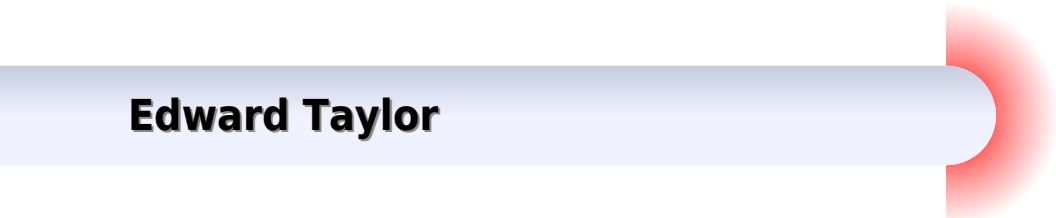




# A Reading Of Edward Taylor

**Edward Taylor**



## **A Reading Of Edward Taylor:**

*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 *God's 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 Dreghs*, 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** Donald E. Stanford, 1965 *Edward Taylor* American Writers 52 was first published in 1965. Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions. **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

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