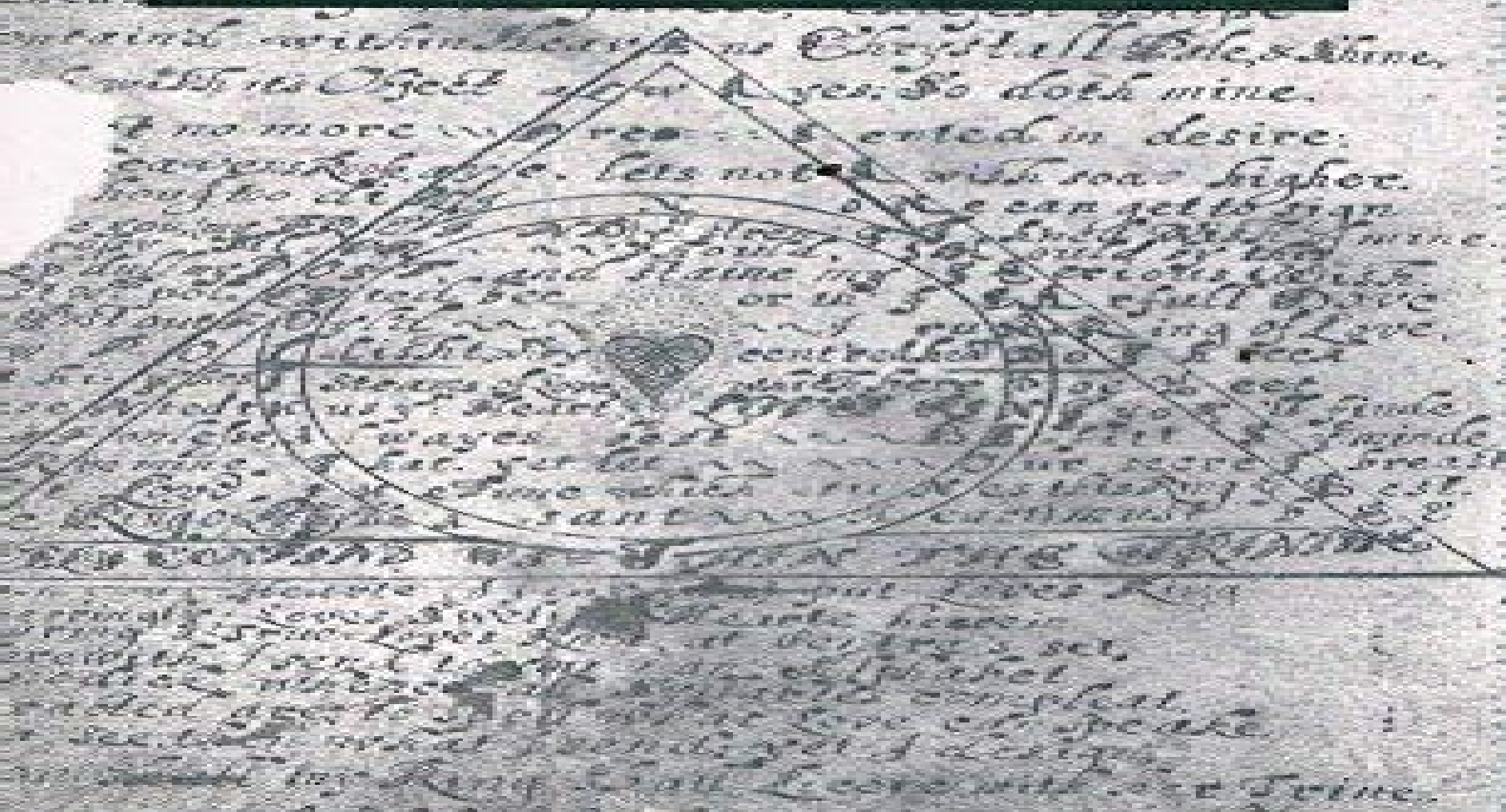


Gracious Laughter

The Meditative Wit of Edward Taylor

John Gatta



Gracious Laughter The Meditative Wit Of Edward Taylor

Matthew Pethers, Daniel Diez Couch



Gracious Laughter The Meditative Wit Of Edward Taylor:

Gracious Laughter John Gatta, 1989 Study of the New England colonial poet Edward Taylor and the relationship between his verbal wit and his religious commitment to Puritan belief Gratt evaluates the anti utilitarian dimensions and Puritan themes in Taylor s poems to draw larger conclusions about the New England Soul A Reading of Edward Taylor Thomas M. Davis, 1992 A Reading of Edward Taylor is a study of Taylor s poetry in the sense that Thomas M Davis is interested in how the nature of the poems evolves during the nearly fifty years Taylor served as minister in Westfield Massachusetts The first part of the book examines the long doctrinal poem Gods Determinations as the poem in which Taylor emerges as an accomplished poet The final section of the poem the Choral Epilogue with its emphasis on praising God in song leads directly to the initial poems of the Preparatory Meditations the more than two hundred meditative poems that Taylor wrote over the next forty years The early poems in Series 1 exhibit only loosely organized sequences some are directly prompted by the Lord s Supper but many are related in only indirect ways to the Sacrament These poems in their range and celebration of the joys of grace are some of Taylor s best In Meditations 19 22 he writes four interlocked poems dealing with the relation of his poetry to his spiritual condition Despite Taylor s disclaimers about the quality of his poetry in these poems he also makes his most elevated claim about his ability to praise What reservations he has about his ability to praise adequately are relatively minor in subsequent Meditations But after the death of his wife Elizabeth Taylor reexamines the nature of his poetry and the relationship of grace to his ability to write in praise of Christ And he begins to equate shoddy poetry with his own sin In the central Meditations in this process Meditations 39 and 40 the intense examination of his sinful state My Sin my Sin My God these Cursed Dregs leads him to beg Christ to destroy his Taylor s sins so that his rough Feet shall Christ s smooth praises sing By the end of Series 1 he has come to accept a more limited view of the possibility of writing praise commensurate with Christ s glory He acknowledges that until he receives the Crown of Life I cannot sing my tongue is tide Accept this Lisp till I am glorified He then turns at the beginning of Series 2 to the poems on typology These poems are often mechanical particularly those where he is too strictly bound by the large number of typological parallels He also recognizes these limitations and moves increasingly to other texts particularly those from the Canticles In the allegory of the Song Taylor finds the openness and sensuous imagery that allow him to express as fully as is possible his love of Christ and his passionate desire to be with the Bridegroom in the heavenly Garden The more than forty Meditations based on Canticles texts near the end of Series 2 reveal Taylor s sense of drawing closer and closer to being in the Garden itself and of replacing his lisp with the true voice of the glorified BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Edward Taylor's Gods Determinations and Preparatory Meditations** Edward Taylor, 2003 When the young minister poet Edward Taylor moved to Westfield Massachusetts in November of 1671 he had written several poems When he died there fifty eight years later in addition to thousands of sermons and more than 2 000 manuscript pages of original prose

he had composed some 40 000 lines of poetry For two of his poetic projects in particular Taylor is considered with Anne Bradstreet one of British North America's most accomplished poets Daniel Patterson's *Edward Taylor's Gods Determinations and Preparatory Meditations A Critical Edition* reconsiders the texts of Taylor's two major works for the first time since Donald Stanford's 1960 edition This volume also offers the first complete text of all the Meditations that Taylor transcribed into his Poetical Works manuscript The restoration of Taylor's text however is the most enduring value of this edition which is designed to become the new standard edition of these poems The scores of substantive variants and the hundreds of variants in matters of punctuation and capitalization existing between the Patterson and Stanford texts are fully reported in the back of the volume as are all editorial emendations Ulti *The Poems of Edward Taylor* Rosemary F.

Guruswamy,2003-04-30 Edward Taylor 1642 1729 was one of the most influential ministers in Puritan New England He was also a prolific but unpublished poet With the discovery of his poetry in 1936 and the publication of a nearly complete volume in 1960 his reputation as the premiere early American poet has grown immensely His widely anthologized work is taught in most introductory American literature courses and nearly all courses on early American literature This reference is a convenient guide to his poetry including a summarization of the current state of scholarship on his work Beginning with an overview of his life and times this reference analyzes Taylor's Preparatory Meditations and Gods Determinations along with his other poems in light of Puritan doctrine and his thoughts about poetry The book traces the genesis of his works their editorial and publication history and the complex cultural and historical background of his writings Later chapters discuss his themes his poetic art and the reception of his works A brief bibliographical essay completes the volume **The Marriage of**

Heaven and Earth Randall A. Clack,2000-08-30 From the Middle Ages to the close of the 17th century alchemy was fundamental to Western culture as scores of experimenters sought to change lead into gold Though its significance declined with the rise of chemistry alchemy continued to captivate the imagination of writers and its images still appear in modern creative works This book examines the literary representation of alchemical theory and the metaphor of alchemical regeneration in the works of Edward Taylor Edgar Allan Poe Nathaniel Hawthorne and Margaret Fuller While Taylor used alchemical metaphors to illustrate the redeeming grace of God upon the soul these same metaphors were used by Poe Hawthorne and Fuller to depict a broader concept of redemption These later writers used alchemical imagery to describe both the regeneration of the individual and the possible transformation of society For Poe alchemy became a metaphor for the transforming power of imagination for Hawthorne it became a means of representing the redeeming power of love for Fuller it figured the reconciliation of gender opposites Thus these four American writers incorporated the idea of regeneration in their works and the tropes and metaphors of the medieval alchemists provided a fascinating way of imagining the transformative process **The Tayloring Shop** Edward Taylor,Thomas M. Davis, Virginia L. Davis,1997 The bodies of tradition discussed here range from the Puritan concept of nature to Puritan casuistry Three of the traditions presented

nature casuistical and elegiac are analyzed for the way in which they help us understand the basic ideas in and the development of Taylor's poetry **Making Nature Sacred** John Gatta, 2004-10-14 This book argues that the religious import of American environmental literature has yet to be fully recognized or understood Making Nature Sacred explores how the quest for natural revelation has been pursued through successive phases of American literary and intellectual history

The American Puritan Elegy Jeffrey A. Hammond, 2000-06-01 Jeffrey Hammond's study takes an anthropological approach to the most popular form of poetry in early New England the funeral elegy Hammond reconstructs the historical theological and cultural contexts of these poems to demonstrate how they responded to a specific process of mourning defined by Puritan views on death and grief The elegies emerge he argues not as poems to be read and appreciated in a post romantic sense but as performative scripts that consoled readers by shaping their experience of loss in accordance with theological expectation Read in the framework of their own time and place the elegies shed light on the emotional dimension of Puritanism and the important role of ritual in Puritan culture Hammond's book reassesses a body of poems whose importance on their own time has been obscured by almost total neglect in ours It represents the first full length study of its kind in English

Design in Puritan American Literature William J. Scheick, 2014-07-15 Puritan American writers faced a dilemma they had an obligation to use language as a celebration of divine artistry but they could not allow their writing to become an iconic graven image of authorial self idolatry In this study William Scheick explores one way in which William Bradford Nathaniel Ward Anne Bradstreet Uriah Oakes Edward Taylor and Jonathan Edwards mediated these conflicting imperatives They did so he argues by creating moments in their works when they and their audience could hesitate and contemplate the central paradox of language its capacity to intimate both concealed authorial pride and latent deific design These ambiguous occasions served Puritan writers as places where the threat of divine wrath and the promise of divine mercy intersected in unresolved tension By the nineteenth century the heritage of this Christlike mingling of temporal connotation and eternal denotation had mutated A peculiar late eighteenth century narrative by Nathan Fiske and a short story by Edward Bellamy both suggest that the binary nature of language exploited by their Puritan ancestors was still a vital authorial concern but neither of these writers affirms the presence of an eternal denotative signification hidden within the conflicting historical contexts of their apparently allegorical language For them appreciation of the mystery of a divine revelation possibly concealed in words yielded to puzzlement over language itself specifically over the inadequacy of language to signify more than its own instability of design This book is a tightly focused study of an important aspect of Puritan American writers use of language by one of the leading scholars in the field of early American literature **The Part and the Whole in Early American Literature, Print Culture, and Art** Matthew Pethers, Daniel Diez Couch, 2024 This collection maps the significance of fragmentary forms in early American literature and culture from the mid seventeenth to mid nineteenth century The Part and the Whole recovers the distinct aesthetics of the incomplete retelling the story of

American culture by reorienting our collective understanding toward texts and objects that have often been critically ignored

Reformed Theology and Visual Culture William A. Dyrness, 2004-06-10 William Dyrness examines how particular theological themes of Reformed Protestants impacted on their surrounding visual culture

Jesus Made in America Stephen J. Nichols, 2009-09-20 Jesus is as American as baseball and apple pie But how this came to be is a complex story one that Stephen Nichols tells with care and ease Beginning with the Puritans he leads readers through the various cultural epochs of American history showing at each stage how American notions of Jesus were shaped by the cultural sensibilities of the times often with unfortunate results Always fascinating and often humorous Jesus Made in America offers a frank assessment of the story of Christianity in America including the present For those interested in the cultural implications of that story this book is a must read

The Word Made Flesh Made Word David G. Miller, 1995 Edward Taylor's dilemma as Puritan preacher and poet was to discover a way in human language to express the ineffable Divine This first book length study of Edward Taylor's prose suggests that Taylor's use of language illustrates the very theological truths he struggled with as a minister and a writer Taylor's poetic metaphors have long been noted for their vitality and linguistic absurdity This penetrating study of Taylor's Christographia sermons concludes that Taylor intentionally forces his types and metaphors into failure to illustrate how necessary it is for the incarnate Christ to redeem both the medium and the messenger The author places Taylor in historical theological and stylistic contexts and then looks at how both types and metaphors used by Taylor tend to follow the pattern of establishment failure and redemption By focusing on the typological images of Moses David and the Jewish religious ceremonies for example Taylor shows how such images both point toward Christ and obscure the truth of Christ By using metaphorical images of light plants and living buildings Taylor attempts to paint a portrait of Christ for his congregation all the while insisting that human language can never illustrate the Divine

The Cambridge History of American Poetry Alfred Bendixen, Stephen Burt, 2014-10-27 The Cambridge History of American Poetry offers a comprehensive exploration of the development of American poetic traditions from their beginnings until the end of the twentieth century Bringing together the insights of fifty distinguished scholars this literary history emphasizes the complex roles that poetry has played in American cultural and intellectual life detailing the variety of ways in which both public and private forms of poetry have met the needs of different communities at different times The Cambridge History of American Poetry recognizes the existence of multiple traditions and a dramatically fluid canon providing current perspectives on both major authors and a number of representative figures whose work embodies the diversity of America's democratic traditions

Popular Measures Amy M. E. Morris, 2005 Popular Measures examines the influence of Congregationalist church practices on poetry and poetics in early New England It considers how the rejection of set prayers and the privileging of more spontaneous oral forms such as the plain style sermon and the conversion narrative in colonial churches influenced the style of locally written religious verse The book consists of an overview of church practices and their implications for poetry

followed by a series of case studies focusing on texts written at different stages of the colony's development from 1640 to 1700 the Bay Psalm Book Michael Wigglesworth's The Day of Doom and Edward Taylor's God's Determinations The investigation concludes that colonial religious writers transformed the poetic conventions they had inherited from England in order to enhance the effectiveness of their verse in a culture that portrayed forms and formality as at best able to lead an individual only halfway on the journey towards salvation University of Delaware Press

American Indian Culture and Research Journal, 1997 *Poetic Relations* Constance M. Furey, 2017-06-05 Introduction Authorship Friendship Love Marriage Coda

Humor and Revelation in American Literature Pascal Covici, 1997 Both the Genteel Tradition and Calvinistic Puritanism exhibited a sense of possessing inside information about the workings of the universe and the intentions of the Almighty In *Humor and Revelation in American Literature* Pascal Covici Jr traces this perspective from its early presence to the humorous tradition in America that has been related to the Old Southwest showing how American Puritan thought was instrumental in the formative stages of American humor Covici argues that much of American literature works as humor does surprising readers into sudden enlightenment The humor from which Mark Twain derived his early models had the same sort of arrogance as American Puritan thought especially in regard to social and political truths Twain transcended the roots of that humor which run from works of nineteenth century Americans back to British forms of the eighteenth century In doing so he helped shape American literature In addition to reexamining Twain's art *Humor and Revelation in American Literature* considers some of the writers long regarded as among the usual suspects in any consideration of cultural hegemony including Emerson Thoreau Hawthorne and Melville Covici explores not so much the hypocrisy as the ambivalence repeatedly displayed in American literature He demonstrates that even though our writers have always had a strong desire to avoid the influences of the past their independence from its cultural theological and psychological effects has been much slower in coming than previously thought Original and well written *Humor and Revelation in American Literature* will be welcomed by all scholars and critics of American literature especially those interested in Puritanism major nineteenth century writers Southwestern humor and Mark Twain

The American Aeneas John C. Shields, 2004-11 Choice Magazine Outstanding Academic Book John Shields's book is a provocative challenge to the venerable Adamic myth so exhaustively deployed in examinations of early American literature and in American studies Moreover *The American Aeneas* builds wonderfully on Shields's considerable work on Phillis Wheatley American Literature *The American Aeneas* should be of interest to classicists and American studies scholars alike The New England Quarterly John Shields exposes a significant cultural blindness within American consciousness Noting the biblical character Adam as an archetype who has long dominated ideas of what it means to be American Shields argues that an equally important component of our nation's cultural identity a secular one deriving from the classical tradition has been seriously neglected Shields shows how Adam and Aeneas Vergil's hero of the Aeneid in crossing over to America from Europe dynamically

intermingled in the thought of the earliest American writers Shields argues that uncovering and acknowledging the classical roots of our culture can allay the American fear of pastlessness that the long standing emphasis on the Adamic myth has generated John C Shields is the editor of The Collected Works of Phillis Wheatley and the author of The American Aeneas Classical Origins of the American Self which won a Choice Outstanding Academic Book award and an honorable mention in the Harry Levin Prize competition sponsored by the American Comparative Literature Association MLA International Bibliography of Books and Articles on the Modern Languages and Literatures ,1991

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