AFFECTIVE STYLISTICS:
SERMONS BY JOHN DONNE AND JONATHAN EDWARDS

by

WILLIAM STEPHEN GOOD
B.A., University of British Columbia, 1971

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in the Department
of
ENGLISH

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA
April, 1974

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of ENGLISH

The University of British Columbia
Vancouver 8, Canada

Date APRIL 30, 1974

ABSTRACT

This thesis contains a stylistic analysis of two sermons by John Donne, and two by Jonathan Edwards. The purpose of the thesis is not to postulate a direct relationship between Donne and Edwards. Rather, the focus is on affective techniques in terms of audience response within the context of the sermon form. General background material on each man is provided, and the writer takes into account various social, political, literary, and theological influences acting on each preacher.

Each of the chapters containing the analyses is introduced by a short discussion of the particular preacher's style. The analyses each consist of the examination of a sermon as a sequential experience to which the listener responds. Techniques are discussed in terms of response, rather than in terms of literary tradition, rhetoric, or oratory. The analyses depend on the sermon form's sequential nature: that is, the sermons are not treated as reservoirs of examples to illustrate a series of points, but rather as experiences.

The thesis concludes with a summary of what has been attempted, along with comments on the value of, and the significant possibilities arising from, such studies this in terms of theology as well as literature, in England and America. The conclusion points out that the study helps broaden our understanding of sermon literature as a genre. The thesis is also to act as an initial step in the process of using theological literature to examine the development of English and American culture and thought.

Supervisor

TABLE OF CONTENTS

PREFACE

In this thesis, I shall offer a stylistic analysis of four sermons, two by John Donne, and two by Jonathan Edwards. My intent here is not to postulate any direct relationship between Donne and Edwards, nor necessarily to connect their works within the traditions of homiletic literature. Rather, I wish to focus on affective techniques, and on response to those techniques, within the context of the sermon as each man understood it. I will try to take into account some of the various social, political, literary, and theological influences acting upon each man.

The critical approach which deals with affective stylistics attempts to analyze reader or audience response and experience. By first examining the perceiver's responses to a piece of literature, and then asking how those responses are shaped by style, one accepts the fact that literature is a sequential experience. It is only after the initial experience that one may begin to speak of literature in a detached critical sense. Such an approach is not new or different. It is, however, helpful in reminding one that the questions of experience and sequential responses in criticism cannot be taken for granted in the desire to make objective observations about literary traditions or about the relative merits of a piece of work. We will no longer recognize a technique or device and say, "This is a traditional device which traditionally is supposed to have such-and-such and effect". Rather, we shall be much more interested in saying, "The reader or listener is made to feel such-and-such an effect through this cumulative manipulation

of style, grammar, words, or images". One emphasizes the manipulation of response, which was the basis for the development of traditional rhetorical systems.

This kind of approach provides an interesting critical framework with which to work. It allows one to examine closely a type of literature which reflects the relationship between theological concerns, and the manipulation of language for the purpose of altering intellectual and emotional response. Certainly, homiletic literature is shaped by traditions both literary and theological. Yet, since one is dealing with response rather than intent or examination of a tradition, the approach allows one to compare two unrelated exponents of the literary form on a ground where there would otherwise be little basis for comparison. In short, the approach becomes a means whereby the reader may gain a deeper understanding of literature as a function of the human mind---and this is the goal of all good criticism, not merely stylistics. One may also achieve a greater understanding of the exercise of literary and linguistic powers within the varied contexts of Christian theology. Perhaps most importantly, the approach provides a way of increasing one's understanding of the paradoxical diversity of ways in which faith manifests itself in religious literature, by using the only common denominator possible: human intellectual and emotional response. That is, one may begin to see a relationship between the human need to worship God; the contexts of that worship in different religions; and language, the most universal of human inventions.

Some comment is necessary regarding my choice of Donne and

Edwards as the two theologians whose work I wish to consider in this thesis. Both men stand out strongly in our view of the times in which each lived. Donne has always been a fascinating character, whose multi-faceted literary and theological personality, and whose impact on the age in which he lived, have attracted the attention of numerous critics since his own time. In his sermons he blends great learning and the energy of life-long intellectual curiosity with a deep and sympathetic understanding of the secular and spiritual natures of men. He is a rare and enigmatic figure who has made a major contribution to English literature and theology, and for this reason alone he is worthy of study. The two sermons I have chosen from his canon were picked, not because they are two of Donne's best, but because they are fairly typical of his work from the viewpoint of stylistics, and because they both reflect one of his major theological principles.[1]

Jonathan Edwards is a figure whose literary powers within a theological context separate him from his contemporaries in the art of preaching. His use of language in the service of theology, and his connection with that set of social, theological, and psychological phenomena known as the Great Awakening in eighteenth century New England, provide rich potential for study in the areas of homiletic literature and stylistics. For this reason I have chosen to analyze two of his better known sermons, works which complement each other in setting forth certain aspects of Edwards' theology. As separate pieces, each is typical of one of Edwards' two main sermon types: invitational, and imprecatory. Both works reflect

the relationship between Edwards' use of language and style, and the peculiar power of the man over his audience within given theological contexts.[2]

A prefatory comment is necessary regarding my use of critics. My first chapter, which provides some background information, depends upon material gathered from a number of critics. With regard to my discussions of stylistic devices, and to my actual analyses of the sermons, my reader will note that I use certain critics very extensively. Most often this will be because a particular critic may provide a simple way of talking about aspects of style, a way which I may find useful throughout my discussion. However, I will in all cases try to make clear my indebtedness to critics during the course of my analyses.

One final note is necessary. I owe a debt of gratitude to my advisor, Dr. Annette Kolodny. Without her help, her kindness, and the gift of her friendship during the four years I have known her, I would still be blind to certain facts about language, literature, and my own nature as a human being. This is a debt I can never repay.

I should also like to express my appreciation to Dr. Harriet Kirkley and Dr. Paul Stanwood for their kindness and aid in the production of this thesis.

Notes

[1]The texts of both Donne sermons are from the following edition, which is generally accepted as definitive: The Sermons of John Donne, ed. E.M. Simpson and G.R. Potter, 10 vols., second printing (1956; rpt.Berkeley: University of California Press, 1962).

[2]There does not at present seem to be a single authoritative or definitive edition of Edwards' works. I have relied on one of the more readily available and widely used editions for this study: Jonathan Edwards: Representative Selections, ed. Clarence H. Faust and Thomas H. Johnson (New York: Hill and Wang, 1935; rev. ed. American Century Series, 1962). I have also made use of Jonathan Edwards: Basic Writings, ed. Ola Elizabeth Winslow (Toronto: New American Library Inc., 1966). Finally, I have checked my selections from these sources against The Works of President Edwards, in Eight Volumes, ed. E. Williams and E. Parsons (London: printed for James Black and Son, 1817).

CHAPTER I: GENERAL BACKGROUND

Before one can begin such an analysis as I have proposed for this thesis, one must take into account certain problems. Questions to be resolved, with regard to both Donne and Edwards, include problems of audience, the traditions of homiletic literature, and the theological, social and political factors which may have influenced each man's style. It should noted, however, that the relative emphasis placed on these questions will differ from one man to the other. The purpose of this chapter is to deal in general with some of these problems, and to provide a background which will make more meaningful the analyses of each man's sermons.

Obviously, a major requirement is some sort of definition for "homiletic literature" or "homily". One definition that is as useful as any for my purpose is that given by C. Hugh Holman in A Handbook to Literature:

> Homily: A form of oral religious instruction given by an ordained minister with a church congregation as audience. The homily is sometimes distinguished from the sermon in that the sermon usually is on a theme drawn from a scriptural text and a homily usually gives practical moral counsel. The distinction is by no means rigorously maintained.[1]

In terms of this thesis, the distinction Holman mentions between "sermon" and "homily" is nonexistent. Given that a sermon is a form of "oral religious instruction", and presuming that any preacher would wish to do as thorough and efficient a job as possible in teaching his congregation, one's major interest should be the way in which the preacher elicits and shapes

response in trying to make a number of people aware of one particular conclusion. We wish to examine style through the nature and quality of its effects, as the preacher shapes his audience's responses.

My method in this thesis does not depend upon a knowledge of rhetorical or homiletic tradition and vocabulary for analysis. Yet some homage must be paid to these traditions, if only to remind the reader that an examination of style through effect is only the first major step in exhaustive critical analyses. There are obviously many other steps, related to more objective factors and elements within a literary tradition or traditions. Donne and Edwards both were influenced by homiletic and rhetorical traditions, within the context of their own intellectual and theological milieux. Donne felt the effects of these traditions directly, along with changes wrought by contemporary scientific and philosophical developments. Edwards also felt the direct influence of rhetorical tradition, since training in rhetoric was required at both Yale and Harvard. Edwards was working within the context of a theology radically opposed to Donne's, even though in his own time he was a throwback to religious conservatism, rather than a radical. Edwards was a part of a literary and theological consciousness which, despite its differences with Anglicanism, dated back to English origins and traditions. I will make certain references to these traditions at times, but these will be by way of providing supplemental detail. It is not to my immediate purpose to offer any separate and special examination of homiletic and rhetorical tradition in this thesis. Having said this, let

me now begin to examine the various problems mentioned at the opening of the chapter. For the sake of simplicity, I will first examine the situation of John Donne as completely as possible, before turning to consider Jonathan Edwards.

In her book, A Study of the Prose Works of John Donne, Evelyn M. Simpson provides a useful overview of Donne as a theologian. She demonstrates that "Donne was not a great speculative or constructive theologian":

> His sermons are the work of an orator and a poet, whose strength lay in the reality of his own personal religious experience and in the power of imagination by which he bodied forth things unseen and made them almost visible to his hearers....He was happiest when he could escape from the mists of theological disputes into the clearer air of faith and devotion.[2]

Donne was one of those unusual personalities who refused to fit into any specific theological mould unless it suited his conception of Christian truth. His native intellectual energy never let him cease examining the validity of organized religions and their doctrines as vehicles for faith, and yet he never questioned the necessity for faith and devotion. His theology results in part from his Catholic upbringing, his social and political activities, his awareness of himself as a sinner, and his conversion to Anglicanism and to an understanding of the essence of Christian faith. There were times when he came into open conflict with colleagues of his own faith, and his writings always bear the strong stamp of his individual and sometimes idiosyncratic beliefs, and of his own intellectual and religious past:

> ...There is a subtle difference which arises from Donne's Catholic upbringing, and the affection which he continued to feel for certain Catholic traditions.

> Consciously he gave an intellectual assent to the doctrinal formularies of the Church of England, but in various ways he showed that the pull of the older associations was strong upon him.[3]

One is always aware in Donne's work of the emphasis placed upon the need for a theology to be as great an aid as possible in helping the sinner towards faith. For him the Church of England provides a happy medium between Puritan Calvinism and Catholicism, both of which have their own peculiar failings:

> [Donne] ...prefers the via media of the English Church, and says that in his 'poor opinion' the form of worship established in that Church is 'more convenient, and advantageous then of any other Kingdome, both to provoke and kindle devotion, and also to fix it, that it stray not into infinite expansions and Sub-divisions; (into the former of which, Churches utterly despoyl'd of Ceremonies, seem to me to have fallen; and the Roman Church, by presenting inumerable objects, into the later').[4]

However, it must be noted that when Donne, before his conversion, was most perplexed about his own personal theology, he did not hesitate to condemn certain aspects of the Anglican Church which seemed distasteful and purposeless to him.[5]

I have mentioned that Donne often stands apart from his contemporaries, even within the Anglican Church. As liberal and moderate as that Church may have been when compared to orthodox Calvinism and Catholicism, there were times when ecclesiastical authorities were surprised by his work:

> He preached toleration in an age which demanded rigid conformity, and his controversial sermons lacked the bitterness which was demanded of a zealous defender of the faith.[6]

Within the context of orthodox Anglicanism, Donne stresses different tenets of the faith more strongly than others. He often works through a poetic and intuitive insight into the nature of faith. At the same time, he often lacks the more

traditional aspect of the Christian theologian, who builds up a fragile theological structure using dogmatic logic. He does use dogma, but without letting it use him. This frees him from many of the constraints, theological and literary, which inhibit vitality and energy in teaching and preaching:

> The impression of vitality and unconventionality given by much of Donne's teaching is due largely to his freedom from ordinary ecclesiastical prejudices. Though his theology is orthodox, his standard of moral values is not that which is often ascribed, rightly or wrongly, to orthodox theologians.[7]

Donne denounces purely formal religion, condemning the appearances of faith when there is no love in the heart. At the same time there must be "reverence and orderliness in church worship". Love must be the essence, the living force that accompanies the trappings and discipline of religion, if an individual is to approach spirituality through Christ:

> For Donne...all virtues are summed up in love, and the process of purgation and self-discipline has no value except in so far as it is the work of love. 'God is love; and he that dwelleth in love, dwelleth in God, and God in him.'...So Donne rises from the love of the creature to that of the Creator, and finds in this love the one essential means of purification.[8]

Donne's love shines through his sermons, making them monuments of his personal devotion to God, and evidences of his Christian love for his fellows, to whom the sermons are addressed.

Donne had certain specific ideas about the nature and role of the minister in society, theologically and socially. For the present we are interested in his idea of the preacher as a religious mentor in a social group, rather than in his concept of the relationship between religious and secular "ministers" and contemporary socio-political events. In referring to a sermon preached at the Spital in 1622, Simpson outlines briefly

Donne's opinion as to what a minister should be. For those who wish to be "'ministers of God's Word and Sacraments'",

> They must have a true sense of vocation, must be indeed called of God and also ordained by lawful authority, and in addition they must have a due equipment of learning, follow holiness of life, and preach zealously and frequently.[9]

In trying to fulfill his own requirements, Donne seeks to unify theological principles, the formal structure of religion, and the love which should be in men's hearts in order to provide a way toward salvation for all believers.

As far as Donne was concerned, what was the purpose of a sermon? In terms of his background as a man of letters, we know that Donne was influenced by the Latin classical writers, and by those of the Greek authors whom he found in Latin translations.[10] He was familiar with Platonic doctrines, some of which had been tied in to Christian philosophy by Augustine; there is evidence for this familiarity in his sermons.[11] Dennis Quinn, in his article "Donne's Christian Eloquence", uses traditional Augustinian concepts to explain Donne's method of composing sermons.[12] In doing so he makes several points which are valuable to an understanding of Donne's work. His discussion looks at the patristic notion of the sermon and the changes wrought in it as a result of Renaissance thought. While there are certain weaknesses in his argument, some of his points are worth examining.

In Augustinian tradition, the Christian orator should be a commentator and teacher of the Bible, one who "wins souls by expressing the truth as it is embodied in the Scriptures."[13] The traditions of pagan oratory, with its arguments and emotional

language, were offensive to Augustine because they seemed to be based on weak intellectual ground by themselves:

> [He]...sought to found Christian oratory on more solid ground---on things rather than words, on truth rather than probabilities; hence the material of the sermon is the truth of God as expressed in the Bible. Augustine encouraged use of all the instruments of human science (including pagan rhetoric) in interpreting and conveying the truth of the Scriptures, but it is the truth which saves souls, not human argument or devices of language.[14]

Quinn sees this theory of Christian eloquence, as well as the Augustinian conception of the Bible, as the controlling theory underlying religious oratory until the Renaissance.

Despite the changes brought by the Renaissance in terms of new approaches to the Bible, new notions about rhetoric, and new ideas about what a sermon's function should be, Quinn sees Donne as owing a strong allegiance to the Augustinian traditions. Quinn's argument is convincing, though he tends to de-emphasize the more immediate effects of the "new" science and the treatment of the reason-faith resolution in Donne's thought. Too, Quinn does not pay sufficient attention to Donne's individuality, and to his manipulation of tradition for the sake of his theological ends and his own intellectual and moral self-respect. Quinn is correct, however, when he says that "Donne's sermons are not addressed primarily to the reason."[15] Reason becomes a part of the process wherein the seeker is helped to move toward Christ, but Donne was aware that one "does not win souls by rational conviction" alone:

> The psychology of preaching in general is, for Donne, the same as the psychology of the Bible, which works directly upon the soul and only indirectly upon men's reason.[16]

Donne himself has said, "Eloquence is not our net...only the Gospel is."[17] That is, the minister does not persuade his audience to devotion through reasonable argument. The truth of the Gospel, described in reasonable terms, is what kindles devotion. Yet, in complying with the Augustinian notion that any device ("...all the instruments of human science") is permissable in reaching for a soul, Donne himself obscures his connection with the Augustinian principles. His own brilliance, the scope of his learning, and the changes wrought by the Renaissance in rhetoric, theology, and the concept of the sermon all help to provide an often confusing, always remarkable rational framework in Donne's religious prose. Just as reason and faith are combined in a Renaissance approach to Christ, so rational argument and intellectually or rationally conceived ploys are used as a means of reaching the soul on a non-rational level within a sermon. If the Gospel is "our net", then reason and its manifestations, rhetoric, and skilful appeals to the emotions---all parts of Christian eloquence---are the means by which Donne manipulates the soul into a position where it can be "netted".

To understand more about Donne's idea of a sermon, one has to know more about the balance of Renaissance and medieval elements in his thought. Certain social conditions are inescapably intertwined with this, and must be dealt with at more or less the same time. Renaissance sermons became for a time the products of a conflict resulting from the constant theologizing and polemic which began after the initial theological outbursts of the Reformation. Because of sharp religious

controversies with far-reaching social and political ramifications, sermons became almost indistinguishable at times from argumentative political lectures which were meant to reach the public:

> The very survival of Protestantism depended upon the formulation, promulgation, and defense of sound doctrine; and the pulpit was the best means of reaching the people.[18]

There were harsh counter-attacks from the Catholic Church and the Jesuit fathers, and a need for more efficient theological weapons was the result. There was a related change in the rules of rhetoric concerning sermon literature, a change which introduced appeals to "logic and affections". But one of the most significant changes had to do with the treatment of the Bible as an "historical document rather than a spiritual instrument".[19] Quinn describes the Bible as becoming an "arsenal of proof-texts" which Catholic and Protestant theologians used against each other with much vigour. With respect to Donne, less emphasis need be placed on the idea of overt theological conflict in examining his sermons. By his time, such open warfare had decreased somewhat, though contemporary theologians were still extremely sensitive to the religious polarization of the age.

Critics have argued on the one hand that Donne's thought marks him as a medieval scholar, and on the other that Donne is clearly a Renaissance man.[20] The Middle Ages and the Renaissance overlap in terms of social behavior, schools of thought, philosophy, theology and literature. By trying to label Donne as either a medieval or a Renaissance man, one necessarily shuts oneself away from the multi-faceted nature of the man and his works. He shares the medieval view of God and His manifestations

throughout the universe:

> Undoubtedly Donne's thought is based on a firm conviction of the existence of God, and he sees God everywhere in the Universe. In his method of expounding this great reality he followed the Schoolmen in their respect for the past, in the constant appeal to authority, and in the frequent use of the allegorical system of interpretation.[21]

Simpson confirms Donne's allegiance to patristic tradition (and in particular to Augustine), and to the classical scholarship of the Middle Ages. Donne's works are dominated by evidence of his belief in God, and by a traditional approach to God's works:

> ...Donne's philosophy is rooted in a belief in God, and in the natural order as a chain of being derived from God. God is the Creator, the efficient cause of the universe. He is also the final cause, the aim and goal of all. The soul of man is not eternal; it is created by God at the moment when it is infused by Him into the body. In this Donne follows St. Augustine....[22]

Yet at the same time Donne was not merely a follower in the footsteps of the medieval Schoolmen. Simpson cites a statement by C.M. Coffin which describes Donne as part of the intellectual movement of the Renaissance:

> [Donne] '...represents the effort of the late Renaissance mind to make an adjustment to its world of changing values without sacrificing its regard for the equal claims of emotion and reason.'[23]

In Donne one may find combined the medieval belief in established authority, and the Renaissance thinkers' willingness to examine new data in a less dogmatic manner. Simpson will not describe Donne as either a scientist or a philosopher, although his intellectual energy carried him into scientific and philosophical studies. She describes Donne as a poet who recognized "...the philosophical implications of the new scientific

discoveries. Living in an age of transition he could feel the shocks which were threatening the security of the old edifice of thought."[24] His religious thought, given extension by the combination of medieval and Renaissance elements under the trademark of his peculiar individuality, carries

> ...Donne's conviction of the ultimate realities of God and the soul. Behind the appearances of sense there is an invisible order which remains unshaken. He adjures his soul to leave these outward shows, and seek the Source of all knowledge....[25]

When one begins to discuss political and/or social influences on Donne's sermons, one begins to enter into discussion of the problems of audience, time, and place as well. Certainly, the nature of Donne's audience was conditioned by the location in which a particular sermon may have been delivered. If Donne were to deliver a sermon at court he could justifiably expect a well-educated, wealthy and noble audience which would be vitally concerned with current social and political events or crises. He could also expect interest in any theological controversy that had socio-political overtones. Even when dealing with larger and less noble audiences, he could count fairly strongly on his audience's awareness of the religious polarization of the times and on their knowledge of major current affairs. It seems reasonable, then, that the nature of Donne's audience, as determined by these factors, may have influenced style in his sermons. These factors undoubtedly influenced content and even motivation in the preaching of particular sermons on particular occasions. Donne's sense of his own role and responsibilities as a minister would in part determine the extent of a particular event's effects on a specific sermon.

While the examination of sermons to discover various references to current events is not to my immediate purpose, I may comment on the relevance of secular or social issues as influences on style in particular passages from the sermon.[26] For now, let the reader consider merely that Donne "makes external life... part and symbol of his text".[27]

There is one final problem to be considered with respect to Donne: there is reason to believe that the sermons were written in the form we have them after they were delivered, rather than before. We have little way of deciding with certainty whether or in what ways the extant texts differ from the versions originally presented.[28] But Donne did prepare the fully expanded written texts. There is no reason why we should think that the written forms which are extant were designed to be any less persuasive than the originals, many of which were delivered from notes. If Donne wished to teach and "affect" his audience, would not the written forms be equally persuasive?[29] The extant texts, in most cases, reflect the expenditure of great care and energy on Donne's part. It does not seem likely that Donne would have been any less intent on his goals as a Christian minister in his written sermons, especially in a time when religion was such a pervasive force. It is therefore not only reasonable, but important to examine the extant texts from the standpoint of affective style. It is almost as if Donne were delivering his sermons to us personally, giving us a unique opportunity for study of style by effect.

* * * * *

One must approach background material to Jonathan Edwards in a manner different from that used with respect to Donne. While the same kinds of questions could be asked regarding theology, the idea and purpose of the sermon, socio-political influences and problems of audience, emphasis on various of these questions must be applied differently. For the purposes of affective criticism, I am chiefly concerned with the general spirit of Edwards' times, his theology, and his intellectual background (especially his concept of language and his notion of a sermon). Since Edwards is associated with the Great Awakening in Puritan New England, let me begin with a brief discussion of that phenomenon.

One of the more useful books on the Great Awakening is Edwin Scott Gaustad's The Great Awakening In New England.[30] Gaustad offers useful discussion on the Puritan settlement (in the theological sense) of New England, and traces the development of the circumstances which lead up to the period of religious revivalism we call the Great Awakening.[31] We know that by the early eighteenth century religious exercise in New England was faltering. The nature of the Puritan theocracy was such that its members were sensitive to their spiritual decline as a community. This decline was due more to "...a laxity in personal morality and religion" which affected the whole community, than to any major doctrinal changes.

Seventeenth century Puritan divines had not recognized any great differences doctrinally between themselves and the English Protestants, but New England Calvinism was described in terms of a covenant relationship between God and men.[32] This covenant

relationship was not only religious, but also "...social and political, as it was extended to bind a total society, saints and sinners, to the active dominion of God."[33] Therefore, the status of the relationship between God and man was, to the seventeenth century American Calvinists, an all-pervading question which absorbed the time, thought, and energy of the theocracy's inhabitants (whether they were elect or not).

The Great Awakening was due in part to the fact that the second and third generations of Puritans were more removed from the covenant of grace than their first-generation forbears. Because of this, and because of the resulting weakening of the community both socially and politically, the church leaders tried to find means of drawing the community together again. In an attempt to regain religious solidarity within the community, the covenant was extended in modified form to those who normally would not have received it under the original system. It was thought that "opening wider the churches' doors" would halt the Puritan spiritual decline, but this was not to be.[34] The chief effect upon individual members of the community was that religion became an intellectual exercise of institutional instruction, rather than a highly personal experience in the original Puritan sense. By the eighteenth century, New England was rapidly losing its theological uniformity:

> The dominant religious group, Congregationalism, was losing its monopoly and its integrity as was the dominant theology, Calvinism.[35]

Edwards was to begin effective revivalist work as early as 1733, operating within the rigid, and presumably out-dated confines of orthodox Calvinism. By the 1740's, revivalism was

in full swing. The descendants of New England Puritanism had lost the most important religious focuses for the fiercely introspective Calvinist spiritual energy, without losing that energy itself. The people of New England were ripe for spiritual plucking by the powers of Jonathan Edwards. They were susceptible to any influence which would reintroduce the cohesion which had characterized the early Puritan theocracy. In returning to orthodoxy Edwards deliberately used the people's unconscious need to focus their spiritual energy; at the same time he imparted a new sense of immediacy to old theological issues. He was to redefine for a brief time the limits of Puritan spiritual experience. He was to become, in effect, an anachronism, in his attempt to make the past recur in the present.

Probably the best discussion of Edwards' theology is to be found in John Lynen's The Design of the Present.[36] While there are other useful discussions of Edwards' theology---discussions to which I may refer periodically---Lynen does the best job of tying together Edwards' theology, his intellectual background, and his theory of language. Therefore it is chiefly on Lynen's work that I shall rely.

Edwards' theology has been described as

> ...a stately and well buttressed theological and philosophical system, a system built both of materials inherited from his Calvinistic forbears and of materials boldly seized from the philosophical schools of his time.[37]

However, despite the strong philosophical influences acting upon him, Edwards is primarily a theologian, not a philosopher. His theology is such that, as a rational scheme, it is not

complete unless accompanied by a sense of the religious experience or vision which gives transcendent meaning on the spiritual plane to his system's logical framework. The logic of the scheme is designed to help move the seeker beyond logicality and reasonable argument, toward the religious experience.[38] Here, I am mainly concerned with one crucial element of Edwards' theology, because of its relevance to both his invitational and imprecatory sermons. Edwards accepted the orthodox Calvinist belief in predetermined damnation or salvation. That being the case, why was he so intent upon reaching the hearts of his audience? There is an apparent contradiction between the idea of predestination and the belief that he, as a minister, could somehow alter the fate of his audience's souls. What could his preaching achieve, in the face of God's pre-ordained will?

Part of the answer has to do with Edwards' theory of causation. Edwards believed he could resolve the question of original sin as a causal element in Creation, and God's subsequent intervention to alter events which might not have occurred in the natural, sequential course of things. Did not divine intervention imply imperfection in the original work of Creation? How could the work of a perfect God be imperfect? How was one then to distinguish between the natural and spiritual levels of being? Edwards could eliminate all these problems by pointing out that the distinction between original cause and subsequent cause (or divine intervention) was false, if one were willing to abandon the normal human experiential view of events:

> In experience causes appear to precede effects, and common sense therefore concludes that a cause is efficient or has inherent power to "produce" the later event as its effect. For Edwards, however, causation is not efficiency but, rather, a connection, "consent", or appropriateness such that an idea of one thing involves that of another.[39]

That is, one does not judge causation on the basis of success or lack of success in completing a projected sequence of events. The evaluation of causation depends upon one's point of view in relation to the idea of one event and its connection to the idea of another event. This is an atemporal relationship. In fact, the same concept applies to time: "If place is an idea, and the location of a thing 'a mode of our idea of place,' then time too is an idea, and the period of time during which a thing exists is a mode of that idea also."[40] Thus, time and place are only parts of God's will, and the only inconsistencies regarding divine intervention "after" the original Creation are imagined by humans because of their inferior "natural" viewpoint. Natural and temporal distinctions are apparent only to us, and not truly significant to the functioning of Edwards' God. God is Absolute, and cannot be encompassed rationally.

This theory of causation also allows for the concepts of Absolute Sovereignty and dependence upon God to be expounded in a totally uninhibited manner. The spiritual frame of reference is made to encompass the natural world through alteration of one's point of view. Yet if one is prepared to accept the concepts of Absolute Sovereignty and predestination, one must resolve the problem of the contradiction between predestination and free will, and examine their relationship to the idea of regeneration. If predestination truly controls men's lives, how

can Edwards hope to alter the fate of their souls through preaching?

Firstly, the concepts of predestination, free will, and regeneration are tied together inseparably. Orthodox Calvinism dictates that one is both predestined, and capable of free acts of will; and it is the believer's job to inspect and discover within himself the grace of God under the covenant relationship, the means of regeneration. With Edwards this is a passion, inasmuch as he favors a return to almost total orthodoxy. For Edwards, God's grace is something which is, if one is of the regenerate, always present inside one whether one wills it or not, as a result of election through predestination. The experience of the light of grace is a unity of the Spirit of God with man in this world, and is immensely beautiful. But the mere presence of the divine light within a person does not guarantee that person's behavior, or even his recognition of its presence. It merely gives one the capability of recognizing oneself as one of the lucky regenerate. Therefore, the predestined condition has no direct control over personal action. For one who is destined to be unregenerate, no amount of good works or godly behavior will be of aid in changing the soul's fate. Technically, one is free to do whatever one wants; the fate of one's soul is as certain a fact as death. It is eternally sealed in Creation, and is everpresent in God's mind (since temporal distinctions do not apply to God). In Edwards' theory the concept of "before" does not apply. "Predestination" is a word men use to refer to the relationship between the fate of natural men, who experience time sequentially, to God. God knows what one will do because

all eternity is open to Him, but He does not force one to act in a certain way. Either one is regenerate or not. Edwards' purpose is to help the seeker find out, and to urge him toward the experience of the Divine Light which is the mark and the glory of the regenerate.

This, then, is one of the principle issues in Edwards' sermons: to recognize the truth of the fate of one's soul, rather than to change it. Of course, the person who fears backsliding into sin as an indication of unregeneracy may always hope for divine intervention or "subsequent cause" to occur. Edwards' theory of causation eliminates the seeming contradiction between perfect Creation and subsequent divine manipulation. The overall result for the members of the church is that their wills are constrained only by their own desires, and their inability as temporal creatures to grasp God's master plan.

Edwards' intellectual background and his theory of language give shape and focus to his idea of a sermon. He was known, even as a young man, to have been a gifted scholar, and he received the benefit of a traditional Yale education. He was strongly influenced in his early intellectual life by the teachings of Locke, particularly with regard to language theory. Locke taught that language

> ...is artificial; it rests upon contract, and neither vocabulary nor syntax have any inherent or organic rationale. By themselves, words are only noises, having no transcendental or preternatural correspondence with what they name; there is no "natural connexion...between particular articulate sounds and certain ideas," and a specific word serves as the sensible mark of a particular idea only "by a perfect voluntary imposition." Meaning is arbitrary,

> the result of social convention...Therefore...words are separable from things.[41]

When Edwards examined Locke's sensational psychology and the theory of language arising therefrom, he encountered certain problems. He arrived at the same conclusion as Berkeley, although there is no evidence that he was familiar with Berkeley's work. Locke, in his analysis of secondary qualities or complex ideas, destroys the possibility of an object's existence independent from thought. Consequently, Edwards reasoned, "all things have their being in consciousness."[42] Complex ideas especially, when deprived of their conventional and "objective" significance, become "'fictions and contrivances of the mind'".[43] However, despite this deficiency, Edwards was prepared to accept the terminology of Locke's analysis.

At the same time, Edwards was also influenced by the Newtonian concept of nature as "...a system of unchanging and universally operative laws" which provided warrant for the "deterministic assumptions of predestination", as well as a way of "rendering nature's processes identical with God's thoughts."[44] Where Locke's ideas dealt with language and the development of convention between human minds, the Newtonian concepts of universal law, order, and planning reinforced Edwards' sense of the universe as God's perfect creation and of the predestined order of things. Language and the problems associated with it seemed to related to men's capability for free action and misunderstanding. The Newtonian emphasis on the relationship between cause and effect influenced Edwards' own theory of causation, and underscored man's inability to

alter the progress of universal events (or, for that matter, guess the outcome of those events).

Edwards' studies of Locke convinced him that the contemporary methods and vocabulary of preaching "signified nothing that really existed in nature." His job was then "to extricate all questions from the least confusion of ambiguity of words, so that the ideas shall be left naked."[45]. He recognized that "our people do not so much need to have their heads stored, as to have their hearts touched...", and so he made that his end.[46] His people had fallen away from the covenant of grace and from knowledge in the heart of regeneration. He would remind them of the covenant, teach them to recognize it by going directly to their hearts, rather than to their minds.

Into the synthesis he derived from the ideas of Locke and Newton, Edwards incorporated another important element. He reveals an understanding of the essentially child-like and superstitious nature of the human spirit, and an awareness of the extent to which men are controlled by conceptions or illustrations of love and anger or terror. He reveals this awareness clearly in both his invitational and imprecatory sermons. In the former Edwards describes the covenant with God, or other aspects of theological truth, in terms which are designed to play upon his audience's natural desires for comfort, security, and love. The audience is invited in a warm and spiritual fashion to accept or move toward the goal to which he may be pointing in a particular sermon. Such a goal need not deal directly with the concepts of divine love; Edwards uses language designed to act upon the need for love

in men's hearts, as a means to his end.

In his imprecatory sermons Edwards establishes spiritual unity with God and awareness of Christian truth as a refuge or escape from the untenable position of the sinner. He depends upon language designed to evoke fear in his audience's hearts. In the invitational sermons, motivation depends upon attraction to a positive goal; in the imprecatory sermons, it depends upon the desire to find safety from a negative situation. Since the only successful means of salvation is derived from union with God, the two sermon types complement each other and, in a sense, circumscribe the nature of man's intellectual and emotional relationship to God and His manifestations. Salvation is both one's aim or hope, and one's refuge.

A brief word is necessary concerning Edwards' literary models. Faust and Johnson, in the introduction to their edition of Edwards, illustrate that "...in his concern for modest, unadorned, cogent logic, Edwards was closely following the prevailing theories of literary art as they were expressed both here [in America] and in England."[47] His sermon style seems modelled in part upon the works of his father and grandfather, Timothy Edwards and Solomon Stoddard. Certainly he must have been familiar with their work at an early age. There are also certain similarities between Edwards' sermons and those of Increase Mather. But by far one of the strongest influences on his sermon style was the King James version of the Bible. Faust and Johnson note that Edwards showed a definite preference for texts chosen from the "more poetical chapters--Psalms, Proverbs, Ecclesiastes, Solomon, and the Goseple":

> ...It is quite plain that Edwards' sensitive nature was so inspired by the beauty of text in Psalms, Solomon, St. John, and especially in Revelation, that a very direct modeling upon their phrasing can be established.[48]

All Edwards' sermons reflect a large debt to the Bible, from his animal figures to his imagery and rhetoric. So great is his dependence upon scriptural models that in some cases all the other influences acting upon him become secondary, peripheral. His phrasing is such that often it may be traced directly to Biblical origins.[49]

I shall have more specific comments to make on Edwards' sermon style in my third chapter. At present, time presses, and I must now move to consider the question of Edwards' audience. In the 1740's, as revivalism spread throughout New England, one could count on a large degree of audience interest and willingness to participate in the religious experience of the sermon, even when the members of the audience were not fully possessed of an understanding of the underlying theology. The fact that Edwards was something of a theological throwback, or that his audience was a generation or two removed from the orthodox theology he preached, did nothing to hinder him in his task (until the revival began to fail). In fact, the state of tension and dependence upon the preacher in which the audience must often have found itself probably increased its susceptibility to Edwards' powers. If one is at all in doubt about the problem of audience response to sermons delivered by Edwards and others during the Great Awakening, one need only examine Edwards' Narrative of Surprising Conversions.[50] Often one is tempted to describe some of the responses of Edwards' audience to both

his major types of sermons as nothing short of psychotic. Where his invitational sermons carried some of his listeners away with a sense of divine joy and ineffable bliss, his imprecatory sermons often provoked the most unusual and frantic symptoms of emotional desperation and stress. That this is so, and that Edwards created these effects with apparent ease, makes a study of affective technique in Edwards' sermons all the more reasonable and necessary.

* * * * *

Obviously, the background material I have provided for both Donne and Edwards is woefully incomplete. This is a recognized deficiency occasioned by the limitations of time and space. As minimal as this background is, it will be useful in illuminating my analyses of the four sermons I have chosen.

Notes

[1]C. Hugh Holman, A Handbook to Literature, based on the original by W.F. Thrall (New York: Odyssey Press, 1936, 1960), Bobbs-Merrill Company, Inc., 1972, p.256.

[2]Evelyn M. Simpson, A Study of the Prose Works of John Donne (Oxford: The University Press [Clarendon], 1924. Second ed. 1948), p.111.

[3]Evelyn M. Simpson, A Study of the Prose Works of John Donne, p.107.

[4]Simpson, p.100.

[5]See Donne, "Satyre III", The Complete Poetry of John Donne, ed. John T. Shawcross (New York: Anchor Books, 1967), 18-26, p.24, 11.55-62.

[6]Simpson, A Study of the Prose Works of John Donne, p.74.

[7]Simpson, p.77.

[8]Simpson, p.89

[9]Simpson, p.81.

[10]See Simpson, pp.51-56 and following.

[11]Simpson, p.55. Simpson presents evidence to back up this point.

[12]Dennis B. Quinn, "Donne's Christian Eloquence", ELH, 27(1960), 276-297.

[13]Dennis B. Quinn, "Donne's Christian Eloquence", ELH, 27(1960), 276-297, p.276.

[14]Quinn, "Donne's Christian Eloquence", p.277.

[15]Quinn, pp.282-283. Quinn cites by way of proof R.L. Hickey, "Donne's Art of Memory", Tennessee Studies in Lit., III(1958), 30-31.

[16]Quinn, p.283.

[17]Quinn, p.282. Quinn cites The Sermons of John Donne, ed. E. Simpson and G. Potter (Berkeley, 1955), II, 307.

[18]Quinn, p.279.

[19]Quinn, p.280.

[20]Simpson, p.112, cites the following: Miss M.P. Ramsay's doctoral thesis, Les Doctrines medievales chez Donne, le poete metaphysicien de l'Angleterre (Oxford, 1916); and C.M. Coffin, John Donne and the New Philosophy (Columbia, 1937).

[21]Simpson, pp.112-113.

[22]Simpson, p.115.

[23]Simpson, p.117, cites Coffin, John Donne and the New Philosophy, p.6.

[24]Simpson, p.130.

[25]Simpson, p.131.

[26]For the reader interested in further study in this area, I recommend the following: William Gifford, "Time and Place in Donne's Sermons", PMLA, 82, No.5 (Oct.'67), 388-398; and John B. Gleason, "Dr. Donne in the Courts of Kings: A Glimpse from Marginalia", JEGP, 69(Oct.'70), 599-612.

[27]Joan Webber, Contrary Music: The Prose Style of John Donne (Madison: University of Wisconsin Press, 1963), p.167.

[28]See William Gifford, "Time and Place in Donne's Sermons", PMLA, 82, No.5 (Oct.'67), 388-398.

[29]See Gifford, "Time and Place in Donne's Sermons", PMLA, 388-398.

[30]Edwin Scott Gaustad, The Great Awakening In New England (Chicago: Quadrangle Books, 1968; first ed. New York: Harper and Brothers, 1957).

[31]For details, see Gaustad, The Great Awakening In New England, chapters one and two.

[32]Gaustad, pp.7-9.

[33]Gaustad, p.8.

[34]For details, including the Half-Way Covenant and other developments, see Gaustad, pp.9-12.

[35]Gaustad, p.15.

[36]John F. Lynen, The Design of the Present (New Haven: Yale University Press, 1969).

[37]C.H. Faust and T.H. Johnson, ed., Jonathan Edwards: Representative Selections (New York: Hill and Wang, 1935, 1962; American Century Series ed.,1962), intro., xv-xvi.

[38]John F. Lynen, The Design of the Present, p.93 and following.

[39]Lynen, p.99. Lynen cites Ramsay's introduction to "Freedom of the Will", in Paul Ramsay, ed., The Works of Jonathan Edwards, I (2 vols. New Haven: Yale University Press, 1957-59), 34-37.

[40]Lynen, p.99

[41]Perry Miller, "The Rhetoric of Sensation", Errand Into the Wilderness (New York: Harper and Row, 1956), 167-183, p.169.

[42]Lynen, p.93.

[43]Miller, "The Rhetoric of Sensation", Errand Into the Wilderness, p.174. Miller is using Berkeley, A Treatise Concerning the Principles of Human Knowledge (London, 1710), intro., par.13.

[44]Lynen, pp.93-94.

[45]Miller, p.176.

[46]Miller, p.175. For further information, see Miller, Lynen, and James P. Carse, Jonathan Edwards and The Visibility of God (New York: Scribner's, 1967).

[47]C.H. Faust and T.H. Johnson, ed., Jonathan Edwards: Representative Selections (New York: Hill and Wang, 1935, 1962; American Century Series ed., 1962), p.ciii. See pp.ciii and following for further details.

[48]Faust and Johnson, intro., cvii-cviii.

[49]Faust and Johnson, intro., cviii.

[50]There are a few editions of this work. For the purpose of this thesis the Faust and Johnson edition provides adequate text for consultation.

CHAPTER II: SERMONS BY JOHN DONNE

Joan Webber, in her book Contrary Music: The Prose Style of John Donne, claims that

> Donne, as a writer, was only good at one thing, though that one thing is very intense and valuable. He was good at communicating his own experience, and he could only do this by showing what the experience was made of.[1]

The knowledge that Donne seeks to communicate or share (rather than merely describe) religious experience is vital to any examination of his sermons. He is always aware of the significance of his own experience, which he tries continually to express throughout the progress of any given sermon. He recognizes also that a sermon is itself an experience for the audience to whom it is delivered. Donne attempts to create a religious experience for his audience by consciously, deliberately, and artistically manipulating the theological and literary tools he finds available. He seems to have achieved an awareness of the sequential nature of his audience's experience in apprehending a sermon. Indeed, he seems to have realized that the bases for rhetorical traditions are the affective purposes for which the traditions were initially devised.

In his awareness of the sermon as a sequential process or progression insofar as the audience is concerned, Donne demonstrates his realization that style and context are devices or means, rather than ends or goals in a sermon. Stylistic devices and contextual components may be utilized and then discarded or consumed by the progression of the sermon, as Donne manipulates audience response. Style used sensitively for experience's sake,

rather than merely as a part of a traditional system, may sacrifice itself to the requirements of the experience Donne wants to create or share. The audience and the preacher participate mutually in the latter's associative processes as Donne gives shape to his own experience and its significance. Experience becomes obviously linked to structure, style, image and metaphor, and the sequential progress of associations within a sermon culminates in the realization of a truth. The depth of this realization, as far as the audience is concerned, will depend to some extent upon the degree of mutual awareness it shares with the preacher within a given sermon.

A good summary statement of one of Donne's main aims throughout his sermons is provided by Lindsay Mann. Donne seeks to establish in some way an awareness of the

> ...real and essentiall mutual inherence and interdependence of the natural and spiritual orders in a participating and interacting pattern which stresses human responsibility in this world.[2]

It is the expression of this awareness which helps unify Donne's sermons, even when the subjects of individual pieces appear diverse. This concept and some of its ramifications, together with the idea of Donne as a communicator of experience, will help to unify my analyses of the two sermons I have chosen. Before turning to my analyses, I must make some comments regarding Donne's style.[3]

To all appearances, Donne avoids logical progression in favor of associative progression in content and thematic structure. That is, while a sermon may show artistic and structural logic as a literary creation, it may be written in

a manner designed to move the audience by association rather than logical progression (although the two are not necessarily mutually exclusive). This opinion tends to be supported by the strange and restless quality of Donne's sentences. Webber defines this quality well:

> His sentences, when they do not circle around a single word, are apt to build to a climax before they end; and they are apt to end where they began. The ways in which his sentences are broken up are repetitive and musical as well as thoughtful.[4]

She also appreciates that apparent illogic in form does not impede the formation of intellectually consistent wholes in Donne's sentence periods. Donne likes to produce a sequence of non-mechanical figures which culminates in an understandable, if not strictly logical unity of form of content. In many instances, this very irregularity affects the audience from the outset of a sermon, and creates a state of tension in which the audience's sensitivity to Donne's language is heightened.[5] The listener is jarred slightly, and becomes sensitive to key words, ideas, and association, rather than symmetry and grammatical logic. Grammar and sense approach each other from different directions. One finds that "...there is a comprehensive order to the sentence; and its inward and apparently spontaneous development meets an outer and confirming frame."[6] In fact, Donne deliberately manipulates style and grammar in the sentence period, with an eye to

> ...lessening its grammatical coherence, increasing its associative or conceptual unity; the period does not progress with grammatical logic or smoothness, but imitates the action of the memory....[7]

Thus grammar is made to confirm association rather than logic.

Perhaps one of the most interesting aspects of Donne's

sermon style is the strange juxtaposition of unlikely figures in image and metaphor. These juxtapositions are useful stylistic tools in heightening the listener's sensitivity to the illustrations of particular concepts by their very stangeness and the dissimilarities between their parts. In his book The Imagery of John Donne's Sermons, Winfried Schleiner gives an account of the traditions with which Donne was working in the creation of his unusual images and juxtapositions.[8] Using the traditions of decorum, high and low metaphor, and the topoi or commonplaces, Donne seeks to illustrate theological points in the most effective manner possible. Often this involves manipulation and departure from these traditions, so that Donne may surprise his listener and thereby increase his attention and sensitivity. Further, in tracing the flow and the quality of style and metaphor within the sermons in terms of affective response, one may see how experience and awareness have replaced mere persuasion and logical progression as the central emphases.[9]

Donne was aware of the overall structure of his sermons as a stylistic tool. Beyond whatever debt his sermon form owes to tradition, one may see a sensitivity to form as a device for regulating the listener's independence and the flow of association through the sermon. Sometimes Donne provides a strong geometrical or logical metaphor which not only provides an intellectual means to approach a subject, but which also serves as a principle of structural organization. By treating organization as a reflection of a controlling metaphor in a sermon, Donne brings form and content together to ease the listener's progress in reaching a given goal. Donne establishes

a framework by overt statement and example; the listener who stays within the context provided has, relatively speaking, an easy time following up the implications of the controlling metaphor.

There are times when Donne's structure is deliberately designed to confuse the listener. While he may inform the listener of some overall plan, the approach delineated may be overwhelmed by the sermon's movement. That is, Donne maintains control of the listener's ability to project a logical sequence of association according to knowledge of some overall plan or controlling metaphor. The listener becomes trapped by his own associative movement within each subsequent context in the sermon's progress. Donne uses structure to confuse when he feels it necessary to increase the listener's dependence upon the preacher as a spiritual guide---and coincidentally, as a guide through the intricacies of the sermon.

Bearing in mind these few introductory comments, let us now turn to the first of the sermons I have chosen for analysis. In it, Donne expresses some of the ramifications of that "...real and essential mutual inherence and interdependence of the natural and spiritual orders" in a manner which "...stresses human responsibility in this world." Donne works in particular with the relationship between political, and religious or spiritual leadership in a society where that relationship is a topic of considerable concern.

* * * * *

"Preached to the King at White-hall, April 15. 1628. Esay. 32.8. BUT THE LIBERALL DEVISETH LIBERALL THINGS, AND BY LIBERALL THINGS HE SHALL STAND."[10]

In this sermon Donne will establish for the listener a strong and growing sense of moral and intellectual duality arising from the chosen text. He will then transmit the realization that the apparent dualities are superficial, and that what he is really delineating is a unification of apparently distinct elements which will illustrate the interdependence of "the natural and spiritual orders". More specifically, Donne uses the theological and social implications of the text to reinforce the notion of England's king as her political and (technically) her spiritual leader. The civil and religious modes or elements---representative of the natural and the spiritual orders respectively---will be made to cohere, so that the listener will be left with a new and unified sense of socio-political and religious responsibility.[11]

Donne begins the sermon thus: "By two wayes especially hath the Gospell beene propagated by men of letters, by Epistles, and by Sermons"(11.1-2). The sermon's opening forty-three lines make up an instructive expansion upon the two elements to which Donne alludes: "Epistles" and "Sermons". The former are representative of the civil element, and the latter of the religious element, in the apparent duality Donne is to establish. The opening passage thus becomes a prefiguration of the course to be followed thematically and structurally in the sermon. The apparent dualities appear to arise from considering the chosen text; they are listed in a manner which emphasizes their apparently distinct natures; and they are brought together at

the end of the opening passage, within the context of the chosen text:

> And so names multiplied; Homilies, Sermons, Conciones, Lectures, S. Augustins Enarrations, Dictiones, that is, Speeches, Damascens and Cyrils Orations (nay, one exercise of Caesareus, conveied in the forme of a Dialogue) were all Sermons. Add to these Church-exercises, (Homilies, Sermons, Lectures, Orations, Speeches, and the rest) the Declamations of Civill men in Courts of Justice, the Tractates of Morall men written in their Studies, nay goe backe to our owne times, when you went to Schoole, or to the University; and remember but your owne, or your fellowes Themes, or Problemes, or Common-places, and in all these you may see evidence of that, to which the Holy Ghost himselfe hath set a Seale in this test, that is, the recommendation of Bountie, of Munificence, of Liberalitie, The Liberall deviseth liberall things, and by liberall things hee shall stand.(11.31-43)

The impact of the sermon's text as a climax to the passage remains strongly in the listener's mind. A sense of the text as the key to unity within the sermon will linger, as Donne sets about exploring the ramifications of the civil-political element and the ecclesiastical-spiritual element in the sermon.

In the sermon's divisio, which follows immediately after the passage quoted above, Donne forces the listener to accept the arbitrarily set classifications he wishes to apply to the text's implications. The appeal to intellectual order, as well as the grammatical alternation of apparently opposing or disparate elements, helps to establish a seemingly rigid structure by which to approach various apects of the problem at hand. Donne brings the consideration of the duality to the present and the personal, of a "now" and a "me":

> ...In civill Authors, and exercises, as well as in Ecclesiasticall,...our Expositors, of all three ranks, and Classes (The Fathers and Ancients, The later men in the Romane Church, and ours of the Reformation) are very near equally divided, in every of these

> three ranks; whether this Text be intended of a morall and a civill, or of a spirituall and Ecclesiasticall liberality;...hath divided our Expositiors in all those three Classes.(11.45-58)

Donne provides a relatively simple but logical frame which may appeal to the listener's innate desire to "cubby-hole" evidence in the attempt to arrive at a correct conclusion. We have a division within a division. That is, Donne studies both sides of the question of "liberality" because each of the three types of "Expositors" dealing with the two-fold problem (i.e., moral and civil---spiritual and ecclesiastical) are equally divided in their responses. Donne imparts a heightened awareness of the fact that an apparent conflict exists.

In the very next sentence period, Donne forces the listener to dwell in greater detail upon the seemingly rigid structure he has established. In doing so, he produces one of the incredibly long sentence periods which appear so often in his sermons. The period begins by informing the listener that its substance will relate to all three types of "Expositors" mentioned in the preceding passage: "In all three,...."(1.58). There follows a parenthetical and subordinate section of some ten lines, which absorbs the listener's attention. Since this parenthetical expression begins with "though", the listener is made to feel that an understanding of it will be necessary to the conclusion the period is to reach. Yet, in the part of the period which follows the parenthetical section, the information previously given in the period is set aside. The emphasis shifts to a more liberal view which, while reminding the listener of the importance of "liberality", requires that an examination of the "conflict" between the civil and religious modes be made:

> ...yet, I say, though there be some peremptory, there are in all the three Classes, Ancients, Romans, Reformed, moderate men, that apply the prophecy both wayes, and finde that it may very well subsist so, That in a faire proportion, all these blessings shall be in the reignes of those Hezekiasses, and those Iosiasses, those good Kings which God affords to his people; But the multiplication, the exaltation of all these blessings, and vertues, is with relation to the comming of Christ, and the establishing of his Kingdome.(11.67-74)

This is followed by the two concluding periods of the paragraph, which demonstrate as a conclusion the appropriateness of the form and substance of our examination.

> And this puts us, if not to a necessity, yet with conveniency, to consider these words both wayes; What this civill liberality is, that is here made a blessing of a good Kings regne; And what this spirituall liberality is, that is here made a testimony of Christs reigne, and of his Gospel. And therefore, since we must passe twice thorough these words, it is time to begin; The liberall man deviseth liberall things, and by liberall things he shall stand.(11.74-81)

The complex grammatical structure of the long period, and of the passage in which we find it, inspires intellectual and subjective anxieties and discomfort in the listener as he perceives the period sequentially. These anxieties seek relief within the given structure, and are satisfied by the relatively simple and solid concluding sentences of the passage. The restatement of the text acts as a kind of climactic point, and the sense of there being two divergent readings has again been reinforced.

The cumulative effect of the sermon's first hundred lines is to allow the listener a firm associative hold on the problem's outlines through the stylistic and conceptual juxtaposition of the apparent duality on the one hand, and the implied unity on the other. Because the duality is really another way of describing the unity, and because the elements of the duality do

not really oppose each other as one may believe initially, the affective impact of the sermon's stylistic plan will favor the listener's association of the possibilities. That is, this is one of those sermons where structure is made to reflect stated intent.

Over the next hundred or so lines, Donne begins to explore in greater detail the concept of "Liberality" as he conceives it, under the structural divisions which he has established. He never loses sight of the apparent duality he has outlined, nor of the unity which is implied in his projected conclusion. He continues to play the civil and religious modes against each other. Each is strengthened by definition of the other, as Donne moves toward a culmination in which the elements of the duality are to be unified in a new realization. The framework of duality which provides the structural basis for the sermon will reflect that unification when Donne eventually brings the sermon to a close.

I should now like to examine more closely a particular passage, in which Donne applies the concept of liberality to the King and his office. This passage, which extends from ll. 213-234, relates directly to the civil aspects of liberality and of the sermon's text. The passage begins this way:

> For the King first, this vertue of our Text, is so radicall, so elementary, so essentiall to the King, as that the vulgat Edition in the Romane Church reads this very Text thus, Princeps verò ea quae principe digna sunt, cogitabit, The King shall exercise himselfe in royall Meditations, and Actions; Him, whom we call a Liberall man, they call a King, and those actions that we call Liberall, they call Royall.(ll. 213-219)

This sentence period is designed to allow the listener to

associate strongly the concepts of liberality and royalty. The listener must work within the conditions of the seemingly rigid structure Donne established earlier; but within the period all considerations are subordinated to the principal associative focus---the King. The word in the listener's mind associates the person and the office with the concept of Liberality, to which both should be inseparably tied. Donne implants the initial suggestion of this with an uneven circular structure using two short phrases which repeat "the King". He thereby stresses the primary position of the concept "King" represents, and encompasses a sort of definitive, concise statement of intent. We proceed from "the King first" to "this vertue of our Text", and then to a quick series of three strong modifiers. These, although obviously different, create similar associations for the listener---"so radicall, so elementary, so essentiall...." There is an implied downward inflection to what one might expect to be the conclusion: "...so radicall, so elementary, so essentiall to the King...". The effect is one of amplification and reinforcement surrounding (conceptually but not grammatically) the key word. From there, against expectation, the already uneven, small circular movement is broken by a rather sharp turn toward "this very Text", but in the context of the "Romane Church".

Immediately there is a dichotomy established between a "we" and a "they". It is reflected by the divergence in the readings of the same text, and in the difference between responses to the initial proposition of the text's relationship to the word "King" and its implications. Donne follows his reference to the "Romane Church" with a Latin quotation which tends both to slow one's

progress in the reading, and to make one pause, allowing for the forthcoming translation. Both the Latin and the English shift the stress from the "Romane Church" back to the King, who "shall exercise himselfe". Donne has now managed to establish a state of balance between "King"-as concept and the responsibilities embodied by same, a central but moving focus; the treatment by the "Romane Church" of the same text, and its implications in terms of response and projected disagreement; and at bottom, the expectation that Donne will reveal parallels in interpretation, thus pointing to some significant conclusion.

In the divisio of the sermon Donne prepared the way for the "we-they" opposition and parallels. Here the outlines of the parallels are more firmly established: we--"a Liberall man", they--"a King"; we--"Liberall", they--"Royall". Having suggested a profitable comparison to the listener, Donne maintains the necessary associative links by repetition of the key words "Liberall" and "Royall". The memory of "Romane Church" remains to insure the strength and apparent rigidity of the dichotomy.

> ...Him, whom we call a Liberall man, they call a King, and those actions we call Liberall, they call Royall.

In the second sentence period of the passage one finds the sort of grammatical and logical incoherence that occurs continually in Donne's prose. Webber writes:

> The whole period often seems to be pulled out of a brief and disconnected opening...which, while it is the basis for all that follows, is absolved from grammatical responsibility to the rest of the sentence by its own elliptical or otherwise isolated form.... ...An imaginative elaboration of an idea may spring from almost anything, a word or a phrase buried in one sentence serving as a pivot for a string of grammatically disconnected thoughts.[12]

This is what the second period does---it seems incomplete in the grammatical or logical senses. Yet it links the two words and ideas, "Liberall" and "Royall", in a manner which invites the listener to examine them in the context of the Scriptures:

> A Translation herein excusable enough; for the very Originall word, which we translate, Liberall, is a Royall word, Nadib, and very often in the Scriptures hath so high, a Royall signification.(11.219-221)

In this case the second clause of the sentence contains a complete thought, but the dangling opening phrase and the strange word order give the impression of a lack of grammatical unity. This impression in no way diminishes the intellectual and associative bonds with the content, and we end with "a Royall signification". There is a much stronger sense of order than can be justified either grammatically or logically. The next sentence's opening emphasizes and reinforces this, with the first clause using grammatically sound construction and containing a complete thought:

> The very word is in that place, where David prayes to God, to renew him spiritu Principali; And this, (spiritus Principalis) as many Translators call a Principall, a Princely, a Royall spirit, as a liberall, a free, a bountifull spirit; If it be Liberall, it is Royall.(11.222-225)

Only through its last two words, "spiritu Principali", is the first clause tied to the next, which is used to repeat, expand, and amplify the significance of both translations. The listener's movement can only be associative here. Although the second clause is complete, the word order and overall structure of it is so reversed that it does not seem a complete thought. Nonetheless, understanding is preserved. In the final clause of the sentence period, both versions of the translation are united

in a blunt, flat, easily remembered statement of equality: "If it be Liberall, it is Royall". There may be more here than the mere equation of the two terms. For the present, however, the listener will remember them most easily in the stated fashion.

There is a decided pause here, while the listener assimilates the information he has been given. Then, the next sentence begins in a manner which implies continuing movement. It continues to be satisfying in terms of the listener's associative processes:

> For, when David would have brought a threshing-floore, to erect an Altar upon, of Araunah, and Araunah offered so freely place, and sacrifice, and instruments, and all, the Holy Ghost expresses it so, All these things did Araunah, as a King, offer to the King; There was but this difference between the Liberall man, and David, A King, and The King.(11.225-230)

Grammatical and logical expectations are again upset. Since the first part of the period deals with intention and action, and since the period begins with "For, when..."(thus umplying a revelation of resulting actions to follow), one tends to expect a conclusion which completes the actions involved. Instead, we are presented with a conceptual, rather than a circumstantial resolution. This resolution is drawn from Scripture, and mixes example and concept unevenly for the sake of the central idea's associative development. Donne establishes a stronger tension between association and logic-grammar. The resulting sense of dislocation moves one to rise above the written words to the concept itself, which is moulded by association within the sequential structure. Stress has again shifted slightly from equalities of word and concept to a rather utilitarian exemplum of operation in the Scriptural context. The biblical situation

allows for the listener's personal involvement in sharing an understanding of the concept of liberality in operation. Presumably the intent is to enable one to move on from the example, keeping the associations it produced alive, and coming to an awareness of Liberality's meaning in one's own situation. David and Araunah are made equal in such a way that there can be little doubt: the only difference between them is that one is a King, and the other, the King. That this is unalterably true is obvious, because "the Holy Ghost expresses it so".

The comparison between David and Araunah enhances the effects of "the Liberall" and raises that quality to an even greater degree of importance. It leads to a natural statement of the relationship of Royalty, and therefore Liberality, to God. A King is the highest mortal example of the Liberall, and therefore closest to God in that respect. The last two sentence periods of the passage decidedly shift stress back to the idea of Kingship and the King, with the last sentence building to a crescendo through expansion and amplification:

> Higher then a King, for an example and comparison of Liberality, on this side of God, hee could not goe. The very forme of the Office of a King, is Liberality, that is Providence, and Protection, and Possession, and Peace, and Justice shed upon all.(11.231-234)

The passage concludes solidly and with grandeur, subsuming in its final effects the memories from the associative and intellectual processes which went into its sequential apprehension. There is a rhythmic dispensation of power which eliminates lingering frustration over grammatical considerations, and which unifies the important values in the listener's mind. The rhythmic pattern is completed in the way Webber describes. It was created

"...by way of a flouting of normal grammar and adoption of patterns that do not hold a steady external course, but imitate the more associative movement of the mind."[13]

Donne uses Liberality as a conceptual common denominator to bind together apparently opposed elements. We notice that the repetition of the text (or at least, some part of it) occurs with the regularity of a refrain throughout the sermon. It becomes a point of unification both stylistically and conceptually, a common denominator of sorts itself. As such, it works and is valid in all the suggested modes of interpretation---one might say, in fact, that it provides a "middle way".

The civil or socio-political part of the treatment of Liberality is complete by 1.308 of the sermon. Having treated the various aspects of civil liberality (with respect to the King, his Officers, and the people), Donne offers a moment of resolution, a moment in which tension is temporarily suspended. The listener may re-establish himself on firm ground, sure of certain facts regarding the civil aspects of liberality. Within this moment of resolution the movement is upward toward a sublime realization:

> And by these Liberall things, these Liberall men shall stand. The King shall stand; stand in safety at home, and stand in triumph abroad. The Magistrate shall stand; stand in a due reverence of his place from below, and in safe possession of his place from above; neither be contemned by his Inferiours, nor suspiciously, and guiltily inquired into by his Superiours; neither feare petitions against him, nor commissions upon him. And the People shall stand; stand upon their right Basis, that is, an inward feeling, and an outward declaration, that they are safe onely in the Publique safety. And they shall all stand in the Sunshine, and serenity of a cleere conscience, which serenity of conscience is one faire beame, even of the glory of God, and of the joy of heaven, upon that soule that enjoyes it.(11.297-308)

The recapitulation given here is sufficient, and sufficiently attractive, to remain with the listener as the sermon continues. One's memory of it will give one a sense of mastery over one side of the original duality, as Donne proceeds to investigate the meaning of liberality in the spiritual or ecclesiastical context.

Stylistically the sense of duality is still in effect, but there ensues in ll.324-339 a highly important conceptual shift which invites the listener to alter his perspective in exploring the text's ramifications. Using quick, rising, rhythmic expressions of the difference between the civil (physical, moral, temporal world of reason and "becoming") and the ecclesiastical (spiritual, religious, atemporal world of faith and "being"), Donne manages to invest the outline of the text's spiritual significance with a calmness and a comfort. It is the comfort of the Holy Spirit, and the degree to which one sense the calm thus inspired reveals the degree of one's participation in the experience Donne is creating:

> But we invest the whole consideration in a meere spirituall nature; and so that Liberality...is now, in this second part, in this spirituall acceptation, the raising of a dejected spirit, the redintegration of a broken heart, the resuscitation of a buried soule, the re-consolidation of a scattered conscience, ...this is the Liberality, of which the Holy Ghost himselfe is content to be the Steward, of the holy, blessed, and glorious Trinity, and to be notified, and qualified by that distinctive notion, and specification, The Comforter.(ll.324-339)

Donne will reinforce the idea of comfort throughout his examination of the text's spiritual significance. He makes clear that his treatment of the spiritual mode will parallel that of the civil mode, thus giving the listener a way to begin his own

consideration:

> We follow our text, in the Context, our Prophet, as he places this liberality in the King, in the Magistrate, in the People. Here, the King is Christ, The Magistrate the Minister, The People the people.... (11.462-464)

Donne will sustain the sense of parallelism in the treatment so that the listener may make associations more easily with the civil aspect of the text. However, ensuing comparisons of the civil and ecclesiastical elements will reflect the shift in conceptual focus dictated by consideration of the spiritual level:

> ...To enrich this poore soule, to comfort this sad soule so, as that he shall beleeve, and by beleeving finde all Christ to be his, this is that Liberality which we speake of now, in dispensing whereof, The liberall man deviseth liberall things, and by liberall things shall stand.(11.357-361)

Donne is sharing the awareness of ecclesiastical or spiritual import, but on the civil or temporal plane. This does not constitute a separation, but rather a particular kind of unity. Just how glorious the significance of Liberality is in relation to Christ, is expressed in an image which inspires in the listener a complete sense of Christ's might and the concept's importance. In this image, Donne associates abstractions as the highest realities. His experience is not one of simple understanding, but rather one of associating oneself with eternal conditions through the non-logical powers of the intellect, memory, and emotions. Emotional sensitivity is heightened, despite the lack of specifically emotional adjectives. Donne relies on the fact that the mind cannot logically appreciate infinitude---it can only accept and glory emotionally in the higher realms:

> To have been once nothing, and to be now co-heire with the Son of God, is such a Circle, such a Compasse, as that no revolutions in this world, to rise from the lowest to the highest, or to fall from the highest to the lowest, can be called or thought any Segment, any Arch, any Point in respect of this Circle; To have once been nothing, and now to be co-heires with the Son of God: That Son of God, who if there had been but one soule to have been saved, but one, and that that onely had sinned, he would not have contented himselfe with all the rest, but would have dyed for that. And there is the goodnesse, the liberality of our King, our God, our Christ, our Jesus.(11.503-514)

At the conclusion of the sermon, the associative movement culminates in a unification of the civil and ecclesiastical modes of interpretation. The unification takes place in the terms of the "rigid" divisions which have been used as a framework device throughout the sermon. Donne provides the means whereby the listener may combine easily the main conceptual statements of the two interpretations. Because association is not a temporal function (i.e., because it does not depend upon time the way logical or sequential progression does), the concluding passage embraces and makes palpable the entire textual import. The final effect is to leave the listener with a sense of unified understanding and a knowledge of personal application. The spiritual and natural levels of being--insofar as they are represented by the civil and ecclesiastical interpretations of the text--cohere, and are mutually interdependent. The plan is divine, but the major responsibility rests with living men:

> The King himselfe stands by it, Christ himselfe. It destroys the nature, the office, the merit of Christ himselfe, to make his redemption so penurious, so illiberall. We, his officers, his Ministers stand it. It overthrowes the credit, and evacuates the purpose of our employment, and our Ministery, if we

> must offer salvation to the whole Congregation, and must not be beleeved, that he that sends it, means it. The people, every particular soule stands by it. For, if he cannot beleeve God, to have been more liberall to him, then he hath been to any other man, he is in an ill case, because he knowes more ill by himselfe, then he can know by any other man. Beleeve therefore liberall purposes in thy God; Accept liberall propositions from his Ministers; And apply them liberally, and chearfully to thine own soule; for, The liberall man deviseth liberall things, and by liberall things he shall stand.(11.567-580)

Donne issues an invitation to use the personal application of Liberality as a means of participating in the fuller experience of Christian life to which he has opened the way. One feels that he has participated fully in recognizing the truths implicit in Donne's text. Donne realizes his objective through his intimate understanding of his own experience, and his sense of oratory's tools as devices for the manipulation of response.

* * * * *

"The first Sermon upon this Text, Preached at S. Pauls, in the Evening, upon Easter-day. 1626.
I Cor. 15.29. ELSE WHAT SHALL THEY DO THAT ARE BAPTIZED FOR DEAD? IF THE DEAD RISE NOT AT ALL, WHY ARE THEY THEN BAPTIZED FOR DEAD?"[14]

The sermon on this text is a massive and complex piece which is concerned with knowledge and assurance of the Resurrection, in its manifold meaning and significance, on the eternal plane as well as in this life. Donne reflects another aspect of the relationship between the natural and spiritual orders by examining the Resurrection--a heavenly event--in terms of its significance for living men. The sermon depends upon the interaction between the listener and the complex conceptual and stylistic machinery Donne uses to effect a growing emotional

and intellectual acceptance of the Resurrection in all its glorious significations. This acceptance does not result solely from the lucidity of Donne's explanations of obscure theological points, but rather from the listener's increasing dependence upon Donne as he leads one through the rhetorical and structural complexities of the unfolding argument. Stylistic subterfuge is so intricate that the deliberate device of almost geometrically precise proportioning and subdivision of parts within the sermon provides a framework which envelops and overwhelms the listener. Where in the previous sermon, the listener was allowed an overall grasp of format with an eye to furthering the apparently logical nature of the text's treatment, here Donne hems in the listener as the sermon progresses. One is aware, of course, of the sermon's pattern, but no longer as an overall metaphoric or controlling structure. Rather, it is something one feels as an oppressive or overpowering shaping force. Its fixed limits are obscured by the immediate intellectual, emotional, and theological contexts in which one finds oneself at any given moment. Hence, there is the above noted dependence upon the preacher as an intellectual and theological guide.

This is the sermon's basic pattern: there are two major parts dealing with the main considerations arising out of the chosen text.

> ...our first part in this, How the assurance of this Resurrection accrues to us...our second part, That is the consolation which we receive whilest we are <u>In via</u>, here upon our way in this world, out of the contemplation of that Resurrection to glory...and how these two Resurrections are arguments and evidences of one another....(11.43-49)

Part I of the sermon is carefully structured, and consists

principally of the raising of certain questions related to the fact of the Resurrection. It also includes a structured discussion of the Resurrection as a threefold mystery. Donne sets about demonstrating to the listener that one believes "no impossible thing, in beleeving the Resurrection"(11.310-311). Part II consists of three distinct sections, of which the second is itself divided into three components. There is also a short, and unifying conclusion which develops from the third section of Part II. Though these basic divisions seem a clear and simple plan, Donne entraps the listener within the progression of a sequence of concepts. The listener may very easily lose sight of the overall structure as a result.[15] This is a deliberately created effect, to which I made reference near the beginning of this chapter.[16] Donne uses a solid structural framework which is obscured, from the listener's viewpoint, by the flow and manipulation of concept---the listener tends to become trapped by the machinery of his own associative process.

In his introduction, Donne sets about creating a need for the listener to depend strongly upon the preacher as explicator and guide. The reasons for this do not become apparent immediately. It is nonetheless the first important step in making the listener doubt his own intellectual capacities and associative responses. The sermon's opening Latin phrase implies a sense of importance regarding its explication. Its primary position at the opening of the sermon creates anxiety as to its meaning and significance. As soon as the listener begins to project what is to follow, he is on his way to becoming entrapped by his own expectations and associative processes:

> ODIT DOMINUS qui festum Domini unum putat diem, sayes Origen; God hates that man that thinks any of his Holy dayes last but one day; That is, that never thinks of a Resurrection, but upon Easter-day.(11.1-4)

One notices that the emphasis of the translation falls on its last two words---"one day". There is then a deliberate pause, even though the sentence period is only half finished. During this pause the words "that is" set up the listener for further explanation. The statement which follows acts as a particular example of that for which the translation was the general rule: that is, that "God hates that man...", etc. The sense of the translation is applied deliberately and specifically to "a Resurrection", and the period ends by pinpointing the "one day" as Easter-day. However, despite the grammatical emphasis on one specific day, the statement's actual meaning has to do with much larger periods of time. By stating time limits with which the Resurrection is not to be associated, Donne forces the listener to come to his own conclusions about the proper time for thinking of the Resurrection. There may even be an implication that the listener is to feel guilty and self-conscious, since the statement is couched in the form of an admonition---indeed, almost a rebuke. That which is celebrated on Easter-day is to be celebrated year-round; the individual may feel a sense of shame at having to be told this. The listener may become agitated at the implied admonition. He feels uncertain. He naturally looks to the preacher for more specific information by which to define his own behavior. Even so simple a device as the use of the indefinite rather than the definite article before "Resurrection" aids in the establishment of a conceptual

frame---the problem of Resurrection---while maintaining a degree of ambiguity within the context. The next statement reinforces the conditions of uncertainty and ambiguity. It reveals what will be accomplished by stating what will not be accomplished:

> I have therefore proposed words unto you, which will not be determined this day; That so, when at any other time, we return to the handling of them, we may also return to the meditation of the Resurrection. (11.4-7)

The meaning of the whole sentence is clear enough. But the listener, in his sequential apprehension of the period, may be badly shaken by the appearance of the word "not". One tends to expect a positive statement, an assertion regarding some positive resolution of the sermon's issues and of the Resurrection's manifold significance. Instead, Donne upsets the listener's expectations with a statement of apparent negative intent. The listener, his associative responses interrupted by an unexpected element, is distracted. Not only does he become anxious about the explanation he hopes will follow, but also he will become increasingly dependent on Donne for any sort of satisfying resolution. Donne mimics grammatically the mind's associative processes---those faculties which, among other things, allow one to "jump to conclusions"---and then roughly breaks the associative movement. He maintains grammatical smoothness, and continues to undermine the listener's confidence in his own abilities within the given frame of reference. The explanation for the negative statement in the above quotation is grammatically and lexically clear enough, but the nature of the Resurrection (or of the meditation upon it) has not been made clear. Now the "meditation of the Resurrection" has become a goal of

sorts, but the listener is still unable to proceed without Donne's guidance.

In this sermon, says Donne, we will make a beginning in this meditation, using Easter-day---upon which we celebrate the Resurrection of Christ---as a starting place to consider "in his one Resurrection, all those severall kinds of Resurrections which appertain to us..."(11.9-10):

> And yet this day we shall not so much inquire, wherein, and in what sense the words are an argument of the Resurrection, as enjoy the assurance that they are so; not so much distribute the Text into an explication of the particular words...as to lay up the whole wedge, and ingot of Gold all at once in you, that is, the precious assurance of your glorious Resurrection.(11.16-22)

Here Donne depends on the listener's uncertainty and desire for specificity in terms of the subject at hand. He produces a balanced structure which reveals in a general way the method he proposes to follow in the sermon. It is true that the period acts as a partial resolution for the listener's anxieties, in as much as there is now a "real" goal available: "the precious assurance of your glorious Resurrection." However, no really specific information is offered, and those ideas or methods of treatment Donne rejects are precisely the ones the listener might expect him to use. The methods proposed will appeal to the listener, since they appear to relate more directly to the benefits he derives from the Resurrection. But despite the appeal of the proposals, the territory will be unfamiliar to the listener. Though some of his anxieties have been relieved, he is dependent upon the preacher as a guide to an understanding of the Resurrection, and through the intricacies of the sermon. Also, Donne leads the listener to believe that the goal of

"assurance of your glorious Resurrection" is associated with a particular moment in time---the "all at once" of 1.21. Whether or not this belief is justified, and whether or not the "goal" described here is synonymous with the process of "meditation of the Resurrection" is not yet known.

Because of the Resurrection's mysterious nature, Donne must deal with the relationship of reason and faith in approaching it. He does so in his introduction. Both reason and faith are evident in man's activities. One is more distinctly an element of the natural world of men, while the other depends upon living man's relationship to the spiritual realm and God. The two do not conflict, but rather complement each other, and reflect one aspect of the relationship between the natural and spiritual orders of being. In deciding how we may be assured of the Resurrection,

> ...we shall see, that though it be presented by Reason before, and illustrated by Reason after, yet the foote and foundation thereof is in Faith; though Reason may chafe the wax, yet Faith imprints the seale, (for the Resurrection is not a conclusion out of naturall Reason, but it is an article of supernaturall Faith; and though you assent to me now, speaking of the Resurrection, yet that is not out of my Logick, nor out of my Rhetorique, but out of that Character, and Ordinance which God hath imprinted in me, in the power and efficacy whereof, I speak unto you, as often as I speak out of this place.)(11.34-43)

Donne relates this to the first of the two parts of his discussion. But, since an understanding and acceptance of the material in Part I is necessary to the discussion in Part II, the resolution between reason and faith becomes a key element in the sermon, and in the problem of the Resurrection. Donne has said before, "Eloquence is not our net...only the Gospel is."[17] The Resu-

rrection is "an article of supernaturall Faith" which is given extension in the minds of living men by reason's powers and manifestations (i.e., logic, rhetoric, etc.). Assurance of the Resurrection is based on faith, and reason helps to present it as a prospect and support it as a principle. The necessity of combining reason and faith in this world reflects the stress Donne places on human responsibility in the interdependent systems of the natural and spiritual orders.

Part I of the sermon, which begins at 1.58, is organized around a series of three questions relating to the Resurrection, the discussions of these questions, and the threefold mystery of the Resurrection. The three questions, in the order in which Donne treats them, are: "...first, whether there be a Resurrection, then what manner of Resurrection, and then what kinde of Resurrection they shall have that live to the day of Judgement..." (11.128-131). Donne borrows his approach from the teachings of the Apostle, establishing a stronger authority than himself to support his argument, and helping to bolster the listener's willingness to rely on him as a guide in these matters.

The first of the three questions is of prime concern to Donne. It deals with "...whether there be a Resurrection, or no..."(1.72). Donne re-examines and restates in 11.62-71 the problems suggested by the text as the Apostle reviewed them: that is, as positive proof of the Resurrection's existence. Donne withholds supportive argument for his statement of conviction until the passage extending from 11.72-84. By doing so, and by his repetition of the text in 11.62-71 (together with a number of bewildering reworkings of the puzzling questions the

text asks), Donne forces the listener to an awareness of the most basic awareness of the most basic problem the text raises. He also renews the listener's doubts as to his own capacity for understanding. The listener is aware of his own lack of a methodology for coping with the problem. Having been betrayed repeatedly by Donne's grammatical manipulation of his expectations, and by the denial of his own associative patterns, the listener is reduced to a condition of urgent interest in the theological immediacy of the question. He must depend upon Donne for the explanation. Donne gives that explanation, at least partially, in the brilliantly worked passage extending from ll.72-84, which I will examine in sections. First, with respect to the question of the Resurrection's existence,

> ...For, if that be denyed, or doubted in the roote, in the person of Christ, whether he be risen or no, the whole frame of our religion fals, and every man will be apt (and justly apt) to ask that question which the Indian King asked....(ll.72-76)

This part of the long and complex period begins by drawing the listener right to the "roote" of the problem. By beginning the clause with "For, if", Donne notifies the listener that the statement will have an "if-then" structure. That is, the "if" points to a set of conditions which, should they exist, will "then" lead to a particular conclusion. The hypothesis suggested by the "if" part of the statement deals with negative response to the problem of the Resurrection's existence. The phrase, "if that [the Resurrection] be denyed", establishes a context within which the listener may evaluate the information he receives. Donne strengthens the negative associations engendered by "denyed" and makes the denial more specific. The

"if", the conditional case, now becomes a questioning of the "roote"---that is, the source of the Resurrection, the "person of Christ, whether he be risen or no...".

Donne then utters a terse, powerful statement encompassing the results accruing from the hypothetical condition. The statement temporarily slows the period's rhythm, bringing emphasis on each word and allowing the listener to grasp the full impact: "...the whole frame of our religion fals...". The period proceeds, still within the context of the described "if-then" structure. Donne turns to the example of the Indian King to illustrate the natural results if one begins by questioning belief in Christ's Resurrection.

> ...that question which the Indian King asked, when he had been catechized so far in the articles of our Christian religion, as to come to the suffered, and crucified, and dead, and buried, impatient of proceeding any farther, and so losing the consolation of the Resurrection, he asked only, Is your God dead, and buried?(11.75-80)

Presumably the listener is to recognize that under the stated conditions (the "if"part, plus the new information), he would respond like the Indian King, and would ask the same question. The patterned, rhythmic, four-line interjection between the reference to the Indian King's question and the actual posing of the question leaves no possible doubt as to the condition which makes such a question possible. The whole interjection is designed to pinpoint a particular moment: that is, the moment when one attains a certain level of theological knowledge and a certain understanding about Christ's death. This level of knowledge depends upon man's reasonable faculties and the ability to learn, rather than upon faith in Christ. Even a

heathen may get this far. The words "so far...as to" point to the limit or degree of understanding. That degree, insufficient as it is, is made starkly clear by a series of heavily emphasized words which represent the stages of Christ's movement toward the Resurrection: "...suffered, and crucified, and dead, and buried...". The Indian King fails to achieve secure knowledge at the last climactic moment. The emphasis of the four-line interjection falls most heavily on the last phrase: "...and so losing the consolation of the Resurrection". The listener accepts this as the most likely result if "the whole frame of our religion fals". This is to be avoided; therefore, the "if" conditions of the period are to be avoided.

Having lost consolation through the Resurrection the Indian King asks his question. Because of the appearance of "only"---"...he asked only, Is your God dead and buried?"---and because of the apparent abrupt grammatical termination indicated by the interrogative, the listener may believe that with the statement of the question, the period also concludes. He may wish to pause, to consider the information given him so far. But Donne does not allow him to do so, immediately following the question with the Indian King's incorrect or overly hasty conclusion to the problem. As a result, two additional effects will have been created. First, the questioner has referred to "your God", thereby shutting himself out of the Christian world. Donne implies that without "the consolation of the Resurrection" one is not Christian, other knowledge of Christianity (or lip-service paid to it) notwithstanding. This makes the means of attaining such a consolation all the more urgent an issue for the listener.

Secondly, Donne phrases the question of the Indian King, who does not really wait for an answer, as if it were a rhetorical question. He thereby indicates to the listener that a person in such a condition not only is outside the Christian world, but because of his basically unsound and impatient attitude, can never be brought into it. We may pity such a person because he acts only on the basis of reason; the conclusion he reaches is the only one possible for him under the cirucmstances. The Christian must act on faith, supported by reason and its manifestations.

The period moves on. Donne is unwilling to allow the listener a moment's respite to draw a conclusion of his own, since that would weaken the preacher's control. The listener would regain too large a degree of trust in his own capacity for making theological judgments. The Indian King's hasty conclusion is now presented:

> ...then let me return to the worship of the Sun, for I am sure the Sun will not die; If Christ be dead and buried, that is, continue in the state of death, and of the grave, without a Resurrection, where shall a Christian look for life?(11.80-83)

These lines present a simple analogy which is deliberately made accessible to the listener for the purpose of placing emphasis on the last part of the period: "...without a Resurrection, where shall a Christian look for life?"

The section on the first of the three questions ends with a logically couched conclusion giving assurance of the Resurrection's existence: "Therefore the Apostle handles, and establishes that first, that assurance, A Resurrection there is" (11.83-84). In reaching this conclusion Donne has removed a

degree of the listener's intellectual autonomy; established a sense of urgency regarding the attainment of a particular goal, the nature of which is uncertain; and used the listener's growing need to avoid "un-Christian" behavior in order to make him want to believe in the Resurrection. He has pointed up the necessary interaction between reason and faith--and all this while the sermon is still more or less in its opening stages.

It is not enough to conclude, based on the discussion so far, that "A Resurrection there is." In ll.148-152 Donne makes explicit the most crucial question in coming to an awareness of the Resurrection. Quite simply, Donne asks whether any amount of reasonable discussion will be of aid if the listener is not already motivated to believe in the Resurrection:

> But would all these wayes serve? would all this satisfie that Inquisition which wee have brought, how this assurance of the Resurrection accrues to us? Would any of these reasons, or would all these reasons convince a man, who were not at all prepossessed, and preoccupated with a beliefe of the resurrection, with an assurance thereof?(ll.148-152)

With the brief series of fast-moving rhetorical questions Donne makes the listener search quickly for answers which he, the preacher, knows are as yet unavailable to the listener. Again, one may see how this relates to Donne's interest in the relationship between reason and faith. This passage makes that relationship of urgent interest to the listener, and underscores the meaning of true Christianity. The questions raised in the passage demand resolution, and provide a means by which Donne may begin to treat the threefold mystery of the Resurrection.

The principal purpose of the section on the threefold mystery is to illustrate and reinforce in diverse ways the interdependence

of reason and faith with respect to the basis of Christianity. Donne still speaks in a logical manner. His words demonstrate the power of reason, not to solve the problem, but to define it more clearly. At the same time there may be a slight tension between grammatical logic, and the inability of logic to solve the problem of the Resurrection. The examination of the mystery's third aspect begins this way:

> The resurrection in it self, Christs Resurrection, though it be clearer then ours, Christs Resurrection, even after it was actually accomplished, was still a mystery, out of the compasse of reason; And then, as it was above our reason, so, howsoever it be our proofe, and our pattern for our resurrection, yet it is above our imitation. For our resurrection shall not be like his....All we shall be raised from the dead, onely Christ arose from the dead.(11.212-219)

Man cannot attain an awareness of the Resurrection on his own. As we must be raised, rather than raising ourselves, so we must be led to knowledge. The degree of mystery becomes an issue. Our resurrection is more amenable to examination by reason, being less of a miracle. Nevertheless, it cannot be comprehended solely through reason, and so we must submit to it on the grounds of faith. Donne expresses these ideas in a sentence period of staggering length, which extends from 11.221-243.

He begins with a simple phrase, in which the key word is "though": "...though...our resurrection be more open to the proofe of reason, then the resurrection of Christ..."(11.221-222). The following ten lines depend upon "though". Donne signals the listener that the conditions following "though" exist, but that the conclusion to be drawn will be in spite of them, rather than because of them. Donne uses a lengthy parenthetical statement of confusing structure and rhythm to inform the listener of the

logic behind the "though" condition of ll.221-222. The parenthetical statement recapitulates the reasonable views supporting the probability of "our" resurrection:

> ...though in this respect, our resurrection be more open to the proofe of reason, then the resurrection of Christ, (for that which hath least miracle in it, is most open to reason; and therefore a naturall man would easilier beleeve that God might raise a dead man, then that a dead man should be God, and so able to raise himselfe, which was Christ's case, for the God-head of Christ was as much united to his dead body in the grave, as it was to his soule in Paradise, or to his whole person consisting of body and soule, before, or after his death and resurrection) Though, in this respect, I say, our resurrection be more open to reason, because it hath lesse of the miracle in it, yet....(ll.221-230)

The continually changing rhythms in this part of the period are in direct conflict with the listener's wishes to reorganize for himself the information he receives. It becomes difficult to remember all the steps in the argument Donne presents. Further, the listener knows that this information leads only indirectly, and by contrast, to Donne's conclusion. Donne reinforces the listener's anxiety regarding this conclusion by repeating the thought contained in the opening phrase. The lengthening overall of the period adds to a general anxiety concerning one's ability to keep track of what is happening as the period progresses.

The listener's anxiety decreases slightly with the appearance of the word "yet" at the opening of the period's second part:

> ...hath lesse of the miracle in it, yet when we come to assigne reasons, even for our resurrection, (as we see Athenagoras hath undertaken, with a great deale of wit, and learning, and confidence, in his Apology for the Christians, to the Emperour, within 155. yeares after Christ; and the Schoole-men make account, that they have brought it nearer to the understanding, nay even to the very sense, by producing some such things, as even in nature, doe not only resemble, but (as they apprehend) evict a resurrection) yet....(ll.230-237)

One may believe that Donne will now present the conclusion reached when "...we assigne reasons...for our resurrection...". Instead, the listener encounters another long parenthetical interjection. Tension again begins to build. To the anxiety caused by the new delay, Donne adds the problem of a mass of new and specific information. The listener feels that a grasp of this information will be necessary for a sound understanding of the forthcoming conclusion.

At the end of the second parenthetical expression the word "yet" appears again. The listener's anxiety again decreases. He readies himself for what he hopes will truly be the conclusion of the argument and of the period. He clings to whatever ideas the associative movement of the period has left him thus far:

> ...evict a resurrection) yet when all is done, and all the reasons of Athenagoras, and the Schoole, and of S.Paul himselfe, are waighed, they determine all in this, that they are faire, and pregnant, and convenient illustrations of that which was beleeved before; and that they have force, and power to encline to an assent, and to create and beget such a probability, as a discreet, and sad, and constant man might rest in, and submit to.(11.237-243)

Here there is an orderly recapitulation on a much smaller scale as the period ends. The listener has an easier time grasping and organizing the material. The short series of phrases, "...when all is done, and all the reasons of Athenagoras, and the Schoole, and of S.Paul himselfe are waighed...", enables the listener to fit the discussion of the preceding lines within easily graspable dimensions. But reason is shown only as a persuasive influence. The true state to which one should attain is revealed a few lines later---a sort of delayed punch-line, when much of the listener's tension has dissipated. Donne

impresses on the listener the joy implicit in an acceptance of the Resurrection through faith supported by reason. Faith is necessary; without it, reason can be used in arguments against the Resurrection as well as for it. So, one must

> ...beleeve it immediately, intirely, chearfully, undisputably, because we see it expresly delivered by the Holy Ghost; And we embrace thankfully, that sweetnesse, and that fulnesse of that blessed Spirit, that as he laies an obligation upon our faith, by delivering the article positively to us, so he is also pleased to accompany that Article, with reasons and arguments proportionable to our reason and understanding...By those reasons and arguments, and illustrations, that faith is nourished and maintained in good habitude and constitution.(ll.248-260)

Donne concludes Part I with an analogy which provides a final, apt illustration of the reason-faith relationship. He speaks in terms of himself, putting himself on display in a sense, for an audience which has regarded him as a guide:

> ...as it is the candle that lights me, but yet I take a lanthorne to defend that candle from the wind; so my faith assures me of the Resurrection, but these reasons and illustrations assist that faith.(ll.311-313)

In concluding Part I, Donne restates his objectives and the goals achieved thus far. He ends the section in such a way as to leave the assurance of the Resurrection uppermost in the listener's mind.

Part II of the sermon begins at l.319, and deals with both the spiritual and physical aspects and implications of the Resurrection. It further reflects Donne's insistence on the relationship between the natural and spiritual orders of being. Because of the limits of time and space, my examination of this portion of the sermon must be shorter and sketchier than the work deserves. I will try to examine one or two passages selected, not on the basis of structural location in Donne's complex scheme

for Part II, but rather on the basis of content and context as before.

The roles of body and soul and their implications in the resurrection from natural death are significant enough to require that

> ...we receive into comparison, Triplicem casum, a threefold fall, and a threefold resurrection, as in the naturall and bodily death, so in the spirituall death of the soule also: For first, in naturall death, there is Casus in separationem, The man, the person falls into a separation, a divorce of body and soul; and the resurrection from this fall is by Re-union, the soule and body are re-united at the last day. (11.331-337)

The second part of the "Triplicem casum" has to do with the dissolution of the body after death, and the resurrection from that particular kind of fall. The third case deals with the dispersion of the body-become-dust over the earth, and the resurrection from this aspect of the threefold fall. Donne restates the comparative basis on which the remainder of the sermon will be built:

> ...And these three falls, Into a Divorce, into a Separation, into a Dispersion; And these three Resurrections, By Re-union, by Re-efformation, by Re-collecting, we shall also finde in our present state, The spirituall death of the soule by sinne. (11.348-352)

The "divorce of body and soule" is the "first fall in the spirituall death" as well as in natural death (1.353). In his treatment of it, Donne again makes manifest his firm belief in the relationship between the natural and spiritual elements of being. The roles of body and soul are made to appear complementary and interdependent. They relate to each other in the same way reason and faith related to each other in Part I. In a passage beginning at 1.354, Donne makes the listener regard the

relationship as organic, and at the same time spiritual, thus emphasizing the interdependence:

> ...whereas God hath made the body to be the Organ of the soule, and the soule to be the breath of that Organ, and bound them to a mutuall relation to one another....(11.354-356)

By opening the clause with "whereas", Donne forces the listener to recognize that he will be confronted with a premise which must be granted for the discussion to progress successfully. Then, "God hath made..." gives a sense of heavy emphasis which brooks no dispute and which moves the listener to accept the premise easily and quickly. Donne uses divine authority to establish an atmosphere for unquestioning acceptance, and then states his premise as if it were self-evident. He does it in a manner which rephrases and re-emphasizes the body-soul interdependence. As reason is united with, but in some sense subordinate to faith, so the body should relate to the soul. As there are inconsistencies in each of us which prevent reason and faith from operating conjointly, so too we often separate body and soul through our own weakness and neglect.

In 1.360 Donne uses the terms of familiar social relationships to describe problems in the connection between body and soul. The body "should be a wife to the soule, and does stand out in a divorce." Like the social relationship from which the analogy is drawn, this special kind of divorce is to be a matter of everyday concern. The sentence ends with "divorce", and Donne uses it as a sort of verbal bridge into the passage dealing with the resurrection from "this first fall". That passage opens with another of Donne's monumental sentence periods, which extends from 11.361-384.

In the first part of this period, Donne establishes for the listener a sense of grammatical balance and orderly treatment of a problem:

> Now the Resurrection, from this first fall into a Divorce, is, seriously and wisely, that is, both piously and civilly to consider, that Man is not a soule alone, but a body too....(11.361-363)

The resurrection "...from this first fall..." lies simply in considering the problem a certain way. Donne uses grammatical structure to reflect the reasonable twofold method of consideration he is proposing. Considering the problem "seriously and wisely" is made equivalent to considering it "both piously and civilly". Although there is nothing in the lexical meanings of the words that immediately indicates this equality, the fact that Donne expresses it in such a balanced way---the neat two-word to two-word correspondence---readies the listener to organize his thinking in terms of evenly balanced grammatical and conceptual unity within the sentence. The infinitive "to consider" is separated from the copula "is", and in a sense becomes almost an object. To consider something is an act of will; therefore the listener may have the means of resurrection from this fall at his disposal. The appearance of "that" after "consider", together with the pause indicated by the comma between the two, prepares the listener for the crucial conclusion ---the resurrection from this fall. Donne presents this conclusion in a short, emphasized statement which maintains the sense of dual balanced elements in the sentence: "...Man is not a soule alone, but a body too...". Donne follows with a system of grammatically balanced, increasingly amplified two-part expressions to express this unity. These expressions, with their

parallel structures, will complement each other conceptually. All of them are built on a "not only..., but also" framework.

The conclusion that man "is not a soule alone, but a body too" needs expansion. In fact, it demands a working out of the consideration which Donne says constitutes the resurrection from this fall. This is what the expanding framework of the "not only...but also" expressions provides:

> ...That man is not placed in this world onely for speculation; He is not sent into this world to live out of it, but to live in it; Adam was not put into Paradise, onely in that Paradise to contemplate the future Paradise, but to dresse and to keep the present; God did not breathe a soule towards him, but into him; Not in an obsession, but a possession; Not to travaile for knowledge abroad, but to direct him by counsell at home; Not for extasies, but for an inherence....(11.363-370)

The series of expanding expressions relates to the importance of the body in the body-soul relationship. The second part of each expression---the "but also" part---acts as a point of repeated and amplified emphasis. We note the changes in the listener's frame of reference: first, what man is; next, why he is alive in the world in terms of "speculation"; then, his "place" in the world---that is, in it rather than out of it. "Adam was not put into Paradise...to contemplate the future Paradise, but to dresse and keep the present...".

The period continues, with the rhythm of the balanced expansion being interrupted in l.371. There Donne abandons the "not only...but also" structure momentarily, illustrating a point by way of reference to St. Paul, his major authority from Part I. Without breaking the period grammatically he continues anew, re-emphasizing the importance of the body's role in the body-soul unity:

> ...Our body also must testifie and expresse our love, not onely in a reverentiall humiliation thereof, in the dispositions, and postures, and motions, and actions of the body, when we present our selves at Gods Service, in his house, but in the discharge of our bodily duties, and the sociable offices of our callings, towards one another....(11.374-379)

This part of the period provides a summary statement of the positive nature of the body's role: "Our body also must testifie and expresse our love...". Donne makes the listener feel the emphasis on this statement, making it a kind of focus for the "not only...but also" expressions. Immediately, those balanced two-element expressions reappear as the meaning and means of our body's testimony is amplified and expanded. Donne generates for the listener a sense of completeness or of total coverage of the body's possible roles in the body-soul relationship. These expressions continue, reaffirming the rhythmic pattern of revelation for the listener. Donne gives him a sense of increasingly greater understanding of the body's ramifications in the relationship. In fact, the period reaches grammatical termination with one of these rhythmic expansions, which are now phrased as negatives:

> ...Not to avoid a Calling, by taking none: Not to make void a Calling, by neglecting the due offices thereof.(11.382-384).

Though the period is concluded grammatically, the listener will be waiting for a further positive explanation to summarize the state of awareness to which Donne has been urging him. His anxieties regarding this, and regarding the whole problem of the "divorce of body and soule" are resolved in 11.384-387:

> In a word, To understand, and to performe in the best measure we can, the duties of the body and of the soule, this is the resurrection from the first fall, The fall into a divorce of body and soule.(11.384-387)

The import of the whole passage applies to both the physical and spiritual elements of the comparative structure.

Donne's conclusion grows naturally out of the third subdivision of Part II. This deals with the third aspect of the threefold fall into death (and by comparison, into spiritual death)---the casus in dispersionem. Into his argument concerning this case, Donne manages to incorporate a summarized conclusion which is designed to remind the listener of the threefold problem's totality and of the threefold solution to it. At the same time he refocuses the listener's attention on an amplified explanation for the solution to the casus in dispersionem:

> In the generall resurrection upon naturall death, God shall work upon this dispersion of our scattered dust, as in the first fall, which is the Divorce, by way of Re-union, and in the second, which is Putrifaction, by way of Re-efformation; so in this third, which is Dispersion, by way of Re-collection; where mans buried flesh hath brought forth grasse, and that grasse fed beasts, and those beasts fed men, and those men fed other men, God that knowes in which Boxe of his Cabinet all this seed Pearle lies, in what corner of the world every atome, every graine of every mans dust sleeps, shall recollect that dust, and then recompact that body, and then re-inanimate that man, and that is the accomplishment of all.(11.776-786)

One notes that the last phrase of the passage---"the accomplishment of all"---grows from an explanation of the process of "recollection". But the associations the listener brings with him to the conclusion include the concepts of "Re-union" and "Re-efformation" mentioned earlier in the period. "Re-collection" tends to take on the associative impact of all three terms. That is, Donne brings the listener to a point where he will associate the word with the entire threefold solution to the problem of the resurrection, on both the physical and spiritual

Donne depends upon this focal point in the listener's associative patterns for the development of the sermon's conclusion:

> Your way is Recollecting; gather your selves into the Congregation, and Communion of Saints in these places; gather your sins into your memory, and poure them out in humble confessions, to that God, whom they have wounded; Gather the crummes under his Table, lay hold upon the gracious promises, which by our Ministery he lets fall upon the Congregation now; and gather the seales of those promises....(11.828-833)

This new period opens with a short, emphasized statement of four words which provides for the listener both a summation of all the previous directions he has received, and a focal point for which Donne's concluding remarks will be the explanation: "Your way is Recollecting...". This also suggests that the means of Resurrection is back in the listener's hands. If he follows the directions, resurrection is within his grasp. Donne, the guide, is pointing out the way the listener must follow on his own. The opening phrase is followed by the series of directions, which reiterates what Recollection consists of. The idea of Recollection is emphasized by the parallel constructions of these directions around the word "gather"(which is synonymous with "collect"). These parallels help to promote a sense of flow in the period, as they reinforce associative links with earlier arguments. The echoing of "gather" grows stronger rather than weaker; and the listener may associate each directive with the solutions, as he remembers them, to the problems raised in considering the body-soul relationship. The period concludes in a manner which allows the listener to associate in a single moment all the directions he has received under Donne's guidance, as he remembers them from his movement through the sermon. This moment occurs when the listener hears

that, based on his knowledge of Recollection, he shall be resurrected in the spiritual as well as in the physical sense:

> ...and gather the seales of those promises, whensoever, in a rectified conscience, his Spirit beares witnesse with your spirit, that you may be worthy receivers of him in his Sacrament; and this recollecting shall be your resurrection.(11.833-836)

In ending the sermon, Donne manages to review and restate his basic premises and conclusions, choosing words and sentence structure which allow the listener to bring into focus in one moment his most vivid associations from his memory of the sermon. This moment is the point of culmination sought after in the sermon. The aim was to achieve "the meditation upon the Resurrection" and thereby to gain some understanding of "the consolation of the Resurrection". The point of culmination circumscribes the listener's achievement of the moment when it becomes possible for him to meditate upon the Resurrection himself. He will then understand what it means to be a true Christian, and his understanding will regulate his actions in daily life. Donne uses rhythmic expansions on certain words and ideas to color the listener's view of natural life as it compares to the glory of Resurrection:

> When thy body, which hath been subject to all kindes of destruction here; to the destruction of a Flood, in Catarrhs, and Rheums, and Dropsies, and such distillations, to the destruction of a fire, in Feavers, and Frenzies, and such conflagrations, shall be removed safely and gloriously above all such distempers, and malignant impressions, and body and soule so united, as if both were one spirit in it selfe, and God so united to both, as that thou shalt be the same spirit with God.(11.845-852)

Donne brings the sermon to aclose with a final reminder of the positive results of considering the Resurrection. Even here, a cautionary note is implied:

> ...when he establishes the last and everlasting world in the last Resurrection, he shall admit such a number, as that none of us who are here now, none that is, or hath, or shall be upon the face of the earth, shall be denied in that Resurrection, if he have truly felt this....(11.855-859)

Donne cannot help throwing a last little scare into the listener. When God is ready to establish the last Resurrection, he will admit a certain unspecified number of people to glory. The appearance of the word "none" and its repetition will alarm him---he may think that "none of us who are here now" will be in that number. Donne tricks him, and the effect of the momentary scare is to impress upon the listener the need to have truly felt a sense of the Resurrection. The final conclusion is drawn; it reminds the listener of the keystone to the "meditation of the Resurrection", and to a sense of his own resurrection: "...Grace accepted, is the infallible earnest of Glory."(1.859)

What the listener has undergone during this sermon is a series of illustrations of the relationships between reason and faith, body and soul insofar as they relate to one's awareness of the Resurrection as a mysterious truth. And, at its conclusion, having been moved to an awareness of the interdependence of the natural and spiritual elememts in the attainment of Christian truth, he leaves the church with a new sense of integration and purpose, intent on achieving for himself the "meditation of the Resurrection".

* * * * *

Both the Donne sermons reflect the vigor and artifice with which Donne set about illustrating one of his most basic theo-

logical principles: the interdependence between the natural and apiritual orders of being in a manner which stresses man's religious and social responsibilities in this world. Donne emphasizes the importance of experiencing theological truths in the Christian context; his sermons become experiences for his audience, whereby its members may gain a sense of Christian experience and meaning in a way that is applicable to their daily lives.

In examining the two sermons by Jonathan Edwards, we shall again find a heavy emphasis on the religious experience and its nature. We will also see the same kind of unifying influence exerted by one of Edwards' most important theological ideas. The two sermons, one invitational and one imprecatory, give shape and expression to two sides of one theological coin. In working out the ramifications of man's dependence on God for goodness and mercy, Edwards demonstrates a dedication like Donne's, cast in another theological, social, and literary mould. Edwards may evoke joy or terror; but always, the experiences he creates are aimed at his listeners' hearts.

* * * * *

Notes

[1]Joan Webber, Contrary Music: The Prose Style of John Donne (Madison: The University of Wisconsin Press, 1963), p.12.

[2]Lindsay Mann, "The Marriage Analogue of Letter and Spirit in Donne's Devotional Prose", JEGP, 70 (1971), 607-616, p.615.

[3]For this discussion I depend strongly on Webber's work because I find her analysis and vocabulary useful to my own analysis.

[4]Webber, Contrary Music: The Prose Style of John Donne, p.31.

[5]For convenience's sake, I will refer from here on to a "listener". The reader may take this to mean a member of an audience or a "reader-auditor". It refers to someone who is experiencing the sermon as a sequential event in time.

[6]Webber, p.31.

[7]Webber, p.31.

[8]Winfried Schleiner, The Imagery of John Donne's Sermons (Providence: Brown University Press, 1970).

[9]For further details, see Schleiner's book. He devotes separate sections to discussion of decorum, high and low metaphor, the lowering or heightening of style, and decorum in relation to learning. See pp.13-62.

[10]E.M. Simpson and G.R. Potter, ed., The Sermons of John Donne (Berkeley: University of California Press, 1956-62), VIII, 237-252. All quotations from this sermon will be from this edition of the text. Further references will be incorporated in the body of the thesis by line number, as per this edition.

[11]There seems to be specific political motivation underlying this sermon. For details regarding the circumstances, see Simpson and Potter, ed., The Sermons of John Donne (Berkeley: University of California Press, 1956-62), VIII, 20-22.

[12]Webber, pp.32-33.

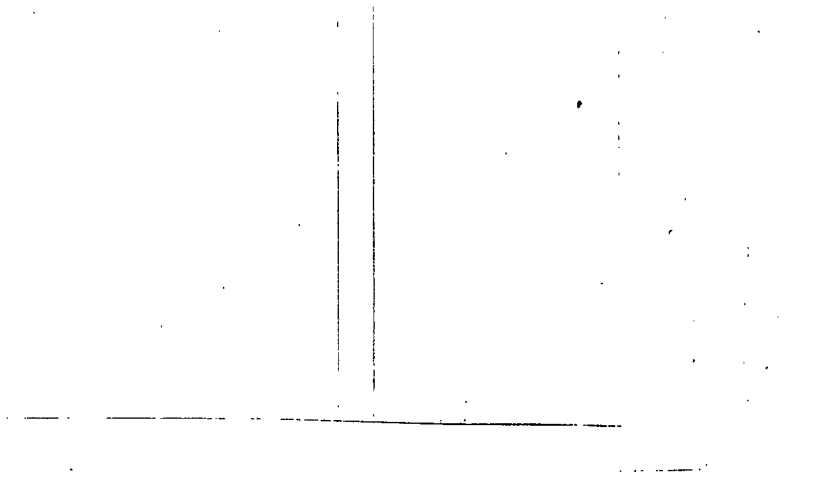
[13]Webber, p.36.

[14]Simpson and Potter, ed., The Sermons of John Donne, VII, 94-117. All quotations from this sermon will be from this edition of the text. Further references will be incorporated in the body of the thesis by line number, as per this edition.

[15]I have chosen not to give a detailed examination of structure because of the limits of time and space. Although structure has a major effect on the quality of sequential experience, there are other important things to be said as well---and one simply cannot say everything.

[16]See page 32.

[17]See chapter I, footnote 17.



CHAPTER III: SERMONS BY JONATHAN EDWARDS

In her article "Imagery in the Sermons of Jonathan Edwards", Annette Kolodny points out one of the most important facts about style and effect in Edwards' sermons:

> The power of the sermons, however, lies not so much in the abstract theology as in the stylistic devices through which it has been experienced; and the images, as Perry Miller pointed out in "The Rhetoric of Sensation", effectively translate the mystery of the unknown and abstract to the accessible borders of immediate emotional experience.[1]

When Edwards and the listener confront one another from their respective positions of knowledge and "ignorance", the sermon becomes an emotional, religious experience. Edwards is less interested in transmitting an intellectual understanding of a theological principle, than in creating an emotional awareness of the awful and mysterious truths of God. The theological principle provides an expanding framework upon which a sermon's experience is to be built. In the two sermons I have chosen, one of the major principles being illustrated is man's dependence upon God for goodness and mercy. Related to this in both sermons is man's capability for free action in the face of predestination and the dependence upon God. Edwards' power to make his principles and dogma functional on a strongly emotional level is due, among other things, to various aspects of his style.[2] So, as I did with Donne, I must make a few comments on Edwards' style before beginning my analyses of the two sermons.

In the introduction to their edition of Edwards, Faust and Johnson provide a useful review of his style. They cite from Edwards' early theory of style, as set down in the twenty rules

he established for himself when he was sixteen years old.[3] Briefly, Edwards believed that one should not reveal to one's audience any undue concern about style and method. Style should demonstrate modesty, particularly in view of Edwards' youth at the time when he devised his rules. The models one uses should be appropriate and proper, rather than affected. Edwards also recognized the wisdom of taking into account the reader or listener's weaknesses when writing, and to be moderate in demonstrating his learning. He felt it better to appear as if he were not extremely learned, since a show of artifice was not to his theological purposes.

Edwards' sermons are written precisely and clearly, and his work does not suffer from various weaknesses to which sermons are prone. He is rarely verbose, he avoids strained metaphors and similes, and he tends away from long complex sentence periods with complicated clause structures. He is careful with his usage of rhetorical questions and parenthetical expressions. He rarely, if ever, quotes classical authorities; "...in short, he lacks 'literary dress'."[4]

Edwards' imagery is fairly conventional. He is not given to wild imaginative leaps and startling depictions or illustrations. This does not imply that his imagery is weak---quite the contrary. He depends upon the emotional power of his utterances, rather than upon the elements of surprise or strangeness to affect his audience. Often his images or illustrations are derived from a typological turn of mind: Edwards sees a correspondence between the natural and inferior world, and the spiritual and superior world. He chooses models from one area to relate to the other,

with the comparison pointing to some significant conclusion. Edwards' rhetoric is heightened only when he wishes to increase the emotional impact of a point. Even when his rhetoric becomes unusual, it appears subdued; there is often a sense of great power, under restraint.

Sections of Edwards' sermons, and sometimes whole sermons, are often held together by a chain of recurring words which provide the emotional tonality for a given theme. This usage is not intended to replace elements of structure and organization, but quite often it overshadows those elements. Sometimes Edwards employs pairs of words which act as ornamental alliterative expansions: "'search and seek', 'mildness and mercy'". More often they act as amplifications of ideas which are central to a statement's emotional impact: "'Labors and sufferings', 'prepossession and desire'".[5]

Ease and clarity, even in moments of emotional tension, characterize Edwards' sentences.

> His sentence rhythms are a unit, sensitively built---the word-pairs, even when conventional and redundant, are not forced. Repetition of words and constructions is the essence of his style.[6]

Repetition, while perhaps not the "essence" of Edwards' style, is indeed one of its most important elements. In The Design of the Present, John Lynen has this to say with respect to Edwards' use of repetition of words and phrases:

> The chiming and revolving effects of...repetition produce a language so smooth in its movement that the argument glides forward as if it were developing itself....The style enacts the inevitability of the divine will, so that the God who disposes all things according to his infinite wisdom and power is made to seem present in the theological demonstration of his Absolute Sovereignty.[7]

Edwards' use of repetition reflects his awareness of the mind's associative operation in perceiving the sermon. He uses subtle modulation in his repetitions, gradually altering meaning and response without departing from his main theological considerations:

> As the same word, or variant form of it, appears in changing contexts, its meaning undergoes delicate modifications. It shimmers, as if in a changeable light, revealing varied and unexpected hues.[8]

Each device Edwards uses puts constraints on the others to effect a blend and unity of style and concept in a changing balance which varies from work to work. Edwards is seldom mechanical, and "...his respect for the mystery of things is such that he writes, always, as one who knows that his best statements merely approximate, suggest."[9] His thought moves quietly much of the time; and emotion, even when it is strong, has a mobile quality to it which never grows sluggish. His vocabulary "...is shaped to the comprehension of his listeners ...his clarity, freedom from eccentricity, and easy straightforwardness are virtues that go far to supplement any want of a more conscious artistry of style."[10]

Another important stylistic element is Edwards' creation of emotional tones by indirect means, or by deliberate disparity between significance and manner of description. This is especially true of his imprecatory sermons, like "Sinners in the Hands of an Angry God", where he cultivates a terrifying "sang-froid" or cold-bloodedness. He progresses calmly, apparently detached from the fury he may be describing. He reflects his detachment through the absence of specifically emotional adjectives, and imparts a sense of inevitability to his thematic movement. The listener derives the emotion from his perception of a described

situation, and Edwards' serenity, strange calm, and blandness increase his horror.

Edwards' style demonstrates a "quality of feeling at once somber and strangely joyous."[11] This quality is evident in the first of the sermons I have chosen to analyze. The second sermon, "Sinners in the Hands of an Angry God", certainly demonstrates Edwards' somber side; but there are other factors at work in it, and we shall consider it shortly. In both sermons one may observe how Edwards creates emotional response to a theological principle, and thus develops the sermon into an emotional experience. Having made these few introductory comments on Edwards' style, I will now turn to the first of the two sermons: "God Glorified in the Work of Redemption".

* * * * *

1 COR. i. 29-31

> That no flesh should glory in his presence. But of him are ye in Christ Jesus, who of God is made unto us wisdom and righteousness, and sanctification, and redemption. That according as it is written, He that glorieth, let him glory in the Lord.[12]

The sermon on this text is known by two titles: "God Glorified in the Work of Redemption", and "God Glorified in Man's Dependence". It has been described as "world history seen theologically from the fall of Adam to the end of the world."[13] I have said that this is one of Edwards' invitational sermons; the sermon operates by delineating a positive goal, or by operating on the listener's sensitivity to love, security, and God's munificence. Now, a little elaboration on the meaning

of "invitational" is required.

Faust and Johnson divide Edwards' sermons into four groups (disciplinary, pastoral, doctrinal, and occasional), rather than two (invitational and imprecatory). They recognize that these categories may overlap. The disciplinary sermons include the imprecatory sermons like "Eternity of Hell Torments" and "Sinners in the Hands of an Angry God". "God Glorified in the Work of Redemption" is viewed as one of the doctrinal sermons, in which "Edwards interprets his faith and concentrates on Bible exegesis".[14] When I use "invitational" in reference to Edwards' sermons, I am not referring only to the pastoral sermons, which "set forth in positive, joyous, tender, rhapsodic, and even rapt language the beauty of religious contemplation."[15] I mean "invitational" to include many of the doctrinal sermons, like "God Glorified in the Work of Redemption", as well as those sermons from all categories which do not imply a sense of guilt or evoke fear in the experiences they create. This is not to say that these sermons remove all responsibility from the listener. Rather they are designed to make the listener willing, even eager to shoulder his religious responsibilities. The imprecatory sermons I identify with "disciplinary"; Faust and Johnson's use of "imprecatory" denotes the more violent and enthusiastic sermons of the type. As an invitational sermon, "God Glorified in the Work of Redemption" deals with the possibility of redemption as it relates to dependence on God, and therefore, to predestination.

The structure of "God Glorified in the Work of Redemption" reflects the curious mixture of power and finesse that the thematic

context demands. Edwards explains a given doctrine in relation to the "true" faith as a whole for the sake of theological consistency and orthodoxy, and he tries to find the most efficient way to deeply affect his listener's sensibilities. Structure, however Edwards manipulates it, reinforces the preacher's ends by being as appropriate as possible for the presentation of his theme. It helps reflect the relationship of theological purpose to the listener's sensitivity to love or fear. It never bewilders unless Edwards wants the listener bewildered.

The sermon is divided into three basic sections. There is a fairly short introduction in which Edwards offers what appears to be a basic plan for presentation. The second section is the "Doctrine", in which the text is explicated and its ramifications worked out. The third section is the "Use", in which one learns to apply the doctrine in the personal and social theological senses.

The introductory section opens with an explanation of the text's import for the people to whom the text was directed at the time it was written. There is an implied similarity between Christians at the time the Apostle made the statement, and the members of Edwards' listening audience. One must remember that Edwards is trying to correct what he sees as a fall away from orthodoxy. The opening passage provides the implied parallel to the listener's situation as a Christian.

> Those Christians to whom the apostle directed this epistle, dwelt in a part of the world where human wisdom was in great repute; as the apostle observes in the 22d verse of this chapter, "The Greeks seek after wisdom."...The apostle therefore observes to them how God by the gospel destroyed, and brought to nought their wisdom. The learned Grecians and their great

> philosophers, by all their wisdom did now know God, they were not able to find out the truth in divine things. But, after they had done their utmost to no effect, it pleased God at length to reveal himself by the gospel, which they accounted foolishness. (pp.106-107)

From the outset Edwards emphasizes ease and lucidity in his periods, as well as a quality of straightforwardness that is at times deliberately suppressed in Donne. He presents relatively simple easily grasped ideas in a potent but uncomplicated way. He capitalizes upon his listener's willingness to accept his statements as historically accurate facts rather than merely theological interpretations. He makes little distinction between the fact and the interpretation. The passage's opening phrase points to a specific group of believers---"Those Christians to whom the apostle directed this epistle"---and provides an immediate focus for the listener's attention. There is no mention of a specific time, but the next part of the sentence begins with "dwelt", indicating the past. The fact that "human wisdom was in great repute" begins to narrow the focus. Edwards then makes the focus specific by citing the apostle's reference to the Greeks. In relating the apostle's observations "to them how God...brought to nought, their wisdom", Edwards deliberately makes the antecedents for "them" and "their" ambiguous. "Them" refers to the Christians to whom the apostle spoke or wrote, and presumable "their" refers to "the Greeks". However, those early Christians may have been Greeks who had been converted and convinced of God's might. The "them", as it refers to the Christians, is incorporated into the larger "them" who felt the impact of God's might. The next sentences stress the inefficacy of "all

their wisdom...to find out the truth in divine things." The use of "utmost" to describe the efforts of human wisdom, and the denial of any effect, contribute to the listener's sense of the helplessness of "those Christians". Implicit in this, is the listener's realization that he, as a Christian, may have no more power to explicate divine things than "those Christians to whom the apostle directed this epistle". Edwards' phrasing of God's manner of revelation increases the sense that God is totally immovable by dint of human effort. He did what pleased Him: He revealed "...himself by the gospel, which they accounted foolishness." The fact that Edwards now directs the epistle to his congregation may make the listener realize more strongly that such reactions are happening in his own time, and must be dealt with.

Edwards applies terms reflecting "wisdom" to the Greeks' opinions, and "foolishness" to their evaluation of the gospel. This reversal in terminology may shame the listener, if he is one who has not taken the gospel as seriously as he should. While it is not confusing or even complex, it is to be accepted: it is the terminology of God's working out of the gospel in the world:

> He "chose the foolish things of the world to confound the wise, and the weak things of the world to confound the things which are mighty, and the base things of the world, and things that are despised, yea, and things which are not, to bring to nought the things that are."(p.107)

Edwards anticipates the appropriate response to this information: "Why did God do these things?" He uses the quotation to return to "those Christians" past and present, and to the text. The need for elaboration on this point as it relates to the text now

becomes a source of emotional and intellectual tension.

To satisfy the listener's need for a means to approach the text, Edwards presents a structural outline for the method. This outline is a subtle piece of manipulation in that the listener is misled into regarding it as a promise, and exact structural plan for the sermon which follows. It is not that at all. Rather, it is a spreading out of the conceptual elements into which the sermon's problems resolve. It promises nothing in terms of the technical or literary structure of the sermon:

> And the apostle informs them in the text why he thus did, That no flesh should glory in his presence, &c. In which words may be observed,
>
> 1.What God aims at in the disposition of things in the affair of redemption, viz. that man should not glory in himself, but alone in God; That no flesh should glory in his presence,---that according as it is written, He that glorieth, let him glory in the Lord.
>
> 2. How this end is attained in the work of redemption, viz. by that absolute and immediate dependence which men have upon God in that work, for all their good.(p.107)

The outline certainly suggests how the treatment of specific conceptual elements should be organized. But that treatment is not to follow the order or proportioning suggested. The purpose of the outline is to afford the listener a grasp of the elements Edwards will deal with, and to satisfy the listener's need to organize material logically. The listener will not be disturbed when the ordering indicated here is abandoned. The sermon's progress will seem reasonable because his need for organization will have been satisfied.

We note that the two steps in the outline circumscribe the apparent paradoxical nature of certain elements in Edwards' theology. It is possible for the sinner to be redeemed, but

he is completely dependent upon God for such a "disposition". It is a "possibility" only insofar as temporal man is concerned; God the eternal knows ahead of time who is predestined for redemption because he knows who will deserve it. Glory in God is the mark of the regenerate, and Edwards' delineation of man's dependence on God may lead to a recognition of glory within the listener. The means of redemption <u>is</u> the dependence on God (or perhaps the ability to recognize it), and this is what Edwards points to. He seeks in the sermon to make the listener experience the dependence on God, and thus recognize the means of redemption within himself.

The rest of the introductory section is devoted to an ordered expansion of the reasons behind part "2." in the outline. Edwards gives the listener another conceptual plan which relates to one component of the larger theme: men's dependence on God in the work of redemption "...for all their good." The emphasis on part "2." of the outline should make the listener wonder why it was not given the primary position instead. The answer lies in my earlier contention that the listener has not been given a structural outline of the sermon. Elements of number "2." are to be treated first in the sermon's next section, the "Doctrine". Edwards' initial outline is not designed to allow the listener a true grasp of the sermon's technical structure.

The introduction closes with the following passage. It sums up the ramifications of the text as they have been described so far, and as they will be worked out in the remainder of the sermon:

> So that in this verse is shown our dependence on each person in the Trinity for all our good. We are

> dependent on Christ the Son of God, as he is our wisdom, righteousness, sanctification, and redemption. We are dependent on the Father, who has given us Christ, and made him to be these things to us. We are dependent on the Holy Ghost, for it is of him that we are in Christ Jesus; it is the Spirit of God that gives faith in him, whereby we receive him, and close with him.(p.108)

The passage begins with "So that", indicating that what follows is a conclusion based on all the preceding information of the introduction. The opening is organized logically, and gives a sense of calm emphasis on the importance of the text: "...in this verse is shown our dependence...". The sentence makes clear the listener's dependence on each aspect of God's three-fold nature; and the next sentences are even units of expansion and emphasis on each aspect. The words "We are dependent" recur like a refrain at the opening of the second, third, and fourth sentences, and the substance of each sentence directly recalls remarks made in the introduction. Edwards reveals his awareness of the importance of associative development, and unifies the import of the introduction in his listener's mind. He makes the listener feel equal dependence upon each aspect of the Trinity. In the last sentence's second clause, Edwards subsumes each of the three aspects into the receiving of, and closing with Christ. The unifying statement of impact provided by the clause re-establishes and reinforces the listener's sense of total obligation to God for good. He becomes totally dependent on God's will; he cannot, through independent action, alter his fate. Recognition of this dependence is at the same time voluntary, and must be urged. Thus Edwards shows how part of the problem of predestination is to be reconciled with man's free will. He reinforces the passage's import through its apparent simplicity.

He is unwilling to force the listener into intellectual gymnastics to perceive an emotionally charged truth. He reveals the truth in its own awful, simple majesty.

In Part II of the "Doctrine", Edwards is concerned with the way "...God is glorified in the work of redemption by this means, viz. By there being so great and universal a dependence of the redeemed on him"(p.117). Edwards has devoted the first part of the "Doctrine" to the fuller exploration of the ways in which one is dependent on God, and the reasons for the dependence in each case. The emphasis in the second part is slightly different.

In the first of Part II's three sections, Edwards impresses on the listener his obligation to recognize and acknowledge God's power and grace. There is a direct relationship between the degree of one's dependence on Him, and the degree of one's obligation to acknowledge Him:

> 1. Man hath so much the greater occasion and obligation to notice and acknowledge God's perfections and all-sufficiency. The greater the creature's dependence is on God's perfections, and the greater the concern he has with them, so much the greater occasion he has to take notice of them.(p.117)

The first of these two sentence periods requires the listener to regard it as a conclusion. There is a tacit demand that the listener re-examine the statement of the premise on which it is based. By using the phrase "so much the greater" after the verb "hath", Edwards specifically points out that the strength of his conclusion is directly related to the strength of the premise (man's dependence on God). "So much the greater" is a cue to the listener that before "Man" there is a linguistic gap, to be filled with an unspoken phrase like "Because of this".

This is so because the listener's knowledge of language must include an understanding that certain logical syntactic structures are necessarily accompanied by certain others. How this understanding is generated is not entirely clear. It obviously has something to do with the problems of language acquisition and conventionalized logical structures.[16] But however it is generated, Edwards shows his awareness of it, and his ability to utilize that awareness in the sermon.

The first sentence also makes perfectly clear the substance of the passage which follows. The subject is man's obligation to God in terms of dependence and acknowledgement. The second sentence depends on a change in the sense of the syntactic structure represented by the phrase "so much the greater". "So much the greater" now becomes associated with a premise itself, and generates a conclusion of equal degree. That is, if the listener recognizes "so much the greater" condition "x", then "so much the greater" condition "y". Edwards uses the two elements of the structure (i.e., premise and conclusion) to balance and relate man's dependence and the degree of his obligation. On the premise side, the listener finds the degree of dependence, and the "concern" with it; on the conclusion side he finds "so much the greater" obligation or occasion for acknowledgement. Edwards will maintain this division.

Edwards continues to use this syntactic structure for balance and amplification well into the passage, thus giving the listener an easy framework in which to examine dependence and obligation. At the same time, he influences the listener by the repetition and modulation of certain words, word-pairs, and phrases:

> So much the greater concern any one has with and dependence upon the power and grace of God, so much the greater occasion has he to take notice of that power and grace. So much the greater and more immediate dependence there is on the divine holiness, so much the greater occasion to take notice of and acknowledge that. So much the greater and more absolute dependence we have on the divine perfections, as belonging to the several persons of the Trinity, so much the greater occasion have we to observe and own the divine glory of each of them.(pp.117-118)

Edwards touches on dependence and obligation with respect to various manifestations of God. The last sentence returns to and reinforces the listener's dependence (and therefore, obligation) to each part of the Trinity. While the basic logical structure of the passage deals with comparison and equalities of degree, it also re-emphasizes most strongly a sense of interdependence between the elements compared.

Edwards maintains emphasis upon the relative degrees of dependence on, and obligation to God. For him, however, the principal point is not merely an intellectual understanding of the issue, but rather an emotional awareness of it. He makes an understanding of the issue an emotional necessity. He knows the intensity of the listener's need will be multiplied by the fact that redemption is an immediate and real event, rather than a purely philosophical concern. Edwards reminds the listener of the immediacy of this event by a summary statement which demonstrates the immediate results of "our so great dependence on God":

> By reason of our so great dependence on God, and his perfections and in so many respects, he and his glory are more directly set in our view, which way soever we turn our eyes.(p.118)

Edwards uses the passive "are...set in" to heighten the listener's sense of total dependence. The greater dependence the more one is aware of the total obligation to God. The passive informs

the listener that, with respect to regulating this dependence, he has now power to act. He may, of course, choose (foolishly) to ignore his obligation.

Edwards concludes Part II's first section by summarizing what is shown by the listener's dependence on God. The summary gives way to a return to the earlier premise—conclusion syntactic structure. By doing this, Edwards re-emphasizes the relative degrees of dependence on, and obligation to God:

> Our having all <u>of</u> God, shows the fulness of his power and grace; our having all through him, shows the fulness of his merit and worthiness; our having all in him demonstrates his fulness of beauty, love, and happiness. And the redeemed, by reason of the greatness of their dependence on God, have not only so much the greater occasion, but obligation to contemplate and acknowledge the glory and fulness of God.(p.118)

The first sentence consists of three clauses which express the different ways we derive benefits from God: "<u>of</u> God", "through him", "in him". Each of the three aspects is important; and the sentence's organization is reminiscent of Edwards' treatment of the dependence on the Trinity. Between the three elements of the Trinity we have total dependence on the one God. The functions of dependence show the listener the totality of God's power and grace. The repetition of "our having all" contributes to a sense of equal emphasis on the different aspects. The sentence ends by emphasizing for the listener God's fulness of beauty, love, and happiness." The second sentence restates the degree of obligation to acknowledge God, but it is no longer "our" obligation. It is the obligation of "the redeemed". This specificity is bound to make the listener feel all the more strongly the need to feel his dependence on God, since redemption and the sense of dependence are inseparable.

Edwards ends the passage with a rhetorical exclamation which is charged with emotion. It is all the more effective because it appears suddenly:

> How unreasonable and ungrateful should we be, if we did not acknowledge that sufficiency and glory which we absolutely, immediately and universally depend on! (p.118)

Edwards speaks here as if certain things had already been accomplished. It is as if the listener has acknowledged his dependence on God, and is already redeemed. This thought is made more impressive by the rhetorical emphasis with which it is presented. Edwards may be trying to make the unredeemed listener feel left out, as if his concern with his dependence on God has been insufficient. The triple emphasis on dependence ---"absolutely, immediately and universally"---and on the deliberately implied incorrect assumption should make the listener seek awareness all the more urgently.

In the section of the sermon entitled "Use", Edwards wants the listener to "...here observe the marvellous wisdom of God, in the work of redemption"(p.120). In the passage which begins with this statement, Edwards demonstrates his ability to combine power and symmetry in the explanation or summary of a theological principle:

> God hath made man's emptiness and misery, his low, lost and ruined state, into which he sunk by the fall, an occasion of the greater advancement of his own glory, as in other ways, so particularly in this, that there is now a much more universal and apparent dependence of man on God.(p.120)

In this period Edwards uses syntax and grammar to emphasize and even imitate the conceptual flow of the sentence. The sentence begins and ends with "God", and is dependent on "God", just

as the listener is. Edwards reminds the listener of God's creative role: "God hath made". Edwards is subtle: the structure leads the listener to believe that the object for "hath made" is "man's emptiness...and ruined state". He is lulled into the notion that God is behind his fallen condition. Then, the appearance of "an occasion" provides a new grammatical and conceptual focus, and the listener's understanding of what "God hath made" changes and expands. Edwards shows both man's fallen condition and his redemption as a means of reflecting God's glory, and man's dependence on Him. He does, however, emphasize the state of unredeemed man to the listener in the first part of the period: "...man's emptiness and misery, his low, lost and ruined state...". There is an uneven rhythmic progression here. It moves with a downward inflection, expanding the listener's sense of fallen man, unredeemed. The advantages for the listener in recognizing his dependence on God are great. They seem even greater by comparison to this statement. Edwards thus touches the listener's sense of himself as a sinner, and moves on.

Edwards is careful to re-emphasize God's total responsibility for man's fate. He reflects his orthodox belief in predestination, as he has throughout the sermon. At the same time, his sincerity in trying to reach his listeners marks the fact that he feels them capable of free action in the temporal context. This does not alter the degree of their dependence on God in each aspect of the Trinity:

> ...all the glory evidently belongs to God, all is in a mere, and most absolute, and divine dependence on the Father, Son, and Holy Ghost. And each person of the Trinity is equally glorified in this work: There is an absolute dependence of the creature on every one for all: All is of the Father, all through the Son,

and all in the Holy Ghost.(p.120)

Here Edwards emphasizes "all" in the opening statement, which contains the distinct but united elements of the Trinity. As before, he makes the listener feel dependence on each "person" of the Trinity. The listener's awareness is made stronger by Edwards' thoroughness: the Trinity is treated as a unit in the first part, and then each aspect is mentioned separately. Edwards' use of "every one for all" is clever---it intertwines the "all" of the Trinity and the "all" of total dependence. "All" immediately becomes the central focus in a series of three evenly emphasized phrases. These recall the functions of the Trinity as they were described earlier, and unify the listener's associations and memories of the sermon to this point: "All is of the Father, all through the Son, and all in the Holy Ghost." The "all" of dependence rests with the "all" of the united Trinity. Edwards places final emphasis on this in the passage's conclusion:

> Thus God appears in the work of redemption as all in all. It is fit that he who is, and there is none else, should be the Alpha and Omega, the first and the last, the all and the only, in this work.(p.120)

In the first of the two sentences Edwards states his conclusion simply, giving the listener a chance to unite his associations under the knowledge that God is "all in all". The second sentence expands on "all in all", giving a sense of God alone---"there is none other"---as All. The sentence (and the passage) ends with three different statements of God as All, broadening and strengthening the listener's awareness: "...the Alpha and Omega, the first and the last, the all and the only". The conclusion increases the emotional and intellectual intensity

of the passage as the period ends. Edwards leaves the listener with a new sense of his own insignificance. The last phrase, "...in this work", forcefully reminds the listener of Edwards' specific context. It also suggests the importance of redemption to God, as well as to the listener. Through redemption of man is God glorified.

Edwards concludes the sermon with a beautifully constructed passage using a balanced series of rhetorical questions. These are combined with an equal number of rules that supply answers of a sort for each question. Each question and rule constitute a reworking of man's obligation to God for good or all kinds, but especially for redemption. Each also restates in an increasingly lofty manner the place of "glory" in the listener's relationship with God. Both passage and sermon conclude thus:

> ...let him give God all the glory; who alone makes him to differ from the worst of men in this world, or the most miserable of the damned in hell. Hath any man much comfort and strong hope of eternal life? let not his hope lift him up, but dispose him the more to abase himself, to reflect on his own exceeding unworthiness of such a favour, and to exalt God alone. Is any man eminent in holiness, and abundant in good works? let him take nothing of the glory of it to himself, but ascribe it to him whose "workmanship we are, created in Christ Jesus unto good works." (p.122)

The progress of the passage emphasizes the emotional intensity of the issue without disturbing a sense of deep and abiding calmness. Edwards restates the relationship of redeemed man to God so that the listener is reminded of each aspect dealt with in the sermon. The listener comes away with a new awareness of the relationship, reinforced by the concluding rhetorical expansion. The final step is the ascribing of glory to God. Edwards reminds the listener that this is a voluntary action he

must take to recognize his dependence on God and thus be redeemed: "...let him...ascribe it to" God. There is no emotional outburst at the conclusion; and Edwards allows the listener to depart, sharing the sense of calmness which the trust in God generates. Redemption and the dependence on God are inseparable, and the listener now is aware of the importance of his relationship as an individual to God.

Compared to what follows in the next portion of this chapter, "God Glorified in the Work of Redemption" is one of Edwards' gentler and more relaxing pieces. Edwards' power has been subdued and channelled by syntactic simplicity to show the dependence on God as necessary and desirable. We are about to see the idea of dependence presented differently. Edwards will be at his violent best, wielding the total might of his rhetorical resources. His words become a "brutal engine against the brain" in what is perhaps his best known sermon---"Sinners in the Hands of an Angry God."[17]

* * * * *

"Sinners in the Hands of an Angry God" "...is perhaps the most fiery and fear-ridden of Edwards' imprecatory sermons...". In his attempt to move his audience, to touch their hearts as strongly as possible, Edwards

> ...plays upon the insecurity of [his] audience by the repeated juxtaposition of images of power and helplessness, physical strength and puniness, action and inaction, and by building a sense of repressed energies desperately seeking release.[18]

Ms. Kolodny makes this statement near the beginning of her article

on imagery in Edwards' sermons. Her discussion of the sermon is limited to the delineation and purpose of various groups of images within it, without specific and detailed reference to the sermon's movement. She does, however, point out the following principle, which underlies stylistic organization in Edwards' sermons:

> The stylistic organization of Edwards' sermons grows out of his admonition that "Comfort...is to be held forth to sinners, under awakenings of conscience ....But comfort is not to be administered to them, in their present state, as anything they now have title to, while out of Christ. No comfort is to be administered [to those out of Christ] ...but ministers should...strive to their utmost to take all such comforts away from them...."[19]

In fact, Edwards applies this principle even at the syntactic and grammatical levels. The impact of Edwards' images is due as much to grammar and syntax as to the concepts or figures the images may represent. In "Sinners in the Hands of an Angry God", Edwards urges the listener toward an awareness of his dependence on God through the withholding of comfort according to this principle. That is, as an "imprecatory" sermon, it frightens the listener away from one condition to get him into another. In the first Edwards sermon, dependence was associated with redemption---to recognize it was to be redeemed. Here, dependence is associated with God's absolute capacity to cast the sinner into hell's torments while he is "out of Christ". Edwards wants to terrify the listener, to make him want to be in Christ.

In working out the deprivation of comfort for those people who are "out of Christ", Edwards illustrates a key point in his theory of language. He depends upon "sensible words", which are directly related to the emotional balance between love and fear

in man's mind:

> ...the sensory impression, and especially the sensible word, comes to the human spirit bearing significances of love or terror, and the leap to a saving understanding proceeds out of the natural.[20]

Therefore, in "Sinners in the Hands of an Angry God" one wishes to examine the joining together in a definite manner of groups of "sensible words" to create emotionally charged, readily graspable "naked ideas". I emphasize this point because it provides the closest approach to an understanding of the anatomy of terror---the kind of terror which was both a result and a cause of the unusual behavior of New Englanders during the Great Awakening. The whole sermon stands as an illustration of the reconciliation between Edwards' ideas of predestination and free will. As strongly as he emphasizes God's absolute control over man, he urges man to voluntarily recognize that control and thus move toward redemption.

"Sinners in the Hands of an Angry God" is divided into two major parts, the first of which consists of an explanation of the sermon's text: "---<u>Their foot shall slide in due time</u>---" (Deut.xxxii.35).[21] The first part is made up of four introductory sections which work out in a general manner the text's implications. Ten more numbered points follow. These systematically expand, reinforce, and amplify the text's ramifications in terms of the relationship between God and sinners. Perhaps the best way to examine the sermon's first part is to study the introduction briefly, and then to examine a passage from the sections numbered one to ten. The sermon's first half provides an emotionally charged, cleverly organized demonstration of the reasons for, and inescapability from, a sinner's fate. Once the

listener becomes trapped by the associative movement of part one, Edwards will batter him with terror in the sermon's second half. There, the listener will become more and more desperate as Edwards amplifies terror within rigidly defined theological limits.

The sermon's opening passage presents a statement of the matters Edwards intends to put before his audience. There are elements in the passage which seem designed to affect the listener by covert means. That is, the text's import and the listener's response to it depend on the listener's recognition in his own situation of certain factors which parallel the condition of the Israelites when they were threatened with God's vengeance. Rather than depending on chastising his listener directly so early in the sermon, Edwards depends on his listener's willingness to see sin within himself. The opening paragraph thus constitutes not only a thematic introduction, but also an indirect admonition or rebuke:

> In this verse is threatened the vengeance of God on the wicked unbelieving Israelites, who were God's visible people, and who lived under the means of grace; but who, notwithstanding all God's wonderful works towards them, remained...void of counsel, having no understanding in them. Under all the cultivations of heaven, they brought forth bitter and poisonous fruit....The expression I have chosen for my text, Their foot shall slide in due time, seems to imply the following things, relating to the punishment and destruction to which these wicked Israelites were exposed.(p.155)

Edwards begins with "In this verse", establishing the text as a permanent scriptural focus through which the listener may approach a consideration of "the vengeance of God". The object of "vengeance" is revealed as the "wicked unbelieving Israelites", providing a scriptural and intellectual focus for the passage without creating any special tension in the listener. But, after

"Israelites," Edwards begins to describe the conditions which made those people deserve the "vengeance of God". As Edwards systematically adds to his expansion on "Israelites", the listener will become increasingly aware that "this congregation" could be substituted for "wicked unbelieving Israelites". To Edwards, the condition of the Israelites parallels the condition of New Englanders in the 1740's. He reflects his sense of New England's fall away from orthodox Calvinist doctrine, and hence, from grace. The implied analogy also reflects the typological habit of mind which often characterizes Edwards' images and analogies. The series of phrases beginning with "who" should begin to make the listener ashamed of his own condition under the implied analogy's terms. His Puritan forbears had been "God's visible people"(in their own eyes, if in no one else's), like the "Israelites". They had lived under "the means of grace" by virtue of the covenant with God, like the "Israelites".

"But" cues the listener for the coming reversal of this positive state of affairs: "...but who...remained...void of counsel...". By the 1740's, New Englanders had fallen away from awareness of God's "wonderful works towards them"---just as the Israelites had earlier. By this stage in the Great Awakening, the listener would be very sensitive to such judgments; it was because of such feelings and sensitivity that revivalism flourished. Edwards causes the listener's nervous apprehension to grow as the analogy becomes more evident.

The introductory paragraph's second sentence period describes God's treatment of "them" by the metaphor of "cultivation" and organic growth: "Under all the cultivations of heaven, they

brought forth bitter and poisonous fruit...." The listener must be aware that this failure cannot lie with the perfect God. It must therefore lie with the imperfect and undeserving "Israelite". The fact that this metaphor is organic is a subtle reminder of the reality of God's relationship to and interest in human affairs. This relationship is a reality, not a philosophical argument. Edwards concludes the passage by setting the listener up to receive an enumeration of certain "things" relating to "...the punishment and destruction to which these wicked Israelites were exposed." The listener sees reunited the idea of fatal punishment and the "wicked Israelites". Edwards thus forces him into a state of heightened tension by virtue of the implied analogy between the audience and the "Israelites". The listener will now await "the following things" with some trepidation.

Given that one's "...foot shall slide in due time", Edwards now makes the listener feel the hand of God in terms of the "how" and "why" of that sliding and falling. The four numbered introductory paragraphs increase the listener's sense of God's role, as well as his own feeling of impotence. The presentation of a logical sequence of explanations systematically reinforces the listener's growing discomfort (by "logical" I mean stylistic logic---the listener's movement is associational). The four paragraphs develop the Israelites' precarious state by analogy with expansions of Edwards' text, so that "destruction" and falling become synonymous in the listener's mind:

> 1....they were always exposed to destruction; as one that stands or walks in slippery places is always exposed to fall. This is implied in the manner of their destruction coming upon them, being represented

> by their foot sliding. The same is expressed, Psalm lxxiii. 18. "Surely thou didst set them in slippery places; thou castedst them down into destruction." (p.155)

First Edwards uses the simile to juxtapose "destruction" and the description of a person sliding and falling. He is careful to place equal emphasis on both sides of the simile, thus insuring that the listener will begin to equate the two. Edwards recognizes that the listener must be absolutely sure of the simile's meaning. Therefore, the paragraph's second sentence is organized as simply as possible. Its almost childlike construction reiterates the point with emphasis a more complex structure could not achieve. Not only is the listener taken by the significance of the syntactic simplicity, but also he will begin to be disturbed by Edwards' blandness. There is no overt emotional coloration here; yet the subject is associated with the real and present terrors of destruction. The paragraph's third sentence preserves the syntactic simplicity, turning to scripture as the final reiteration and support of the juxtaposition: "'Surely thou didst set them in slippery places; thou castedst them down into destruction.'" Not only does the listener feel the finality of this proof, but his sense of God's absolute dominion over sinner's is renewed: "...thou didst set them...thou castedst them down...".

The second and third paragraphs continue the juxtaposition of the two elements, uniting them in the listener's mind. The second deals with the sudden and unexpected nature of the destruction to which the Israelites were exposed; the third points out that their fall need not be contrived. God does not necessarily throw them down. He withdraws his support and they fall "of themselves". Edwards depends upon the repetition of certain

words and phrases, and the reworkings of the analogy to reinforce the listener's sense of the ease with which the "Israelites" fell: "exposed to destruction", "exposed to fall", "liable to fall", "slippery ground", "slippery places". In both paragraphs Edwards places equal emphasis on "destruction" and falling. This strengthens the unity of the two elements even further in the listener's mind; and it generates tension, as the listener faces a growing realization of his own vulnerability.

The last of the four paragraphs is probably the most important. Having stimulated the listener's awareness that he, like the Israelites, may be in continual danger of slipping and falling away from God, Edwards now offers the solution to the listener's unspoken and rather apprehensive question: "Why, if they are in such danger of it, have they not already fallen?" The listener may think of himself when he hears "they" or "Israelites".

> 4....the reason they are not fallen already, and do not fall now, is only that God's appointed time is not come. For it is said, that when that due time, or appointed time comes, <u>their foot shall slide</u>.(p.156)

The fourth point answers the question in a direct, emotionless manner. Its very blandness causes tension while it insures understanding. Both sentences, both sides of the analogy between "destruction" and falling, emphasize that sinners have only time between themselves and their fall. At that, the time is unspecified; but by speaking so definitely, and by emphasizing the text ("...<u>their foot shall slide</u>") at the end, Edwards gives the listener an uncomfortable impression of immediacy.

Edwards believes firmly in reinforcing the associative movement of the listener's mind. Having answered the listener's unspoken question, he recognizes a new and more immediate question

produced by his last answer: what will happen when this appointed time arrives? The answer to this makes up the rest of the fourth paragraph:

> Then they shall be left to fall, as they are inclined by their own weight. God will not hold them up in these slippery places any longer, but will let them go; and then, at that very instant, they shall fall into destruction; as he that stands on such slippery declining ground, on the edge of a pit, he cannot stand alone, when he is let go he immediately falls and is lost.(p.156)

By answering the listener's question immediately, Edwards preserves the associative tension and anxiety generated so far in the sermon. The importance of this implicit question and of the answer's negative aspect increases the tension markedly, as the listener's fears begin to be realized. Edwards also preserves the balance between "destruction" and the application of the text, solidifying the listener's association of them. "Shall be left" indicates to the listener that he has no active part in this aspect of his downfall; Edwards often speaks of the sinner's fate in the passive voice. The guilty listener may become agitated by the measure of his fall: "...as they are inclined by their own weight". Edwards places the responsibility for guilt ("weight") with the sinner, even though he apparently has little power to control the situation. Edwards says, more or less, that the sinner will get what he deserves; the listener, so willing to see himself as a sinner, creates his own tension and anxiety. The first sentence in the above quotation maintains the bland simplicity which so disturbs the listener. He envisions the worst as the passage continues, even though Edwards is not yet referring directly to him.

The grammar and syntactic structure of the second sentence

reflect the sentence's conceptual movement. First, "God will not hold them up in these slippery places any longer, but will let them go...". Edwards speaks in the future tense, making grammar reflect the look forward to "God's appointed time". He emphasizes that there is no option: "God will not hold them up...". God's deliberate release of the sinner, and the sentence's deliberate movement take away the listener's only chance for comfort. The repetition of "slippery places" recalls for the listener the working out of the textual analogy, and the sinner's inability to stand on his own. In pointing to an instant of time, Edwards enables the listener to focus on the moment of release as he examines what will transpire: "...and then, at that very instant, they shall fall into destruction...".

Then, Edwards returns to the textual analogy to describe "their" fall in "that very instant". In doing so, he consciously uses the structure of the passage's last clause to imitate the movements of the fall. The clause, a simile which contains the textual analogy. picks up speed unevenly: "...as he that stands on such slippery declining ground, on the edge of a pit, he cannot stand alone, when he is let go he immediately falls and is lost." Edwards moves the listener along breathlessly as he imitates the growing disorganization of a person slipping and falling. The energy of the sentence is cut off abruptly and the listener's tension is bottled up by "lost". Edwards' passing comparison to the man standing by "a pit" is certain to affect the listener as well---the fall away from God is the fall into the pit of hell.

In the passages numbered one to ten, Edwards expands on this

statement: "'There is nothing that keepswicked men one moment out of hell, but the mere pleasure of God'"(p.156). The listener sees the sinner forced to depend on the arbitrary will of a God whom he is fast alienating by his wicked ways. Edwards follows the same procedure (with greater detail) that he used in expanding the "destruction"--falling analogy of the first four points. Each of the ten passages works out another aspect of the text's significance. Edwards allows the development to naturally reflect and emphasize the listener's sequential associations as he hears the passages.

The first of the ten passages deals with the fact that God is not restrained by weakness from dropping sinners into hell at any time:

> 1. There is no want of power in God to cast wicked men into hell at any moment. Men's hands cannot be strong when God rises up. The strongest have no power to resist him, nor can any deliver out of his hands. ---He is not only able to cast wicked men into hell, but he can most easily do it.(p.156)

Edwards uses short, emphatic statements which admit of no doubt concerning God's powers. Edwards' bland simplicity increases the listener's emotional tension through its very lack of overt emotion. The first sentence ends, with emphasis, on "at any moment". Edwards makes clear that not only does God not lack power, but also he is liable to punish sinners on very short notice. Edwards is moving smoothly around the issue of punishment, disturbing the listener with his apparent lack of sensitivity. The listener is also isolated by the fact that Edwards is not yet addressing him directly---he must keep whatever shame and apprehension he feels hidden inside himself. In the second sentence "strongest" apparently refers to "Men's hands", but it

is used in an expression indicating man's weakness. In the same sentence Edwards uses "hands" again, this time referring to God. By doing so, he subtly reminds the listener of the physical nature of the impending doom. He re-emphasizes the listener's weakness through the unspoken comparison between the relative powers of "Men's hands" and "his [God's] hands". The third sentence depends on the repetition of the main concept for emphasis: "---He is not only able to cast wicked men into hell, but he can most easily do it." By using "not only able" Edwards controls the listener's expectation regarding the rest of the sentence: the listener waits for "but also able". The last phrase reminds the listener that the subject of this section is God's "power". The emphasis informs the listener of a surfeit of power in God to damn sinners.

In expanding on God's power to damn, Edwards offers a simply presented but highly significant analogy:

> Sometimes an earthly prince meets with a great deal of difficulty to subdue a rebel, who has found means to fortify himself, and has made himself strong by the numbers of his followers. But it is not so with God.(p.156)

Several things should be noted about this analogy. First, like the analogy between the Israelites and Edwards' audience, it reflects a typological habit of thought which would have been familiar to New Englanders as a convention of sermons at the time. Edwards is fond of drawing analogies between the natural and inferior world, and the heavenly and superior world. He draws such a parallel here to re-emphasize man's weakness in relation to God, Further, the situation of an earthly prince confronted by a rebel is parallel to God's confrontation with

Satan. There the similarity ends, since God's capacity for action is so great. Also, the implication that the earthly rebel (or the hopeful sinner) is a parallel for Satan will upset the listener greatly, especially since he is aware of Satan's punishment. Grammatically, this section of the passage reflects the relative strength of man and God. The part dealing with the analogy's earthly side is lengthy, uneven, and suggestive of a forced mustering of power. The part dealing with God opens abruptly, with much power: "But it is not so with God." The listener senses through this emphasis God's power to brush aside human efforts and comparisons in the ordering of his divine will.

Edwards follows with an explanatory expansion of the above abrupt statement. Edwards intends to increase the listener's fear and feeling of insignificance by denigrating the powers of God's enemies in the face of God's strength.

> There is no fortress that is any defence from the power of God. Though hand join in hand, and vast multitudes of God's enemies combine and associate themselves, they are easily broken in pieces. They are as great heaps of light chaff before the whirlwind; or large quantities of dry stubble before devouring flames.(p.156)

Edwards utters another of those simple, blunt assertions which do not admit doubt. Edwards does not offer a statement for evaluation; he states unalterable facts, depriving the listener of initiative within the sermon. In repeating "hand" again---"Though hand join in hand..."---he amplifies the insignificance of men's actions against God. These actions would be significant among men, and the listener gets a sense that any force he can imagine is useless against God. Edwards speaks of God's

enemies' downfall in the passive voice: "...they are easily broken in pieces". The listener sees that even the greatest amalgam of human power ("...though hand join in hand...", etc) has its capability for action stripped away.

Edwards shifts to two evenly emphasized similes drawn from the natural world. This makes the relative power of God and sinners easier to grasp. The listener now has terms which his mind can cope with, rather than the infinite "power of God": "They are as great heaps of light chaff before the whirlwind; or large quantities of dry stubble before devouring flames". In each clause Edwards opposes elements of insignificance and power. In each, the result of the situation described is "destruction". The listener moves toward the end of section "1." feeling totally insignificant, stripped of power in the face of God's might.

> We find it easy to tread on and crush a worm that we see crawling on the earth; so it is easy for us to cut or singe a slender thread that any thing hangs by: thus easy is it for God, when he pleases, to cast his enemies down to hell.(p.156)

One again sees Edwards' typological habit of thought at work. Both the examples given here are raised from the human to the heavenly level, though the sense of punishment remains strongly physical. The listener perceives the punishment as total obliteration: "...to tread on and crush a worm...". The relative significance of the elements remains the same. The last clause formally draws the obvious conclusion regarding God's power: "thus easy it is...". Edwards refers to "his enemies", with whom the listener unwillingly identifies; the sentence ends on "down to hell", making the listener face the confirmed fact of

the sinner's fate, emphasized with a downward inflection.

Finally, the whole passage concludes with a rhetorical question. For the first time Edwards pointedly addresses "we", drawing the listener directly into his theological "line of fire". Emotional tension is thereby increased, and the question's ritualistic intensity augments the effect:

> What are we, that we should think to stand before him, at whose rebuke the earth trembles, and before whom the rocks are thrown down?(p.157)

"We", as elements of the natural world, have no hope of standing before God, inasmuch as the most powerful elements of our world cannot "stand before him". The listener is in a state of growing anxiety that is quietly fostered by Edwards as the sermon progresses. There is still the disturbing lack of overt emotional coloration, despite the listener's increasing emotional anxiety. The greater the listener's tension, the more Edwards' bland facade affects him. Edwards is in the process of instilling in the listener a sense of utter dependence on God's mercy in terms of predestined damnation and redemption. By the end of the sermon's first half, the listener will understand "...that whatever pains a natural man takes in religion, till he believes in Christ, God is under no manner of obligation to keep him a moment from eternal destruction"(p.161). His fate depends on the "...uncovenanted, unobliged forbearance of an incensed God"(p.161).

In the sermon's second half, subtitled "Application", Edwards becomes his brutal best. He works more directly on the listener as an individual, whose terror and desperation increase within the rigid limits defined by the sermon's first half. Edwards addresses the listener as "you", pinning him down under the

onslaught of an inescapable attack. The attack depends on Edwards' structuring and the listener's associative movement toward the conclusion.

Edwards organizes this half of the sermon around a discussion and application of the concept of "wrath". The discussion consists of introductory sections on the listener's wickedness and the nature of the fate this wickedness has earned. There is then a four-part working out of the nature and implications of "wrath". Edwards treats "wrath" as he treated the textual analysis at the sermon's opening, but in greater detail.

In the "Application" Edwards amplifies the strange, disturbing calmness he evinced in the sermon's first half. His sentences and paragraphs take on a powerful but effortless hypnotic quality. He still avoids overt emotional displays in his delivery. As a result, in the new context, the disparity between overt emotional elements and the subject matter's emotional impact generates a morbid interest, a fascination in the listener.

> The serenity, the blandness, the preternatural calm, which...in "Sinners in the Hands of an Angry God," takes the form of a terrifying sang-froid, manifest an emotional appeal of great power.[22]

Edwards depends on the listener's growing horror of certain damnation as the source of emotional tension. The coolness with which the sermon progresses has the perverse effect of making the listener manufacture the terror within himself. The listener's terror even may be of himself, of his guilt and the fate it earns him. Edwards acts on his rule that one deprives the sinner ("out of Christ") of all comfort. Throughout the sermon's second half, he intensifies the listener's fear and frustation by repeatedly holding out comfort and then snatching it away. This manipulation

is reflected syntactically as well as conceptually, as Edwards calmly tortures his audience. Finally, the second half makes absolute the listener's dependence on God for escape and salvation. Edwards' listener will be frantic to be "in Christ"; his will is constrained, not by predestination, but by the desire to escape from the terrors Edwards will describe.

In treating the "Application", the first of the passages I wish to examine consists of a single sentence that deals with the listener's wickedness.

> Your wickedness makes you as it were heavy as lead, and to tend downwards with great weight and pressure towards hell; and if God should let you go, you would immediately sink and swiftly descend and plunge into the bottomless gulf, and your healthy constitution, and your own care and prudence, and best contrivance, and all your righteousness, would have no more influence to uphold you and keep you out of hell, than a spider's would have to stop a fallen rock.(p.162)

"Wickedness" assumes the role of a major causal element in the period, just as it does in the sermon as a whole. As an agency, it assumes grammatical and conceptual responsibility for the sense of the period's first part. As an agency over which he has little control, the listener fears it all the more---it "makes you" face hell. The fact that it is "your wickedness" imbues the listener with a reinforced sense of personal responsibility which will be maintained throughout the sentence: "Your wickedness makes you...heavy as lead, and to tend downwards with great weight and pressure towards hell...". The repetition of words connoting conditions or degrees of heaviness strengthens the listener's move to associate "wickedness" with "weight"; and, through the power of weight to drag one down, "wickedness" with "hell". The grammatical structure of the period's opening is

slow, even ponderous. The sounds of the words and phrases---"... as it were heavy as lead...", "...to tend downwards...", "great weight", "pressure"---emphasize pressure and slowness in articulation. The opening of the period places a downward inflection on its import, the tending "...downwards...towards hell...".

Edwards follows with an immediate reminder of God's role in relation to the sinner and his fate: "...if God should let you go, you would immediately sink and swiftly descend and plunge into the bottomless gulf...". The listener knows his fate may soon be upon him. The "if" statement signals him that his doom is about to be described, and the phrase "God should let you go" reminds him of the nature of his total dependence. The three verbs used---"sink", "descend", and "plunge"---are all descriptive of processes or changes in condition, rather than conditions in themselves. Further, the adverbs which modify "sink" and "descend", separating them from the auxiliary "would" ("immediately" and "swiftly" respectively), exaggerate the verbs' meanings. They strongly influence the listener's sense of the impending fall.

One must remember that, for the listener, the act of falling supposedly has a fixed endpoint---namely, hell. The adverbs and verbs describing the fall indicate that the fixed endpoint will be reached quickly, "immediately", or "swiftly". Edwards now confronts the listener with a paradox. The fall is into a "bottomless gulf". "Bottomless" snatches away the logic by which the listener has examined the situation, and the "fall" becomes all the more terrifying to him. How can he "immediately" reach

the endpoint of a fall into a "bottomless gulf"? Edwards purposely overwhelms the listener's mind by the departure from natural logic.

The period continues with a rhythmically structured return to the listener's positive human faculties. As the period moves forward, Edwards appears to be offering the listener hope: "...and your healthy constitution, and your own care and prudence, and best contrivance, and all your righteousness...". Edwards cuts short the rhythmically expanding series of hopeful phrases with the period's conclusion, which roughly snatches away the element of hope. Its substance reduces the listener by a comparative image of destruction in the natural world. The comparison contains a sneer at the listener's temerity in seeing anything hopeful in human faculties: "...and all your righteousness, would have no more influence, than a spider's web would have to stop a fallen rock." The concluding image reinforces the total insignificance of men and their powers, as illustrated by the entire period. Edwards has acted with controlled but devastating force on his principle of deprivation of the sinner's comfort.

Edwards continues to direct his full powers against the sinner's sensibilities. The following passage is the first paragraph but one before the first numbered section in this half of the sermon:

> The God that holds you over the pit of hell, much as one holds a spider, or some loathsome insect over the fire, abhors you, and is dreadfully provoked: his wrath thowards you burns like fire; he looks upon you as worthy of nothing else, but to be cast into the fire; he is of purer eyes than to bear to have you in his sight; you are ten thousand times

> more abominable in his eyes, than the most hateful venomous serpent is in ours. You have offended him infinitely more than ever a stubborn rebel did his prince; and yet it is nothing but his hand that holds you from falling into the fire every moment. ...There is no other reason to be given why you have not gone to hell, since you have sat here in the house of God, provoking his pure eyes by your sinful wicked manner of attending his solemn worship. Yea, there is nothing else that is to be given as a reason why you do not this very moment drop down into hell.(pp.164-165)

The first part of the passage's opening sentence is arresting and cleverly constructed. There is shared emphasis between "The God" as the controlling factor or agent in the statement, and the relative clause which describes the listener's locale in relation to God. The listener is made to feel the statement's impact in a personal way: the object of God's wrath is again "you", referring both to the congregation and the individual listener. Describing the sinner's situation in terms of earthly and divine parallels, Edwards reinforces the listener's guilt and loathsomeness in a potent image. The earthly example of an insect suspended over a flame is similar to the situation of the sinner who is suspended by God "over the pit of hell": "The God that holds you over the pit of hell, much as one holds a spider, or some loathsome insect over the fire, abhors you, and is dreadfully provoked...". Edwards has shifted the focus away from the sinner's fate as something which is prevented by "the mere pleasure of God". God's feelings are described by words with strongly negative emotional significance---he is "dreadfully provoked" and "abhors" the listener. Also, syntactic structure imitates the listener's supension by God. The long relative clause between "The God" and "...abhors you..." suspends the movement of the period while the listener's horror of his physical suspension

over the pit is amplified.

> ...his wrath towards you burns like fire; he looks upon you as worthy of nothing else, but to be cast into the fire....

By this point in the passage's opening period, "fire" has been repeated three times. Edwards' repetitive use of "fire" is such that the listener begins to see the fires of hell in every direction. It is associated with his fate, similar to that of the insect suspended over the fire; it is associated with the nature of God's wrath; it is regarded as the listener's just fate; and it describes the condition of hell. "Fire" is firmly entrenched in the listener's mind as an aspect of all the elements concerning his fate as a sinner.

> ...he is of purer eyes than to bear to have you in his sight; you are ten thousand times more abominable in his eyes than the most hateful venomous serpent is in ours.

Beginning with "...his wrath", the series of statements punctuated by semi-colons provides an hypnotic rhythm around the idea of fire, and the new expansion in the above quotation. The strange calmness and the emotional impact of the statements make apparent Edwards' "sang-froid", that so alarms his listeners.

In the above quotation Edwards specifies the relative degree of man's "abominability" in God's sight. In doing so he reaffirms the ritualistic solemnity and intensity which is so often a part of his judgments against the listener: "...you are ten thousand times more abominable in his eyes...". Such a formal expression will impress the listener as an official statement of fact, an enormous confirmation of his own despicable nature. The syntax and lexical meaning of the statement cue the listener that it is part of a comparison; and he waits fearfully and without hope for

the comparison to be completed. He is "ten thousand times more abominable" than...what?

The comparison makes God's view of man analogous to man's view of "the most hateful venomous serpent". The listener must be truly stricken by this, the standard by which the comparison is made. Aside from its significance in the natural world, the snake comparison implies to the listener that he is worse than the snake as either an emissary of the devil, or as emblematic of Satan himself. To be "out of Christ" is condemnation enough; but to be made "ten thousand times" worse than Satan would be unthinkable. The passage's next sentence lends support to the conclusion that "the most hateful venomous serpent" should indeed call Satan to mind. It recalls the "earthly prince--rebel" analogy of the sermon's first half, thus sealing associative links in the listener's mind. It recalls also the parallel of Satan as a rebel against the Prince of Heaven:

> You have offended him infinitely more than ever a stubborn rebel did his prince; and yet it is nothing but his hand that holds you from falling into the fire every moment.

The listener has trouble coping with "infinitely", since it purposely denotes a condition of degree which is, and always will be, beyond his grasp. The return to the analogy of the "stubborn rebel" confirms the listener's worst fears. Since "infinitely" modifies "more", the listener now knows that he is unbelievably worse than an earthly or a heavenly rebel. He is "infinitely" worse than Satan. For his sin, Edwards reminds the listener, Satan was cast "into the fire"; what then can the listener hope for?

In the final clause of the sentence, Edwards again shows a

flicker of hope and then snatches it away. The clause begins with "...and yet it is nothing...". The use of "yet" might indicate a reversal in the listener's terrible state, or so he hopes. "It is nothing" confuses the listener because the antecedent of "it" is not clear, and the use of "nothing" might apply to the seriousness of the listener's crime. Unfortunately, such hopes are not reasonable, and Edwards snatches them away with the appearance of "but": "...it is nothing but his hand that holds you from falling into the fire every moment." The use of "his hand" recalls the earlier comparison of the relative strength of man's hands and God's. The listener is again reminded that he is being held up by that hand of God. Edwards returns to "fire" as it relates to punishment, thus maintaining associations within the passage, as well as within the sermon as a whole. The listener now faces the added problem of "every moment", as opposed to "any moment". The latter implies that there could be a delay between the removal of God's hand and the listener's fall. But the former makes plain that no such delay will occur. The whole sentence reinforces the beaten listener's awareness that God is very, very angry, and liable to release him at any time.

Near the end of the passage, Edwards focuses directly on the hypocrisy of the listener who dares to enter the church while out of Christ. To the listener, who is already writhing with guilt, Edwards' treatment of this point will be doubly effective:

> There is no other reason to be given [beside God's holding you up] why you have not gone to hell, since you have sat here in the house of God, provoking his pure eyes by your sinful wicked manner of attending his solemn worship.

Edwards affirms God's control by denying any other possible explanation for the listener's continued existence. Although he maintains his coolness, there is a sarcastic bite to the first part of the period. It is a subtly implied tonal quality which makes the listener feel smaller than he already is. Edwards returns to God's "pure eyes" and the listener's impurity in God's view, closing another associational link within the passage. The "sinful wicked manner of attending his solemn worship" doubly reinforces the listener's meanness---he recalls the earlier discussion of the reward "wickedness" earns. In pointing thus to the listener's hypocrisy, Edwards questions the hypocrite's presence in the church. The church is the place to repent, to be "in Christ". Is the listener's last refuge ---the church---to be denied him?

The listener's hypocrisy is due to his belief, nurtured by Edwards, that he is a damned sinner. He condemns himself by his own associative understanding of the sermon so far. He is hypocritical through his profanation of the church by his very presence in it. He cannot repent in a state of sin; in his current state, even the refuge of the church is denied him. Edwards is therefore justified in concluding the passage with a restatement of emphasis on God's holding up of men as the sole reason for their continuing miserable existence:

> Yea, there is nothing else that is to be given as a reason why you do not this very moment drop down into hell.

Even at its conclusion, "Sinners in the Hands of an Angry God" is not too hopeful. Through the course of the "Application", Edwards has worked with metaphors of increasing power, in

rhythmically presented passages that detail man's situation, God's view of it, and the potential outcome for all concerned. The progress of these passages lowers the listener's hope of redemption, and increases his anxiety, fear, and sense of impending damnation. The sermon's short concluding paragraph is delivered at the moment when the listener's anxiety and desperation are strongest, and when the pressure on him is greatest:

> Therefore, let every one that is out of Christ, now awake and fly from the wrath to come. The wrath of Almighty God is now undoubtedly hanging over a great part of this congregation: Let every one fly out of Sodom: "Haste and escape for your lives, look not behind you, escape to the mountain, lest you be consumed."(p.172)

This is the final stern warning to the listener. The "therefore" at its beginning indicates that what follows it will be the associative and logical (as well as theological) conclusion to the sermon's progress. Edwards makes "everyone" into two words, giving it a sense of specificity as he points to each listener who is "out of Christ". The listener is to "awake" from his sinful state (and from the sermon's hypnotic effects) "now"; "now" is the time to "fly". Edwards suddenly makes the arrival of God's wrath seem nearer in a last dig at the listener, whose panic intensifies. The listener's fear that he is one of the sinners who deserve God's anger is supported by Edwards' blunt statement: "The wrath of Almighty God is now undoubtedly hanging over a great part of this congregation...". The remainder of the passage shows one thin hope of escape, drawn from the scriptural context. Edwards recalls the destruction of Sodom, and the sermon ends with a reworking of the idea of destruction by fire:

> Let every one fly out of Sodom: "Haste and escape for your lives, look not behind you, escape to the mountain, lest you be consumed.

The quotation moves with uneven speed, imitating the controlling idea of "flight" and adding a new dimension to the listener's sense of panic---he can escape <u>if</u> he hurries. The quotation ends abruptly with a downward inflection on "consumed", re-emphasizing the total nature of the sinner's forthcoming doom by "fire". The listener's emotional tension is contained and increased by the narrow focus, as Edwards maintains his cold-blooded calm. One can almost imagine him dropping his voice to a chilling, penetrating whisper as the sermon concludes: "...lest you be consumed."

This sermon has put the listener through a terrifying experience of his own spiritual and physical weakness and mortality. The listener has seen his fate and his total dependence on God for good or evil illustrated in an agonizingly clear manner. He will be driven to accept any fate other than that outlined in the sermon, and will be especially eager to act on his own initiative to get "in Christ". He departs from the church still sweating the sweat of mortal fear, determined for his life to find his means of redemption.

* * * * *

In the two Edwards sermons, one sees developed two different aspects of one theological issue---dependence on God, and the problem of free will to which it is tied. Both sermons reflect Edwards' sensitivity to the strengths and weaknesses of his audience. At the

same time they reflect his understanding of language and emotion as the means of touching his listeners' hearts. The sermons pivot around "dependence": one points to damnation, one to redemption; one to fear, the other to love. Edwards is no less vigorous than Donne. If his form and substance are different, he was nonetheless able to influence for a time the theological fabric of his society.

* * * *

Notes

[1]Annette Kolodny, "Imagery in the Sermons of Jonathan Edwards", EAL (1971), 172-182, p.181.

[2]For other factors conditioning response to Edwards, see ch.I, pp.13-22.

[3]C.H. Faust and T.H. Johnson, ed., Jonathan Edwards: Representative Selections (New York: Hill and Wang, 1935, 1962; American Series ed., 1962), introduction, cii.

[4]Faust and Johnson, ed., Jonathan Edwards: Representative Selections, intro., cx.

[5]Faust and Johnson, intro., cxii.

[6]Faust and Johnson, intro., cxii.

[7]John F. Lynen, The Design of the Present (New Haven: Yale University Press, 1969), p.113.

[8]John F. Lynen, The Design of the Present, p.114.

[9]Lynen, p.115.

[10]Faust and Johnson, intro., cxiii.

[11]Lynen, p.114.

[12]Jonathan Edwards, "God Glorified in the Work of Redemption", Jonathan Edwards: Basic Writings, ed. Ola Elizabeth Winslow (Toronto: Signet Classics--New American Library of Canada Ltd., 1966), 106-122, p.106. Winslow notes that the text is taken from The Works of President Edwards, ed. S.B. Dwight, VII, 149-162. All references to this sermon will be from the Winslow edition, and will be included in the body of the thesis by page number.

[13]Ursula Brumm, American Thought and Religious Typology (New Jersey: Rutgers University Press, 1970), p.87/

[14]Faust and Johnson, intro., cxi.

[15]Faust and Johnson, intro., cxi.

[16]There has been a great deal of speculation in modern linguistics and psychology as to the problems of language acquisition and the generation of various syntactic and grammatical structures. There is no room in this thesis for exploration of modern speculation and research on the subject. The reader interested in such studies must approach them on his own.

[17]Perry Miller, "The Rhetoric of Sensation", Errand Into the Wilderness (New York: Harper and Row, 1956), 167-183, p.167.

[18]Annette Kolodny, "Imagery in the Sermons of Jonathan Edwards", p.173.

[19]Kolodny, p.172.

[20]Miller, "The Rhetoric of Sensation", Errand Into the Wilderness, p.183.

[21]Jonathan Edwards, "Sinners in the Hands of an Angry God", Jonathan Edwards: Representative Selections, ed. Faust and Johnson, 155-172. All references to this sermon will be from the Faust and Johnson edition, and will be included in the body of the thesis by page number.

[22]Lynen, The Design of the Present, p.111.

CHAPTER IV: CONCLUSION

It should be clear that my method in this thesis has differed in at least one major aspect from other methods of stylistic or rhetorical analysis. I have refused to regard the works of either Donne or Edwards as pools or reservoirs of examples to aid in the illustration of particular techniques. Biven that a sermon (or any work of literature) is before anything else a sequential experience through which the reader or listener moves, the critic is obligated to make the quality of the experience his first focus. To do this he must examine technique through the listener's responses as they occur sequentially. Only then can he begin to see the artistry behind the use of various techniques in the creation of an entire work. I have tried to adhere to this principle in my study.

In applying this approach to a particular genre, one is able to return to the essential human element in literature. Differences and similarities in the quality of experience and response remind us of human nature as it manifests itself in a given context. Moreover, the method provides insight into, and contributes to our total understanding of the genre in which an author writes. Comparative examinations of different writers in a single genre may augment this understanding by revealing something of the genre's development as a recognized form. Such studies may reveal diversities that inform us of the broadness and scope of a literary type, or they may reveal the various

similarities which typify a genre. Finally, by using this approach one might begin to see the relationship between creativity in an important literary form, and the impact on man of that form's development as a shaping and reflecting cultural or intellectual influence. One might observe thought and the literary organism growing, changing, developing within the focus supplied by the particular genre.

Homiletic or sermon literature is one of the more important areas available for such studies. As people with a specific and complex national and religious heritage (our English Judeo-Christian heritage), we have been inextricably involved with theological concerns since the origins of our religion and literature. Theology and literature have affected and reflected almost every aspect of growth or change in the progress of our development. Because of the widespread concern with these things, it is not unreasonable to expect that an examination of sermons by two different writers might add to one's knowledge and understanding of the sermon per se. Nor is it unreasonable to expect that the diversities and similarities which appear, irrespective of sectarian considerations, will broaden one's understanding of the religious experience as a shaping influence in the development of literature and culture. Moreover, it is reasonable to expect that such examinations are steps in approaching human intellectual development in a given context over long periods of time.

John Donne and Jonathan Edwards are two acknowledged masters of the sermon form. In choosing these two preachers as the subjects of my study, I had to consider what justification there might be for dealing with figures from such different backgrounds.

There is much justification. Certainly, the two were not inappropriate choices in terms of exploring different concepts of what a "sermon" might be. Also, they illustrated by the diversity in their styles and theologies the wide range of approaches to preaching within the context of Christianity. But more importantly, the religious experiences visible in each man's sermons act as reflections of the times in which each lived. As such, they are representative of the developing literary and theological consciousnesses of their times.

Juxtaposing the works of the two men reveals to some extent the beginnings of the divergence in literature in English. Edwards wrote "Sinners in the Hands of an Angry God" about twenty-five years before the Revolution, and his sermons have a directness and strength that prefigures the fierce individualism, austerity, and power of early American literature and thought. Donne wrote in a more typically "English" and distinctly Renaissance context, reflecting the political as well as the religious intensity of his times. The differences between their sermons are due as much to their opposing theologies---Anglicanism and Calvinism---as to the differences in time, location, and education. The similarities between the two lie in their shared ability to make religious experience real to their audiences, and to operate successfully under the logical limitations imposed by their respective theologies. To be sure, their abilities in this area are due in large part to the fact that the times in which they lived were appropriate to the application of their peculiar gifts. When they are successful they are exemplary of their times' prevailing intellectual and theological standards and beliefs.

I do not pretend that my analysis makes clear the relationship between American and English sermon literature, as typified by Edwards and Donne respectively. Neither do I claim to have described a stage in the development of American theology and culture from its English origins. What I have done is to try to reveal in two cases the relationship of theological thought to the development of the sermon as a literary experience, using response and "affect" as criteria. To achieve that greater sense of sermon literature's development as a genre reflective of cultural and intellectual growth, one would have to repeat the process I have carried out herein many times with many preachers. I have offered but a first step in this thesis.

I considered that a comparative discussion of the actual techniques used by each preacher would provide a conclusion. But such a conclusion, while it might be useful, would negate the import of my method in this thesis. Whether one writes of Donne, Edwards, or any other preacher, technical devices remain mechanical contrivances no matter how many illustrative examples of them are offered. Therefore, I shall conclude as I began, by stating that the first step in approaching literature is the experience of the work itself. Whatever else one speaks of, one must always resolve the questions of meaning, sense, emotion, and impact: in short, one must experience.

* * * * *

BIBLIOGRAPHY

Bald, R.C. John Donne: A Life. Oxford: Clarendon Press, 1970

Brumm, Ursula. American Thought and Religious Typology. New Jersey: Rutgers University Press, 1970.

Carse, James. Jonathan Edwards & The Visibility of God. New York: Charles Scribner's Sons, 1967.

Fish, Stanley E. Self-Consuming Artifacts: The Experience of Seventeenth-Century Literature. Berkeley: University of California Press, 1972.

Gaustad, Edwin Scott. The Great Awakening in New England. 2nd ed. Chicago: Quadrangle Books, 1968.

Gifford, William. "Time and Place in Donne's Sermons". PMLA, 82, No.5 (Oct.'67), 388-398.

Gleason, John B. "Dr. Donne in the Courts of Kings: A Glimpse from Marginalia". JEGP, 69 (Oct.'70), 599-612.

Holman, C. Hugh. A Handbook to Literature. Based on the original by W.F. Thrall. Rev. ed. New York: Bobbs-Merrill Company, Inc., 1972.

John Donne: Selected Prose. Chosen by Evelyn Simpson. Ed. Helen Gardner and Timothy Healy. Oxford: The Clarendon Press, 1967.

Jonathan Edwards: Basic Writings. Ed. Ola Elizabeth Winslow. Toronto: Signet Classics--New American Library, Inc., 1966.

Jonathan Edwards: Representative Selections. Ed. Clarence H. Faust and Thomas H. Johnson. Rev. ed. New York: Hill and Wang, 1962.

Kolodny, Annette. "Imagery in the Sermons of Jonathan Edwards". EAL (1971), 172-182.

Lynen, John F. The Design of the Present. New Haven: Yale University Press, 1969.

Mann, Lindsay. "The Marriage Analogue of Letter and Spirit in Donne's Devotional Prose". JEGP, 70 (1971), 607-616

Miller, Perry. Errand Into the Wilderness. New York: Harper and Row, 1956.

Quinn, Dennis B. "Donne's Christian Eloquence". ELH, 27 (1960), 276-297.

Simpson, Evelyn M. A Study of the Prose Works of John Donne. 2nd ed., 1948; rpt. Oxford: Clarendon Press, 1969.

Schleiner, Winfried. The Imagery of John Donne's Sermons. Providence: Brown University Press, 1970.

The Complete Poetry of John Donne. Ed. John T. Shawcross. New York: Doubleday & Company, Inc.--Anchor Books, 1967.

The Sermons of John Donne. Ed. Evelyn M. Simpson and George R. Potter. 10 vols. Berkeley: University of California Press, 1956-62.

The Works of President Edwards, in Eight Volumes. Ed. E. Williams and E. Parsons. London: printed for James Black and Son, 1817.

Webber, Joan. Contrary Music: The Prose Style of John Donne. Madison: University of Wisconsin Press, 1963.