depends on his possessing the authority to do what he must, Taylor points out that if Christ lacked the authority there would be room for fear of damnation and for disbelief to plague Christ's Elect, that is, to "let in some Scorching lightening of Divine terrour on the account of thy Sin" (p. 363).

2. The poet says that his love mounts to Christ, "Oretoping golden mountains with their head" (l. 10). This image is quite likely taken from the lengthy discussion in the first section of the sermon about which mountain was the place of Christ's transfiguration.

B. Middle Section

1. The poet, choosing to handle only one aspect of Christ's authority, says "One Sprig of this Authority doth beare/ The Tree of Life" (ll. 13-14). This same image is used in the sermon where Taylor is dividing Christ's authority:

"this Mediatoriall Authority of Christ is Such
as brancheth itselfe out into Offices { Godward"
Manward"
(p. 339).
2. The image of Christ as "The Tree of Life" (l. 14), which dominates this section, is suggested

in the sermon where Taylor, making the point that some of Christ's priestly authority was not his until his resurrection, says that the priestly authority "was essentially given him, as soon as his Essence was Constituted. But as to the Exercise of it, some branches of it being Such as could not bud forth into exercise in this life it was not all given him in the exercise thereof till after his resurrection" (p. 356).

- C. Final Section: neither the image of a seraph giving the poet a coal to revive his spirits, nor the image of the poet's spirit as "a Golden Trumpet" (l. 31) occurs in the sermon.

Sermon XII: Meditation 53

I. Structure

- A. First Section, self-examination: ll. 1-18
- B. Middle Section, doctrine: ll. 19-42
- C. Final Section, reconciliation: ll. 43-48

II. Thematic Development

A. First Section

- 1. The poet laments that his affections are "frozen" (l. 2) and "lumpish" (l. 7) when the truth of his doctrine ought to excite him to "Eloquence" (l. 6) and "Smiling" (l. 10).

2. This is a response to the exhortation in Sermon XII, "To Surrender up themselves unto the Doctrine" (p. 396).

B. Middle Section

1. The poet first concentrates on Christ's prophetic power, his great wisdom. This corresponds to the first topic treated in the middle section of the sermon, beginning with p. 368, "First; Prophetically," which he soon relates to Christ's putting "Wisdom into the heart" (p. 370).
2. The poet emphasizes that the prophetic power is enforced by Biblical prophecies, "Gospell Showers" (l. 22). This is also emphasized in the sermon, where he proves that "Such testimonies as these [in the Bible] touching Christ as a prophet Shews that all the Fulness of Prophetically authority is in him" (p. 374).
3. The poet then asserts that Christ "nothing but the Will of God declarst,/ And nothing less" (ll. 25-26), a point also made in the sermon, where Taylor discusses "The Matter Discovered, viz, the Will of God" (p. 371).
4. The poet then argues that if Christ declared either more or less than the will of God,

. . . thine Authority
Should be abused; if not improov'd, or spar'd,

If't more or less than Gods good Will descry.
 This cannot be abusd: We therefore must
 The Lesson learn, then setst and therein trust.
 (ll. 26-30)

This patly syllogistic argument is to be found in the sermon as well: "He abuseth his Office power, and his trust if he do not deliver the Whole minde of God to you, or doth not do it aright, or doth deliver therewith anything that is not the minde of God, Concerning his Church: But its impossible that he should thus abuse. Hence it being thus truely dispensed by him, it is wholly obliging you to accept it" (p. 396).

5. Next the poet examines Christ's "Royall Power" (l. 32), as he also does in the sermon. The statement of this line, "All Royall Power in heaven, and earth do lodge/ In thee, my Lord" (ll. 32-33), is almost directly taken from the sermon: "Christ hath all Power in Heaven, and Earth as a King" (p. 394).

6. One of the aspects of Christ's kingship is that "Thou Law deliverst" (l. 37), a point also stressed in the sermon, "He gives Laws unto her" (p. 383).

7. The poet details the other aspects of Christ's authority:

This Power will raise the dead, and judge all too:
 His own will Crown with Life, To hell foes throw.
 (ll. 41-42)

This correlates with what Taylor sets out as Christ's kingly functions in the sermon: "He will raise his people up at the Last day. . . . He will gather them all before him to judgment. . . . He will give them Glory, a Kingdom of Glory, a Crown of Glory, a Throne of Glory, a Life, yea, an eternall Life of Glory" (p. 383) and "This Contains under it also a defence against the Enemies" (p. 383).

C. Final Section

1. The poet prays that he be moved by the truth of "thy Doctrine" (l. 43), so that he can accept Christ and glorify God.
2. This is a response to two things urged in the exhortation, "To Surrender up themselves unto the Doctrine" (p. 396) and "Strive to glorify him with this Honour due to him" (p. 399).

III. Imagery

- A. First Section: none of the imagery in this section occurs in the sermon.

B. Middle Section

1. The following passage from the sermon contains the germ for most of the images in stanza four, "the golden key, that doth unlock/ The heart of

God" (ll. 19-20) and "these gleames may liven our dead Spirits" (l. 23): "As to his Propheticall Office, he is as a Golden Window, thro' which there shines forth upon us the glorious Sunshine of the Holy Will of God, and thro' which we may looke upon what lies in the very heart of God so far as is meet to be beheld" (p. 367).

2. The image of Christ as king, wielding an "iron Scepter" (l. 40) occurs throughout the sermon, for example, "thou shalt Rule them with a rod of Iron" (p. 380).

C. Final Section

1. The section is dominated by the iron scepter image.
2. This image also occurs again in the third section of the sermon: "His Scepter is a Scepter of Righteousness. . . . If his Gracious Scepter do not bende you, his Sharp Sword shall bring you down" (p. 397).

Sermon XIII: Meditation 54

I. Structure

- A. First Section, self-examination: ll. 1-12
- B. Middle Section, doctrine: ll. 13-42
- C. Final Section, reconciliation: ll. 43-54

II. Thematic Development

A. First Section

1. The poet is dismayed by his unworthiness to praise Christ, and asks that Christ improve him so that he can adequately "Sprindg out thy fame" (l. 12).
2. This is in response to the exhortation, "to make sure of Christ, as Mediator. . . . You Stand in need of this Glorious Mediator" (p. 433).

B. Middle Section

1. The poet describes Christ's greatness of authority lying in his three offices, of prophet, priest, and king.
2. Correlations with Sermon XIII:
 - a) The discussion of Christ's glory as being three-fold, a "trine" (l. 23), is elaborated in the sermon, as, for example, where Taylor compares Christ to Hermes Trismagistus: "in Christ indeed these Offices are all Seated, and This Trismagistus was indeed . . . threefoldly the Least if Compared with Christ. God put him into all these Offices" (p. 422).
 - b) Both the poet and the preacher stress that only Christ was great as prophet, priest, and king: "all these three Suns came/ To

no man" (ll. 32-33). In the sermon: "There are three Great Offices Carried on amongst men in the Realms of this World. . . . Viz, the Office of a Prophet, of a Priest, and of a King. . . . They scarce ever was found all in one Man" (pp. 421-22).

C. Final Section

1. The poet pleads with Christ to make him an acceptable member of the Elect, full of joy at the prospect of belonging to Christ.
2. This echoes the exhortation, "let us be stird up to made sure of an Intrest in this Glorious Mediator" (p. 433) and Taylor's assurance that "His Authority, is a Sufficient Warrant for you to betake yourselves to him. For it imports that he is the true Mediator. . . . Also, it implies, that an Intrest in him is attainable" (p. 434).

III. Imagery

- A. First Section: though this is a colorful section, none of the images appear in the sermon.
- B. Middle Section
 1. Throughout this section the image of light dominates: for example, "Three Shining Suns rise in the Chrystall Skies" (l. 13) and "The Shine of these three Suns is all the Same" (l. 19).

This image is also prominent in the sermon: as, for example, Taylor's summary of Christ's three offices, "Propheticall Light and Glory in him was as Glory, and Light in the body of the Sun" (p. 422); "the High Priest in all his glory is but a dark draught of the brightness of the priesthood in our Saviour" (p. 423); and "all the Glory of this World is the Sunshine of this office" (p. 423).

2. Christ's authority is also spoken of in terms of kingship: "the sovereign name" (l. 34) and "thy Crown" (l. 38 and l. 41). This is a frequent image in the sermon, too: for example, "His Humane body is Crownd With Glory and Honour. Hath a Sovereign Authority in act gloriously over all Men and Angells" (p. 411).

C. Final Section: dominated by the sun image: "thy Priestly Sunshine" (l. 43), "thy Propheticke Sun" (l. 45), "thy Kingly Sunshine" (l. 47), and, finally, "I Shall then cloath'd be with the Sun" (l. 51).

Sermon XIV: Meditation 56

Vide, pp. 100-102.

APPENDIX B

The Text of Each Poem Discussed

Meditation 42

I fain would prize thee, Lord, but finde the price
Of Earthy things to rise so high in mee
That I no pretious matter in my choice
Can finde within my heart to offer thee.
The price of worldly toyes is grown so deare
They pick my purse. Thy Gaine is little there. 5

But oh! if thou one Sparke of heavenly fire
Wilt but drop on my hearth; it holy flame
Will burn my trash up, and refin'de desire
Will rise to thee in th'Curlings of the same,
As Pillars of Perfumeing incense rise,
And Surges bright of Glory, 'bove the Skies. 10

Oh! that my Soul was Walled round about
With Orient Pearle fetcht out of holy Mine.
And made a Castle, where thy Graces stoute
Keep garison against my foes and thine.
Then they each peeping thought, Sent Scout of Sin,
Would quickly take, and gibbit up therein. 15

But oh! the Swarms of enemies to thee
(Bold Sawceboxes) make in these quarters spoile.
Make insurrection 'gainst the motions free
Of thy good Spirit: Lord, come, Scoure the Ile
Of these and quarter here each flourishing grace:
The Whole will then be in a Wealthy Case. 20

Thou for this end a Body hadst preparte.
Where Sin ne'er Set a foot, nor Shewd its head,
But ev'ry grace was in it, and Well far'de.
Whose fruite, Lord, let into my heart be shed.
Then grace shall grace my Soule, my Soule shall thee
Begrace, and shall thy gracefull Palace bee. 25 30

Thy Body is a Building all like mine,
In Matter, Form, in Essence, Properties:
Yet Sin ne'er toucht it, Grace ne'r ceast in't' Shine.

It, tho' not Godded, next to th'Godhead lies.
This honour have I, more than th'Angells bright, 35
Thy Person, and my Nature do Unite.

Oh! Thanks, my Lord, accept this dusty thing:
If I had better, thou should better have.
I blush because I can no better bring:
The best I do possess, I for thee save. 40
Wash in thy blood, my gift till white it bee.
And made acceptable to God by thee.

In humble wise, I thee implore to make
Me, what thou, and thy Father ever love.
Empt me of Sin: Fill mee with Grace: and take 45
Up while I'me here, my heart to thee above.
My Soule Shall Sing Thanksgiving unto thee,
If thou wilt tune it to thy praise in mee.

Meditation 43

When Lord, I seeke to shew thy praises, then
 Thy Shining Majesty doth stund my minde,
 Encramps my tongue and tongue ties fast my Pen,
 That all my doings do not what's designd.
 My Speeche's Organs are so trancifide 5
 My words stand startld, can't thy praises stride.

Nay, Speeches Bloomery can't from the Ore
 Of Reasons mine, melt words for to define
 Thy Deity, nor t deck the reechs that sore 10
 From Loves rich Vales, sweeter than hony rhimes.
 Words, tho' the finest twine of reason, are
 Too Coarse a web for Deity to ware.

Words Mentall are Syllabicated thoughts;
 Words Crall but thoughts whiffld in the Winde:
 Words Writ, are incky Goose quill-slabbred draughts, 15
 Altho' the fairest blossoms of the minde.
 Then can Such glasses cleare enough descry
 My Love to thee, or thy rich Deity?

Words are befould, Thoughts filthy fumes that smoake,
 From Smutty Huts, like Will-a-Wisps that rise 20
 From Quagmires, run ore bogs where frogs do Croake,
 Lead all astray led by them by the eyes.
 My muddy Words so dark thy Deity
 And cloude thy Sun-Shine, and its Shining Sky.

Yet Spare me, Lord, to use this hurden ware 25
 I have no finer Stuff to use, and I
 Will use it now my Creed but to declare
 And not thy Glorious Selfe to beautify.
 Thou art all-God: all Godhead then is thine
 Altho' the manhood thereunto doth joyne. 30

Thou art all Godhead bright, altho' there bee
 Something beside the Godhead in thee bright:
 Thou art all Infinite altho' in thee
 There is a nature pure, not infinite. 35
 Thou art Almighty, tho' thy Humane tent
 Of Humane frailty upon earth did Sent.

He needs must be the Deity most High,
 To whom all properties essensiall to
 The Godhead do belong Essentially 40
 And not to others nor from Godhead go:
 And thou art thus, my Lord, to Godhead joynd:
 We finde thee thus in Holy Writ definde.

Thou art Eternall, Infinite thou art;
 Omnipotent, Omniscient, Everywhere
 All Holy, Just, Good, Gracious, True in heart, 45
 Immortall, tho' with mortall nature here
 Religious worship hence belongs to thee
 From men and angells: all, of each degree.

Be thou my God, and make mee thine Elect
 To kiss thy feet, and worship give to thee: 50
 Accept of mee, and make mee thee accept:
 So I'st be Safe, and thou shalt Served bee.
 I'le bring thee praise, buskt up in Songs perfum'de,
 When thou with grace my Soule hast sweetly tun'de.

Meditation 44

The Orator from Rhetorick gardens picks
 His Spangled Flowers of sweet-breathd Eloquence
 Wherewith his Oratory brisk he tricks
 Whose Spicy Charms Eare jewells do commence.
 Shall bits of Brains be candid thus for eares? 5
 By Theme claims Sugar Candid far more cleare.

Things Styld Transcendent do transcende the Stile
 Of Reason, reason's stares neere reach so high.
 But Jacob's golden Ladder rounds do foile
 All reasons Strides, wrought of THEANTHROPIE. 10
 Two Natures distance-standing, infinite,
 Are Onifide, in person, and Unite.

In Essence two, in Properties each are
 Unlike, as unlike can be. One All-Night,
 A Nite the other; One Immortall fair: 15
 One mortall, this all Glory, that all night:
 One Infinite, One finite. So forever:
 Yet ONED are in Person. part'd never.

The Godhead personated in Gods Son
 Assum'd the Manhood to its Person known, 20
 When that the Manhoods essence first begun
 That it did never Humane person own.
 Each natures Essence e're abides the same.
 In person joynd, one person each do claim.

Oh! Dignifide Humanity indeed: 25
 Divinely person'd, almost Deifide.
 Naming one Godhead person, in our Creed,
 The Word-made-Flesh. Here's Grace's 'maizing stride.
 The vilst design, that villany e're hatcht
 Hath tap't Such Grace in God, that can't be matcht. 30

Our Nature Spoild: under all Curses groans,
 Is purg'd, tooke, grac'd with grace, united to
 A Godhead person, Godhead-person owns.
 Its onely person. Angells Lord its so.
 This Union ever lasts, if not relate 35
 Which Cov'nant claims Christs Manhood, Separate.

You Holy Angell, Morning-Stars, bright Sparks,
 Give place: and lower you top gallants. Shew
 Your top-saile Conjues to our slender barks:
 The highest honour to our nature's due. 40
 Its neerer Godhead by the Godhead made
 Than yours in you that never from God stray'd.

Here is good anchor hold: and argument
 To anchor here: lord, make my Anchor stronge
 And Cable, both of holy geer, out sent 45
 And in this anch'ring dropt and let at length.
 My bark shall Safely ride then tho' there fall
 On't th'strongest tempests hell can raise of all.

Unite my Soule, Lord, to thyselfe, and stamp
 Thy holy print on my unholy heart. 50
 I'st nimble be when thou destroyst my cramp
 And take thy paths when thou dost take my part
 If thou wilt blow this Caten Straw of mine,
 The sweetest piped praises Shall be thine.

Meditation 45

My head, my Lord, that ivory Cabinet
 'S a nest of Brains dust: dry, ne're yet could Ware
 The Velvet locks of Vertue for tis deck
 Or golden Fleece of Wisdoms virdent hair
 The Scull without, not fring'd with Wisdom fleece 5
 The pan within a goose pen full of geese.

There Reasons wick yarn-like ore twisted Snarles
 Chandled with Sensuall tallow cut doth blaze.
 A Smoaky flame upon its hurdon harles 10
 That Wil-a-Wisps it into boggy wayes.
 Melt off this fat, my Reason make thy Candle
 And light it with thy Wisdom's flames that spangle.

Thy Person's Wisdoms Sparkling Treasury:
 Consisting of two natures, One of which 15
 Runs parallel with blest infinity
 All treasures here of Wisdom ever pitch.
 Wise Counsills all, of everlasting date.
 And Wisdom them to'effect, here sits in state.

Th'other's a Locker of a Humane frame 20
 With richer than Corinthian Amber tills,
 And Shelves of Emeralds. Here to deck the Same
 All Wisdom thats Created comes and fills.
 Created Wisdom all and all its Wealths
 Of Grace are treasur'de in these Tills and Shelfes.

Like to a Sparkling Carbuncle, up Caskt 25
 Within a Globe of Chrystall glass most cleare.
 Fills't all with Shine which thro'its Sides are flasht,
 And makes all glorious Shine: so much more here
 These treasures of thy Wisdom shine out bright
 In thee. My Candle With thy Flame, Lord, Light. 30

Or as the Sun within its Azure bowre
 That guilds its Chrystall Walls with golden rayes,
 And from its bowl like body, light out poures,
 Exiling darkness, making glorious dayes
 All Wisdom so, and Wisdoms Treasures all, 35
 Are Shining out in thee, their Arcinall.

Unlock thy Locker, make my faith Key here,
 To back the [lacuna]. Lord ope the Wicket gate
 And from thine Emrald Shelves, and Pinchase there 40
 A beame of every Sort of Wisdom take
 And set it in the Socket of my Soule
 To make all day within, and night controle.

And from these tills, and drawers take a grain
 Of evry Sort of Sanctifying grace
 Wherewith impregnate thou the former beame.
 Set in my Soule a lamp to light that place
 That so these beames let in may generate
 Grace in my Soule, and so an Holy State.

45

If wisdom in the Socket of my heart
 And Grace within its Cradle rockt do shine
 My head shall ware a frindg of Wisdoms art,
 Thy grace Shall guild this pilgrim life of mine.
 Thy Wisdom's Treasure thus Conferrd on mee
 Will have my glory all Conferrd on thee.

50

Meditation 46

I drown, my Lord. What though the Streame I'm in
 Rosewater bee Or Ocean to its brinkes
 Of Aqua Vitae where the Ship doth swim?
 The Surges drown the Soul, oreflowd, that Sinks.
 A Sea of Liquid gold with rocks of pearle
 Lay drown'd as well as Neptune Fishy Well. 5

Thy Fulness, Lord, my Filberd cannot hold.
 How should an acorn bowle the Sea lade dry?
 A Red rose leafe the Suns bright bulb up fold?
 Or halfe an Ants egge Canopy the Sky? 10
 The world play in a Sneale horn Hide, and Seek
 Lay, ere my thimble can thy fulness meete.

All fulness is in thee my Lord, and Christ.
 The fulness of all Excellence is thine.
 All's palac'de in thy person, and bespic'de. 15
 All Kinds, and Quantities of't in thee shine.
 The Fulness of the Godhead in respect
 Unto the Manhood's in thy person kept.

Hence all the Properties that Godhead hath,
 And all their Godhead Operations brave, 20
 Which are the Fulness Godhead forth display'th,
 Thy person for their Temple ever have.
 All alwaye as transcendent Stones bright, set,
 Encabin'd are in thee their Cabbinet.

Oh! what a Lord and Lordship's here, my Lord? 25
 How doth thy Fulness fill thy Hall with Shine?
 Some Rayes thereof my Cottage now afford
 And let these golden rayes its inside line.
 Thy Fulness all, or none at all, Will goe
 Together, and in part will never flow. 30

All, Lord, or None at all! this makes mee dread.
 All is so Good, and None at all So bad.
 All, puts faith to't: but none at all Strikes dead.
 I'le hope for all, lest none at all makes sad.
 Hold up this hope, Lord, then this hope shall sing 35
 Thy praises Sweetly, Spite of feares Sad Sting.

Meditation 47

Noe mervaille if my mite amaized bee
 Busing upon Almightyes Lighty ALL
 In all its Fulness Socketed in thee
 As furniture, my Lord, to grace thy Hall.
 Thy Work requires that so the Case should goe.
 But oh! what Grace doth hence to Sinners flow? 5

I strike mine oare not in the golden Sea
 Of Godhead Fulness, thine essentially.
 But in the Silver Ocean make my way
 Of All Created Fulness, thine Most high. 10
 Thy Humane Glass God wondrously did build:
 And Grace creflowing, with All fulness Filled.

Thou dost all Fulness of all Life possess;
 Thy Life all varnisht is with virdent flowers
 'Bove Sense and Reason in their brightest dress. 15
 Life, best top gallant ever in thee towers.
 The Life of Grace that Life of Life within,
 Thy knot in heavenly Sparks is flourishing.

Besides thy proper Lives tall fulness-Wealth,
 There's Life in thee, like golden Spirits, stills, 20
 To evry member of thy Mystick Selfe,
 Thro' Secret Chases into th'vitall tills,
 Or like the Light embodi'd in the Sun
 That to each living thing with life doth run.

A Well of Living Water: Tree of Life, 25
 From whom Life comes to evrything alive:
 Some Eate and Drink Eternall Life most rife;
 Some life have for a while by a reprove.
 Who in this well do let their bucket down
 Shall never in the lake of Lethe drown. 30

Lord, bath mee in this Well of Life. This Dew
 Of Vitall Fruite will make mee ever live.
 My branch make green: my Rose ware vivid hew,
 An Holy and a fragrant Sent out give.
 My kinnell ripe shall rattle out thy praise, 35
 And Orient blush shall on my actions blaze.

Meditation 48

O! What a thing is Might right mannag'd? 'Twill
 That Proverb brain, whose face doth ware this paint
 (Might ore goe's Right) for might doth Right fulfill,
 Will Right revive when wrong makes Right to faint.
 Might hatches Right: Right hatches Might: they are
 Each Dam, and Chick, to each: a Lovely paire. 5

Then Might well mannag'd riseth mighty: yet
 Doth never rise up to Almightyness.
 Almightyness nere's in a mortall bit.
 But, Lord, thou dost Almightyness possess. 10
 Might in it's fulness: all mights Fulness bee
 Of ery Sort and Sise stow'd up in thee.

But what am I, poor Mite, all mightless thing!
 That cannot rive a rush, that I should e're
 Adventure t'dress Almighty up, or bring 15
 Almightyness deckt in its mighty geere?
 Then Spare my Stutting, Stamring, inky Quill,
 If it its bowells on thy Power distill.

My Mite (if I such Solicisms might
 But use) would spend its mitle Strength for thee 20
 Of Mightless might, of feeble Stronge delight.
 Its little ALL thy Sacrifice should bee.
 For thee 'twould mock at all the Might and Power
 That Earth and Hell possess: and on thee Shower.

A Fig for Foes, for Divells, Hell, and all 25
 The powres of darkness, thou now on my Side,
 Their Might's a little mite, Powers powerless fall.
 My Mite Almighty will not let down Slide.
 I will not trust unto this Might of mine:
 Nor in my Mite distrust, while I am thine. 30

Thy Love Almighty is, to Love mee deare,
 Thy Grace Almighty mee to Save, thy Truth
 Almighty to depend on, Justice cleare
 Almighty t'justify, and judge. Grace shewth,
 Thy Wisdom too's Almighty all to eye: 35
 And Holiness is Such to Sanctify.

If thy Almightyness, and all my Mite
 United be in Sacred Marriage know,
 My Mite is thine: Mine thine Almighty Might: 40
 Then thine Almightyness my Mite hath got.
 My Quill makes thine Almightyness a string
 Of Pearls to grace the tune, my Mite doth sing.

Meditation 49

Gold in its Ore must melted be, to bring
 It midwift from its mother womb: requires
 To make it shine and a rich market thing,
 A fining Pot, and Test, and melting fire.
 So do I, Lord, before thy grace do Shine 5
 In mee, require, thy fire may mee refine.

My Flame hath left its Coale, my fire's gone t'bed:
 Like Embers in their ashie lodgen gray.
 Lord let the Influences of thy head
 Most graciously remoove this rug away. 10
 If with the Bellows of thy grace thou blow
 My ashes off, thy Coale will Shine, and glow.

Thy Clay, and Mine, out of one pit are dug:
 Altho' with Spades of vastest differing kinde.
 Thine all bright Godhead; mine of mortall Wood; 15
 Thine Shod with Glory, Mine with Sin all rin'de,
 Thy Soule, and Mine made of one minerall
 And each made regent o're their Clayie Hall.

But oh! alas! mine's Wall is worm'hold, and
 My House and Household Sogd with noisom Sin 20
 And no reliefe can have in Creature's hand,
 While thine all Sparkling Shines without, and in,
 Fild with all Grace, and Graces Fullness all
 Adorning of thy Household and thy Hall.

But woe is mee. Unclean, I am: my Slips! 25
 Lord, let a Seraphim a live Coale take
 Off of thine Altar, with it touch my lips.
 And purge away my Sins for mercys Sake.
 I thus do pray, finding thy Cask within
 With Grace, and graces fulness fild to th'brim. 30

I empty, thou top full, of Grace! Lord, Take
 A Gracious Cluster of thy glorious grace
 And busk it in my bosom, Sweet to make
 It, and my life: and gracious, in thy face.
 If thou with gracious Sweetness Sweeten mee, 35
 My Life with Grace Sweetly perfum'de shall bee.

Can I a graceless member be of thee,
 While that thy hand's a Spring of Grace? and Heart
 All gracious is to give? Then influence mee
 With thy free Grace. Thou art my lovely marke. 40
 When thy rich Grace doth tune my Song, sung high,
 Thy Glory then shall rise its melody.

Meditation 50

The Artists Hand more gloriously bright,
 Than is the Sun itselſe, in't's Shining glory
 Wrought with a Stone axe made of Pearle, as light
 As light itselſe, out of a Rock all flory
 Of Precious Pearle, a Box most lively made 5
 More rich than gold Brimfull of Truth inlaid.

Which Box should forth a race of boxes send
 Teemd from its Womb Such as itselſe, to run
 Down from the Worlds beginning to its end.
 But, o! this box of Pearle Fell, Broke, undone, 10
 Truth from it flew: It lost Smaragdine Glory:
 Was filld with Falshood: Boxes teemd of Sory.

The Artist puts his glorious hand again
 Cut to the Worke: His Skill out flames more bright
 Now than before. The worke he goes to gain, 15
 He did portray in flaming Rayes of light.
 A Box of Pearle shall from this Sory, pass
 More rich than that Smaragdine Truth-Box was.

Which Box, four thousand yeares, o'r ere 'twas made,
 In golden Scutchons lay'd in inde Divine 20
 Of Promises, of a Prophetick Shade,
 And in embellishments of Types that Shine,
 Whose Beames in this Choice pearle-made-Box all meet
 And bedded in't their glorious Truth to keep.

But now, my Lord, thy Humane Nature, I 25
 Doe by the Rayes this Scutcheon sends out, finde
 Is this Smaragdine Box where Truth doth ly
 Of Types, and Promises, that thee out lin'de.
 Their Truth they finde in thee: this makes them shine.
 Their Shine on thee makes thee appear Divine. 30

Thou givst thy Truth to them: thus true they bee.
 They bring their Witness out for thee. Hereby
 Their Truth appeares embost indeed in thee,
 And thou the true Messiah shin'st thereby.
 Hence Thou, and They make One another true 35
 And They, and Thou each others Glory Shew.

Hence thou art full of Truth, and full dost stand,
 Of Promises, of Propheſies, and Types;
 But that's not all: All truth is in thy hand,
 Thy lips drop onely Truth, give Falshood gripes. 40
 Leade thro' the World to glory, that ne'er ends,
 By Truth's bright Hand all Such as Grace befriends.

O! Box of Truth! tenent my Credence in
The mortase of thy Truth: and Thou in mee.
These Mortases and Tenents make so trim,
That They and Thou and I ne'er Severd bee.
Embox my Faith, Lord, in thy Truth a part
And I'st by Faith embox thee in my heart.

Meditation 51

My Heart, my Lord, 's a naughty thing all o're:
 Yet if renew'd, the best in mee, 'twould fain
 Find Words to waft thy praises in, ashore,
 Suited unto the Excellence in thee.
 But easier 'tis to hide the Sun up under
 Th'black of my naile, than words to weald this Wonder. 5

Had I Corinthian Brass: nay, Amber here:
 Nay, Cphir Gold transparently refinde:
 Nay, th'heavenly Orbs all Quintessenced clear,
 To do the deed, 'twould quite deceive my minde: 10
 Words all run wast: so these a nit may Weigh:
 The World in Scale, ere I thy wealth display.

Then what doe I, but as the Lady Bee
 Doth tune her Musick in her mudd wall Cell:
 My Humming so, no musick makes to thee: 15
 Nor can my bagpipes play thy glory well.
 Amaizd I Stand to see thee all Compleate:
 Compleated by a body, thou makst neate.

Thy Church, (what tho' its matter of it here
 Be brightest Saints, and Angells, all Compact, 20
 With Spirituall Glew, with grace out shining cleare
 And brimfull full of what the World ere lackt),
 Whom thou hast filld with all her fulness, shee
 Thy fulness is, and So she filleth thee.

Oh! wondrous strange! Angells and Men here are 25
 Incorporated in one body tite.
 Two kinds are gain'd into one mortase, fair.
 He tenent in thyselfe, my Lord, my Light.
 These are thy body, thou their head, we see
 Thou fillst them first, then they do fill up thee. 30

This gracious fulness thus runs to and fro.
 From thee to them: from them to thee again:
 Not as the tides that Ebbe, as well as flow.
 The Banks are ever Full and so remain.
 What mystery's here? Thou canst not wanty bee. 35
 Yet wantest them, as sure as they want thee.

Necessity doth in the middle Stand,
 Layes hands on both: constrains the body to
 The head and head unto the body's band.
 The Head, and Body both together goe. 40
 The Head Compleats the body as its Such:
 The Body doth Compleate the Head, as much.

Am I a bit, Lord, of thy Body? Oh!
Then I do claim thy Head to be mine own.
Thy Heads Sweet Influence let to mee flow,
That in thy Churches fullness thou shalt be
Compleated in a Sense, and sung by mee.

Meditation 52

What Power is this? What! all Authoritie
 In Earth and Heaven too? What Lord is here?
 And given All to thee! Here's Majisty.
 All Worldly Power hence slinks away for feare.
 Then blush my Soule that thou dost frozen ly
 Under the beams of Such bright Majesty. 5

What flying Flakes of Rapid flames of Love
 Scal'de from my heart by those bright beams that bed
 Do in thyselfe, up mount to thee above,
 Cretoping golden mountains with their head. 10
 But Why, my heart? O! why so drossy now;
 When Such Authority doth to thee bow?

One Sprig of the Authority doth beare
 The Tree of Life, that Spreads ore heaven quite
 And Sinners Sprinkles with its Sap t'make faire, 15
 And with its juyce doth quench Gods wrath out right.
 With God it maketh Reconciliation
 By Offering, and Holy Intercession.

Within whose Shade my Sin Scorcht Soule doth bathe:
 In Gods bright Sunshine, Smiling heart-Sweet beams, 20
 Whose Rosie Sents reviv'de my Spirits have,
 Whose Spirits wash away my guilt, and Stains,
 Amongst whose leaves my heart doth Shroude its head
 And in whose buds my grounded hopes do bed.

O that I could once frown away my Sloath: 25
 And dart my dulness thro' with glouts that stroy!
 That mine Affections (O! their sluggish growth)
 Light with Seraphick Wings, Lord, swiftly fly
 Unto thine Altar for an Holy Cure
 Produced by a Coale thence took most pure. 30

When this is gain'd, a Golden Trumpet I,
 All full of Grace shall be, wherein, in rayse
 Of thy bright Priesthoods sweet Authority
 My Spirit trumpet shall, tun'd to thy praise,
 Till when let this unskilfull ditty still 35
 Tunes in thine Eares, pipd thro' my Sorry quill.

Meditation 53

Were not my fancy Stagnate, and the Lake
 Of mine affections frozen ore with ice
 And Spirits Crampt, or else Catockiz at
 The Sweet [breath] Smells the briezes of the Spice
 ly Thene doth vent, would raise such waves upon 5
 The Sea of Eloquence, they'd skip thereon.

Shall I be lumpish when such lightsom showers
 Of livning influences still on mee?
 Shall I be lowring when Such lovely flowers
 Spring Smiling up, and Court mee too for thee? 10
 When Such heart liv'ning glances breake and fly
 Cut thro' the Sides of thy Authority?

Oh! that this, Thine Authority was made
 A Golden Anvill; and my Contemplation
 A Smiting Hammer: and my heart was laid 15
 Thereon, and Hammerd up for emendation,
 And anvilld stoutly to a better frame
 To entertain thy rayes that round the Same.

Thou hast the golden key, that doth unlock
 The heart of God: Wisdom's bright Counsills Tower, 20
 All Power Prophetick: This the boundless Stock
 Of Gods Designs displayes in Gospell Showers.
 These gleames may liven our dead Spirits then,
 File bright our rusty brains, and sharpen them.

Thou nothing but the Will of God declarst, 25
 And nothing less: For thine Authority
 Should be abusd; if not improov'd, or spar'd,
 If't more or less than Gods good Will descry.
 This cannot be abusd: We therefore must
 The Lesson learn, then setst and therein trust. 30

But here is Still another gleame out breakes.
 All Royall Power in heaven, and earth do lodge
 In thee, my Lord; this thou wilt not out leake
 Nor Smoother up: it will not hast nor dodge
 Aright to mannage all things: Therefore thou 35
 Wilt thine Secure, and make thy foes down bow.

Thou Law deliverst: Thine Authority
 Cannot be idle; nor exceed the right;
 Hence such as will not with thy rule Comply,
 Thou with thy iron Scepter down wilt Smite. 40
 This Power will raise the dead, and judge all too;
 His own will Crown with Life, To hell foes throw.

Lord let thy Doctrine melt my Soule anew:
And let thy Scepter drill my heart in mee:
And let thy Spirits Cotters pierce it thro'
Like golden rivits, Clencht, we hold to thee.
Then thou, and I shall ne'er be Separate.
Thy Praise shall be my Glory Sung in state.

45

Meditation 54

Untun'de, my Lord. My Cankard brassy wire
 'S unfit to harp thee luscick. Angells pipes
 Are squeaking things: Soon out of breath. Desires
 Exceed them; yet screwd highest up are but mites
 To meddle with the luscicking thy glory. 5
 What then's my jows trump meet to tune thy Story?

File off the rust: forgive my Sin, and make
 My Heart thy Harp: and mine Affections brac'de
 With gracious Grace thy Golden Strings to Shake
 With Quavers of thy glory well begrac'de. 10
 Tho' small's my mite, its dusty Wings e're will
 Sprindg out thy fame tun'de by thy Spirits Skill.

Three Shining Sunns rise in the Chrystall Skies
 Of Mankinde Orbs, and Orbs Angelicall,
 Whose Rayes out Shine all pipping Stars that rise 15
 Within these Spheres and Circuite thro' them all.
 These do evigorate all Action done
 By men and angells right, wherein they run.

The Shine of these three Suns is all the Same,
 Yet Sparkling differently according to 20
 The Matter form'd therewith, and beares the Name
 Authority: and by the Same doth goe
 Into a trine of Offices. Hence springs
 Good warrant, for just Prophets, Priests and Kings.

These three are brightest Suns, held in the Skies 25
 Or shining Orb of Man, or Angell kinde.
 And all attain unto a Sovereign Sise
 Of Shine, that hitherto ascend, we finde.
 The brightest brightness, and the mighti'st Might
 Is lodg'd in each one of these Balls of Light. 30

He that hath any one of these, doth weare
 A Supreme Shine. But all these three Suns came
 To no man; but alone unto thy Share,
 My Lord, they fall. Thou hast the Sovereign name:
 And all the glorious Sunshine of these three 35
 Bright Suns, shines bright and powerfull out in thee.

Here's threefold glory, Prophet's, Priest's and King's
 Tribble Authority bestud thy Crown.
 As Mediatour, all that Pow're within
 The Heaven, and Earth is thine. O! bright Renown. 40
 To view these glories in thy Crown that vapor,
 Would make bright Angells eyes to run a-water.

O! plant mee in thy Priestly Sunshine, I
 Shall then be reconcild to God. In mee
 A beame of thy Propheticke Sun imploy,
 'Twill fill my Spirits Eye with light to See.
 Make in my heart thy Kingly Sunshine flame.
 'Twill burn my Sin up, sanctify my frame.

45

My Gracious-Glorious Lord, shall I be thine?
 Wilt thou be mine? Then happy, happy mee!
 I Shall then cloath'd be with the Sun, and Shine
 Crown'd with tweelve Starrs, Loon under foot too see.
 Lord, So be it. My rusty Wires then shall
 Bee fined gold to tune thee praise withall.

50

Meditation 56

Should I with Silver tooles delve thro' the Hill
 Of Cordilera for rich thoughts that I,
 My Lord, might weave with an angelick Skill
 A Damask Web of Velvet Verse, thereby
 To deck thy Works up, all my Web would run 5
 To rags, and jags: So Snicksnarled to the thrum,

Thine are so rich, Within; Without, Refin'd.
 No workes like thine. No Fruits so Sweete that grow
 On th'trees of righteousness of Angell kinde
 And Saints, whose limbs reev'd with them bow down low. 10
 Should I Search ore the Nutmeg Gardens Shine,
 Its fruits in flourish are but Skegs to thine.

The Clove, when in its White-green'd blossoms shoots,
 Some Call the pleasantst Sent the World doth Show:
 None Eye e're Saw, nor nose e're Smelt Such Fruits 15
 My Lord, as thine, Thou Tree of Life in'ts blow.
 Thou Rose of Sharon, Vallies Lilly true,
 Thy Fruits most Sweet and Glorious ever grew.

Thou art a Tree of Perfect nature trim
 Whose golden lining is of perfect Grace, 20
 Perfum'de with Deity unto the brim,
 Whose fruits, of the perfection, grow, of Grace
 Thy Buds, thy Blossoms, and thy fruits adorne
 Thyselfe, and Works, more Shining than the morn.

Art, natures Ape, hath many brave things done, 25
 As th'Pyramids, the Lake of Meris vast,
 The Pensile Orchards built in Babylon,
 Psammitich's Labyrinth, (arts Cramping task)
 Archimedes his Engins made for war,
 Romes Golden House, Titus his Theater. 30

The Clock at Strasburgh, Dresdens Table-Sight,
 Regsamonts Fly of Steel about that flew,
 Turrian's Wooden Sparrows in a flight,
 And th'Artificiall man Aquinas slew, 35
 Mark Scaliota's Lock, and Key and Chain
 Drawn by a Flea, in our Queen Betties reign.

Light but my pen in natures Inventory
 Its progress make, 't might make such things to jump,
 All which are but Inventions Vents or glory,
 Wits Wantonings, and Fancies frolicks plump, 40
 Within whose maws lies buried Times, and Treasures
 Embalmed up in thick dawbd Sinfull pleasures.

Nature doth better work than Art: yet thine
 Cutvie both works of nature and of Art.
 Natures Perfection and the perfect Shine 45
 Of Grace attend thy deed in ev'ry part.
 A Thought, a Word, and Worke of thine, will kill
 Sin, Satan, and the Curse: and Law fulfill.

Thou art the Tree of Life in Paradise,
 Whose lively branches are with Clusters hung 50
 Of Lovely fruits and Flowers more sweet than spice,
 Bende down to us: and do outshine the Sun,
 Delightfull unto God, doe man rejoyce
 The Pleasnt'st fruits in all Gods Paradise.

Lord, feed mine eyes then with thy Doings rare, 55
 And fat my heart with these ripe fruites thou bear'st.
 Adorn my Life well with thy works; make faire
 My Person with apparrell thou prepar'st
 My Boughs shall loaded bee with fruits that spring
 Up from thy Works, while to thy praise I Sing. 60

Meditation 7, II

All Dull, my Lord, my Spirits flat, and dead
 All water sockt and sapless to the skin.
 Oh! Screw mee up and make my Spirits bed
 Thy quickening vertue For my inke is dim,
 My pensill blunt. Doth Joseph type out thee? 5
 Haraulds of Angells sing out, Bow the Knee.

Is Josephs glorious shine a Type of thee?
 How bright art thou? He Enve'de was as well.
 And so was thou. He's stript, and pick't, poore hee,
 Into the pit. And so was thou. They shell 10
 Thee of thy Kirnell. He by Judah's sold
 For twenty Bits, thirty for thee he'd told.

Joseph was tempted by his Mistress vile.
 Thou by the Divell, but both shame the foe.
 Joseph was cast into the jayle awhile. 15
 And so was thou. Sweet apples mellow so.
 Joseph did from his jayle to glory run.
 Thou from Death's pallot rose like morning sun.

Joseph layes in against the Famine, and
 Thou dost prepare the Bread of Life for thine. 20
 He bought with Corn for Pharaoh th'men and Land.
 Thou with thy Bread mak'st such themselves Consign
 Over to thee, that eate it. Joseph makes
 His brethren bow before him. Thine too quake.

Joseph constrains his Brethren till their sins 25
 Do gall their Souls. Repentance babbles fresh.
 Thou treatest sinners till Repentance springs
 Then with him sendst a Benjamin like messe.
 Joseph doth Cheare his humble brethren. Thou
 Dost stud with Joy the mourning Saints that bow. 30

Josephs bright shine th'Eleven Tribes must preach.
 And thine Apostles now Eleven, thine.
 They beare his presents to his Friends: thine reach
 Thine unto thine, thus now behold a shine.
 How hast thou pensild out, my Lord, most bright 35
 Thy glorious Image here, on Joseph's Light.

Thus I bewaile in me under this shine
 To see so dull a Colour in my Skin.
 Lord, lay thy brightsome Colours on me thine.
 Scoure thou my pipes then play thy tunes therein. 40
 I will not hang my Harp in Willows by.
 While thy sweet praise, my Tunes doth glorify.

Meditation 8, I

I kening through Astronomy Divine
 The Worlds bright Battlement, wherein I spy
 A Golden Path my Pensill cannot line,
 From that bright Throne unto my Threshold ly.
 And while my puzzled thoughts about it pore
 I finde the Bread of Life in't at my doore. 5

When that this Bird of Paradise put in
 This Wicker Cage (my Corps) to tweedle praise
 Had peckt the Fruite forbad: and so did fling
 Away its Food; and lost its golden dayes;
 It fell into Celestiall Famine sore:
 And never could attain a morsell more. 10

Alas! alas! Poore Bird, what wilt thou doe?
 The Creatures field no food for Souls e're gave.
 And if thou knock at Angells dores they show
 An Empty Barrell: they no soul bread have.
 Alas! Poore Bird, the Worlds White Loafe is done.
 And cannot yield thee here the smallest Crumb. 15

In this sad state, Gods Tender Bowells run
 Out streams of Grace: And he to end all strife
 The Purest Wheate in Heaven, his deare-dear Son
 Grinds, and kneads up into this Bread of Life.
 Which Bread of Life from Heaven down came and stands
 Disht on thy Table up by Angells Hands. 20

Did God mould up this Bread in Heaven, and bake,
 Which from his Table came, and to thine goeth?
 Doth he bespeake thee thus, This Soule Eread take.
 Come Eate thy fill of this thy Gods White Loafe?
 Its Food too Fine for Angells, yet come, take
 And Eate thy fill. Its Heavens Sugar Cake. 25

What Grace is this knead in this Loafe? This thing
 Souls are but petty things it to admire.
 Yee Angells, help: This fill would to the brim
 Heav'ns whelm'd-down Chrystall meelee Bowle, yea and higher.
 This Bread of Life dropt in thy mouth, doth Cry. 35
 Eate, Eate me, Soul, and thou shalt never dy.

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