A STRUCTURAL AND THEMATIC EXAMINATION OF ANNE VAUGHAN LOCK'S "MEDITATION OF A PENITENT SINNER: WRITTEN IN A MANER OF A PARAPHRASE UPON THE 51. PSALME OF DAVID"

By

Kathy Belue Hammond

A thesis submitted to the faculty of

Auburn University Montgomery

in partial fulfillment of the requirements

for the degree of Master of Liberal Arts

Montgomery, Alabama

17 March 2004

APPROVED

Robert A. Evans
Thesis Director

Eric J. Sterling
Second Reader

David V. Witkosky
Coordinator, Master of Liberal Arts Program

TABLE OF CONTENTS

INTRODUCTION

The voice of the poet is one instrument through which the art and the ideals of an age endure through time. Many poets' voices, echoing from the English Renaissance, convey the centrality of Christian thought to the fabric of individual morality and the social structure of the era. One poet whose voice blends with the other enduring voices of her period is Anne Vaughan Lock. In her sonnet sequence, "A Meditation of a Penitent Sinner: Written in Maner of a Paraphrase upon the 51. Psalme of David," Lock combines subtle artistry with elegant theology to produce a work that resonates with the epic nature of her subject, the clash between the guilt of the human soul and the redemption offered by a merciful Lord. Through skillful use of poetic structures Lock advances her themes with creativity and clarity.

A reliable interpretation of the premise of Lock's poetry can perhaps be gained when her poetry is considered in the context of Lock's theological belief system. Though the latter half of sixteenth century England provided a setting for Lock's writing that was marked with great religious conflict and uncertainty in England, Lock's own personal convictions have been characterized as being constant and resolute. In Susan Felch's introduction to The Collected Works of Anne Vaughan Lock, Felch describes Lock's theological beliefs by using the

following terms: "Protestant, reformed, Calvinist, nonconformist, and Puritan" (xvi). Collectively, these terms place Lock within a group seeking to "have an activist faith . . . that is not merely an intellectual exercise, but also an expression of experience" (Spurr 5-6). These terms describe members of this group, and therefore Lock, as individuals who sought the reformation of society and the individual as well (Spurr 6).

Within Felch's list of phrases is one term, "Calvinist," that provides particular insight into Lock's beliefs and, therefore, provides a significant basis for interpretation of Lock's poetry. The following brief summation of the basic tenets of Calvinism, then, could begin to describe Lock's theology as well:

> Salvation is accomplished by the almighty power of the triune God. The Father chose a people, the Son died for them, the Holy Spirit makes Christ's death effective by bringing the elect to faith and repentance, thereby causing them to willingly obey the Gospel. The entire process (election, redemption, regeneration) is the work of God and is by grace alone. Thus God, not man, determines who will be the recipients of the gift of salvation. (Barlow 1)

These beliefs, then, would seem to form the foundation of Lock's theological thinking. Therefore, a reliable analysis of Lock's poetry perhaps rests on the foundation of Calvinist theology.

A further result of Lock's adherence to Calvinism is that she would likely have interpreted the Psalms, the subject of her sonnet sequence, as Calvin interpreted Old Testament passages. Two authors provide guidance to Calvin's method of interpretation. In his introduction to Calvin's Commentary on the Psalms, T.H.L. Parker relates the following:

> The basis for all right interpretation of Calvin is that when he speaks of God he means this God, the Father who is known only in Jesus Christ in the power of the Spirit. For him there is no other true God; all else are false gods with an ultimate unreality. The step we must take is to say that "the ancient prophets spoke by the Spirit of Christ," as Calvin says in Inst. I xiii 7, which argues throughout that the Word by which the worlds were created and which was spoken to the people through the prophets was the Son of God . . . . In the Old Testament, therefore, we are concerned not vaguely with oracula dei, but oracula verbi divini – the making known of the Word of God, of the Son of God. Now this underlies his exegesis of the Old Testament just as much as the New. (13)

Similarly, in Isabel Rivers' discussion of the Protestant reformers' methods of biblical exegesis, she relates how the reformers tended to read the Old Testament typologically – i.e., as a foreshadowing of the New Testament:

> Luther and especially Calvin particularly valued the typological interpretation of Scripture . . . . For Luther, since the Old Testament is a book

> about Christ, the typological is the literal meaning. It should be read with the clear eye of the Gospel, not through the veil of the law. In his Institutes of the Christian Religion II, Calvin provides just such a Gospel interpretation of the Old Testament. (143)

Considering Calvin's approach to Old Testament interpretation as a model for Lock's approach, one can conclude that Lock also interpreted the Old Testament Christologically. Therefore, if Lock's entire sonnet sequence is examined within the framework of this Christological approach, a deeper understanding of Lock's meaning and purpose may be gained.

Lock's sonnet sequence begins with a preface consisting of five sonnets. Following the five prefatory sonnets are twenty-one sonnets titled "A Meditation of a penitent sinner, upon the 51. Psalme." The sonnets comprising the "Meditation" are a paraphrase of Psalm 51. The two divisions within the sequence share many traits, such as a shared theme of sorrow for past sin. However, distinctions exist between the two divisions that set them apart in form and perhaps in purpose as well.

The prefatory sonnets are described by Lock as "expressing the passioned mind of the penitent sinner" (Felch 62). These sonnets describe the beginning of a tempestuous journey through guilt that the speaker experiences. (Throughout this discussion Lock's speaker will be treated as a male as a convention that will hopefully clearly distinguish the speaker from Lock, the female author. Though

twenty-one of the twenty-six sonnets in the sequence are a paraphrase of the words of David in the fifty-first Psalm, the convention of treating the speaker as a male is not intended to imply that the thoughts of the speaker are exclusively attributable to David.) The speaker's journey is presented in the form of an internal monologue. Though the prefatory sonnets express the psychological and emotional effects of the speaker's passage through guilt, the essential nature of this journey appears to be spiritual. When Lock's choice of words describing the speaker's spiritual state are considered, it appears that the speaker begins in a state of spiritual confusion. This state of confusion is confirmed in the second sonnet by the speaker's description of himself as being blind. This confusion would suggest that, while the speaker's penitence is a reflection of true sorrow for past sin, his spiritual understanding allows him to experience only remorse at this point in the sequence. A transformation of his spiritual vision must occur before he experiences true repentance, the Calvinist's ideal response to sin.

The seed of change in the speaker's spiritual understanding appears to grow near the end of the fourth prefatory sonnet and in the fifth prefatory sonnet. The speaker who once saw God as only wrathful begins to see God as also being merciful. This adjustment in his vision signals the beginning of a turning from himself and a turning to God with some degree of belief that God is not the source of his woe, but the source of his solace.

The sonnets of paraphrase begin with a strikingly different posture. The prefatory sonnets begin with the speaker bewailing his guilt in an impassioned struggle within himself. Now he brings his guilt directly to God in the hope that he will obtain mercy from God. In the sonnets of paraphrase the speaker continues his journey through guilt, but with a different spiritual point of view. Rather than continuing the internal monologue, the speaker now addresses the Source of his hope. Though his journey through guilt is still an impassioned process, it is no longer an inward spiral. His journey has a definite aim, restoration to God.

An exploration of this sonnet sequence reveals the methods by which Anne Vaughan Lock combines the art form of poetic language with the ideas of reformed theology to create a moving and memorable work. The objective of such an exploration is to examine both the aesthetic merit and the didactic purpose of Lock's poetry. In pursuing both these aims, perhaps Anne Vaughn Lock's position as a significant writer and expositor of her time can be united with her stature as a poet who transcends time.

AN EXAMINATION OF ANNE VAUGHAN LOCK'S INTEGRATION OF RHETORIC AND MEANING

The effectiveness of Anne Vaughan Lock's exploration of the theological and psychological themes that permeate her poetry is greatly enhanced by her skillful rhetorical style. Lock's rhetorical artistry enables her to create a sequence of sonnets whose highly developed texture harmonizes with its highly complex meaning. Lock accomplishes this harmonization through the use of many effectively utilized rhetorical devices. Two primary sources of information on a range of rhetorical devices are Richard Lanham's book, A Handlist of Rhetorical Terms, and an online reference maintained by Dr. Gideon Burton of Brigham Young University entitled, "Silva Rhetoricae." Dr. Burton's reference site provides specific guidance to the rhetorical terms of the Renaissance. Among the devices that Lock employs are antithesis, alliteration, anadiplosis, conduplicatio, apostrophe, asyndeton, and polysyndeton. In addition to these, Lock also employs anaphora, chiasmus, diazeugma, and metaphor. Through the extensive use of rhetorical devices Lock creates poetry that aesthetically and effectively expresses the depth of her meaning.

One of the rhetorical tools that Lock employs so effectively is antithesis. Lock utilizes antithesis to locate opposing ideas in close proximity to each other in the text and then to explore and highlight the opposing nature of the

antithetical ideas, thus illuminating the gulf that exists between the opposing ideas. The seeming antithetical nature of the themes with which Lock grapples - sin and redemption, justice and mercy - is communicated very skillfully through Lock's use of this device. One example of the use of this device occurs in the first sonnet. In this sonnet the speaker states: "Mercie is thine: Let me not crye in vaine, / Thy great mercie for my great fault to have" (1.11-12). (Quotations of Lock's poetry are taken from Susan Felch's text of the sonnets in the book that she edited, The Collected Works of Anne Vaughan Lock. The first numeral within the parentheses represents the sonnet number. The following numeral or numerals represent a line number or line numbers. If a "P" precedes the first numeral, then the citation refers to one of the five prefatory sonnets.) Lock's presentation of the ideas of "great mercie" and "great fault" in this parallel structure seems to emphasize the contrast between the magnitude and magnanimity of God's merciful character and the flawed and debased nature of the speaker's character. Antithesis is again used in the second sonnet to express this same relationship. In the second sonnet the speaker states: "susteine me, Lord, and Lord I pray, / With endlesse nomber of thy mercies take / The endlesse nomber of my sinnes away" (2.5-7). Again, Lock presents the antithetical relationship between God's mercy and the speaker's sin in parallel structure. The parallel structure of the phrases "endlesse nomber of thy mercies" and "endlesse nomber of my sinnes" and the choice of the adjective "endless" to

enumerate both "mercies" and "sinnes" emphasize the magnitude of the contrast between God's righteousness and the speaker's error. An additional example of Lock's presentation of this contrasting relationship occurs in the seventh sonnet in which the speaker states: "if with plenteous grace / My plenteous sinnes it please thee to deface" (7.13-14). Lock's use of antithesis serves to illustrate the speaker's perception of the chasm that exists between God's perfection and the speaker's imperfection.

Lock also utilizes antithesis to illustrate the gravity of the speaker's imperfection. In the third sonnet the speaker states: "Thou madest me cleane: but I am foule againe" (3.6). The juxtaposition of the opposing adjectives "clean" and "foule" underscores the contrast between the renewed innocence offered through forgiveness and the renewed guilt acquired through error. This juxtaposition of antithetical adjectives also underscores the contrast between God's ability to purify and the speaker's inability to remain pure.

In the eighth sonnet antithesis also clarifies the speaker's perception of the integrity that God esteems. In this sonnet the speaker states: "Thou lovest simple sooth, not hidden face" (8.1). The parallel structure of the phrases "simple sooth" and "hidden face" elegantly highlights the profound difference in the sincerity, verity, and authenticity that are pleasing to God and the deception, prevarication, and misrepresentation that are abhorrent to God.

In a final example Lock utilizes antithesis to illuminate elegantly the contrast between the insufficiency of the law and the utter sufficiency of grace. In the ninth sonnet the speaker beseeches God,

> With swete Hysope besprinkle thou my sprite:
> Not such hysope, nor so besprinkle me,
> As law unperfect shade of perfect lyght
> Did use as an apointed signe to be
> Foreshewing figure of thy grace behight. (9.1-5)

By using the parallel structure of her phrasing in the line "As law unperfect shade of perfect light" and the antithetical meanings of "unperfect shade" and "perfect light," Lock simply but profoundly illustrates the distinction between the law of the old covenant that was merely a dim shadow of the light that was to come and the true and sublime grace that defines the new covenant. This example of Lock's use of antithesis as well as each of the previous examples all reflect Lock's elegance with words as she employs antithesis to heighten and clarify her meaning.

In addition to employing antithesis, Lock also uses alliteration to heighten and clarify the meaning expressed with her words. Through the use of alliteration Lock's words illustrate the idea she presents. The first three lines of Lock's second sonnet provide a clear example of her deftness with this device. In this sonnet the speaker states: "My many sinnes in nomber are encreast, / With

weight wherof in sea of depe despeire / My sinking soule is now so sore opprest" (2.1-3). The identical initial sounds of the words "My" and "many" begin the sonnet by creating the perception of the multiplication of the speaker's sins. Similarly, the initial sounds of the words "With," "weight," and "wherof" seem to increase the reader's perception of the weight of the speaker's burden of sin. The alliteration in the phrase that follows, "in sea of depe despeire," appears to increase the perception of the depth of the despair that the speaker experiences. Alliteration in the line that follows, "My sinking soule is now so sore opprest," also serves to intensify the reader's perception of the sinking that the speaker's soul experiences. The accumulated effect of these carefully placed examples of alliteration perhaps serves to heighten the reader's perception of the speaker's despair.

Lock also utilizes the device of alliteration to accomplish a similar purpose in the fourth sonnet. In this sonnet the speaker states: "I fele my sinne, my sinne that hath opprest / My soule with sorrow and surmounting smart" (4.7-8). The repetition of the initial "s" sound appears to fix the concept of the speaker's obsession with sin firmly in the reader's mind. This use of alliteration also seems to convey effectively the intensity of the sorrow that the speaker experiences as a consequence of the awareness of sin.

In the eleventh sonnet, Lock again uses alliteration to achieve a similar effect. As the speaker asks God to look upon him, he laments to God: "That sight

of sinne so sore offendeth thee, / That seeing sinne, how it doth overflowe / My whelmed soule . . . " (11.2-4). Again, Lock utilizes the repeated initial "s" sound to artfully illustrate the burden of sorrow that sin produces. This example also directs the reader's attention to God's view of the scourge of sin.

While Lock utilizes alliteration to express the intensity of the speaker's obsession with sin, she also uses this device to focus the reader's attention on the speaker's awareness of the abundance of God's provision. The alliteration that highlights the burden of the speaker's sin in the second sonnet is balanced by alliteration that shifts the focus of the sonnet to God's mercy. Near the end of the second sonnet the speaker pleads: "My synne is cause that scarce I dare to crave / Thy mercie manyfolde" (2.12-13). The repetition of the initial "s" and "c" sounds appears to begin to draw the reader's focus away from sin, the root of the speaker's grief, and to redirect the reader's focus toward the relief that the speaker seeks. The focus is thus drawn to the object of the speaker's desire, God's mercy. The alliterated phrase "mercie manyfolde" seems to illustrate the speaker's perception of the magnitude of God's mercy.

Additional examples of Lock's use of alliteration further emphasize the bounty of God's provision. As in the previous example, Lock magnifies the perception of God's mercy in the seventh sonnet when she presents this idea alliteratively as "mightie mercy" (7.13). Lock also appears to utilize alliteration to emphasize the centrality of Christ's sacrifice as the foundation of God's

provision. In the eighteenth sonnet the speaker declares: "But thy swete sonne alone, / With one sufficing sacrifice for all / Appeaseth thee" (18.9-11). In this example alliteration appears to focus the force of Lock's words entirely upon the "sonne" and on the efficacy of his finished work. By using these and numerous other applications of the technique of alliteration, Lock fulfills her purpose in illustrating the depth of her themes' dimensions.

Another rhetorical device that is woven into Lock's poetry and that illustrates her superior artistry is anadiplosis. Lock's repetition of an ending word or phrase at the beginning of the following phrase seems to strengthen the focus and meaning of her words. In the fourth sonnet the speaker declares: "I fele my sinne, my sinne that hath opprest / My soule with sorrow and surmounting smart" (4.7-8). In addition to the alliteration that directs the reader's attention to the oppressive nature of the speaker's sin, Lock's utilization of the phrase "my sinne" as the ending of the first phrase and the beginning of the next further stresses the centrality of the concept of sin in the speaker's consciousness. Similarly, in the nineteenth sonnet anadiplosis reinforces the sense of the speaker's distress. In this sonnet the speaker prays: "I offer up my trobled sprite: alas, / My trobled sprite refuse not in thy wrathe" (19.11-12). The repetition of the phrase "my trobled sprite," coupled with the inclusion of the interjection "alas," powerfully conveys a sense of the speaker's disquiet.

In addition to her placement of anadiplosis to focus the reader's attention on a predominant idea, Lock also employs anadiplosis to convey a sense of sequential development. In the fourth sonnet the speaker laments: "The horror of my guilt doth dayly growe, / And growing weares my feble hope of grace" (4.3-4). The immediate succession of the words "growe" and "growing" verbally mimics the action of the intensification of the speaker's guilt and imparts a seemingly organic nature to the speaker's guilt. A similar example of the use of anadiplosis occurs in the fifth sonnet. In this sonnet the speaker prays: "thee thee alone / I have offended, and offendying thee, / For mercy loe, how I do lye and grone" (5.1-3). Lock's successive placement of the verbs "offended" and "offendying" serves to illustrate the seemingly perpetual injection of the speaker's chaos into God's righteous order. Each of these examples vividly illustrates Lock's skill in using anadiplosis to create an image of the action she describes.

Perhaps the most striking example of Lock's employment of anadiplosis occurs in the thirteenth sonnet. In this sonnet Lock uses anadiplosis several times in close succession, thus enhancing the beauty and the coherency of her verse. This example occurs in the following passage:

Take not away the succour of thy sprite,

Thy holy sprite, which is myne only stay,

The stay that when despair assaileth me,

In faintest hope yet moveth me to pray,

To pray for mercy, and to pray to thee. (13.8-12)

The repetition of the nouns "sprite" and "stay" and the verb "pray" in subsequent phrases reveals the speaker's highly cohesive reasoning and reinforces a strong sense of logical movement. The combination of anadiplosis and anaphora, defined by Dr. Richard Lanham as "the repetition of the same word at the beginning of successive clauses or verses" (11), in the last two lines beautifully creates a sense of perpetual prayer - "to pray" and "to pray" and "to pray." This moving illustration of the speaker's supplication perhaps becomes a metaphor for the entire sonnet sequence.

In addition to using anadiplosis Lock also employs a similar technique, conduplicatio, to achieve a similar effect. Dr. Lanham defines this technique to mean "the repetition of a word or words in succeeding clauses (39). Lock's utilization of the middle phrase of a line of verse as the beginning of the following line occurs in the first lines of the sonnets of paraphrase. In the first such sonnet the speaker begins: "Have mercy, God, for thy great mercies sake. / O God: my God, unto my shame I say" (1.1-2). The use of apostrophe in the center of the first line to address God directly defines God's position as the universal center and as the personal center of the speaker's thoughts. The repetition of the speaker's direct address to God at the beginning of the second line reinforces God's universal and personal centrality.

The speaker's deep desire to be cleansed is also illuminated through Lock's use of conduplicatio. In the ninth sonnet the speaker pleads: "That only canst, Lord, wash me well within. / Wash me, O Lord" (9.12-13). Lock also emphasizes the speaker's emotional disquiet through the use of this device. The speaker expresses this sense of disquiet in the nineteenth sonnet: "To God a trobled sprite is pleasing hoste. / My trobled sprite doth drede like him to be" (19.3-4). Through these and other examples of her use of anadiplosis and conduplicatio, Lock utilizes linguistic economy to construct logical complexity and thus produce enduring artistry.

Another rhetorical device that Lock uses extensively and effectively in her sonnet sequence is apostrophe. Throughout the prayer the flow of the speaker's thoughts is interrupted as the speaker cries out to God directly. These direct cries to God illustrate the manner in which Lock utilizes apostrophe to portray the speaker's intense desire to find God's favor. The beginning line of the first sonnet contains an example of this technique. The speaker's prayer begins: "Have mercy, God, for thy great mercies sake" (1.1). Lock immediately utilizes this technique again, illustrating further the speaker's deep desire to find relief from guilt in God's presence. In the next line the speaker's prayer continues: "O God: my God, unto my shame I say" (1.2). The speaker cries out directly to God again in the second sonnet: "Rue on me, Lord, releve me with thy grace" (2.9). This device occurs again in the third sonnet: "Wash me, Lord, and do away the

staine" (3.8). With the exceptions of only the fourteenth and the nineteenth sonnets, Lock utilizes apostrophe in each of the sonnets that constitute the paraphrase of David's prayer.

An especially effective use of apostrophe occurs in the ninth sonnet. In this sonnet Lock extends the use of this technique through three lines. The speaker cries out: "Ah wash me, Lord: for I am foule alas: / That only canst, Lord, wash me well within. / Wash me, O Lord: when I am washed soe, / I shalbe whiter than the whitest snowe" (9.11-14). Lock's use of apostrophe, coupled with her use of mesodiplosis, a device defined by Dr. Burton in his online reference to mean "the repetition of the same word or words in the middle of successive sentences" (n. pag.), places the central focus of each line and of the passage in its entirety on the word "Lord." Lock's employment of these devices perhaps serves to illustrate the intense nature of the speaker's desire for God's pardon. Lock's repeated use of apostrophe seems to convey the sense that the speaker is consumed by a desire to know God's response to his prayer. Each of these examples demonstrates Lock's capable employment of apostrophe.

Lock also increases the reader's perception of the speaker's intense emotion through the use of asyndeton. With this device Lock creates lines or phrases uninterrupted by conjunctions that seem to intimate an unconscious overflow of the speaker's emotion. One example of this technique occurs in the fourteenth sonnet. In this sonnet the speaker relates: "The tast, that thy love

whilome did embrace / My chearfull soule, the signes that dyd assure / My felying ghost of favor in thy sight, / Are fled from me" (14.4-7). Rather than joining the compound subject of the sentence, "the tast" and "the signes," with a conjunction Lock presents the nouns consecutively. This seemingly progressive arrangement lends to the speaker's tone a sense of unrestrained expression of regret and loss.

Likewise, in the nineteenth sonnet Lock also uses the device of asyndeton to convey a sense of the speaker's deeply felt emotion. In the beginning lines the speaker makes this offering: "I yeld my self, I offer up my ghoste, / My slayne delightes, my dyeing hart to thee" (19.1-2). In listing those aspects of the speaker's soul that he offers up without the interruption that conjunctions would introduce, Lock seems to illustrate the speaker's desire to surrender the totality of his being to God. Later in this same sonnet the speaker continues his prayer: "Such offring likes thee, ne wilt thou despise / The broken humbled hart in angry wise" (19.13-14). Through her use of asyndeton to describe the speaker's heart in this passage, Lock imparts to her reader an intimate glimpse of the speaker's perception of his own interior life. By listing "broken" and "humbled" connectedly, Lock intensifies the sense that the speaker is shattered by the burden of his sin. In each of these examples Lock's use of asyndeton seems to increase her reader's perception of the speaker's emotion.

Another rhetorical device that Lock employs effectively is polysyndeton. Dr. Lanham defines polysendeton to mean "the use of a conjunction between each clause" (117). While polysyndeton is structurally opposed to asyndeton, the purpose for which Lock employs polysyndeton is similar to the purpose that asyndeton serves. An example of polysyndeton occurs in the seventeenth sonnet. In this sonnet the speaker requests: "Refreshe my yelding hert, with warming grace, / And loose my speche, and make me call to thee" (17.5-6). The three verbs - "refreshe," "loose," and "make" - are each separated by the conjunction "and." This listing with repeated use of conjunctions seems to lend to the speaker's request a particular sense of sincerity and urgency.

Lock also utilizes polysyndeton in the eighteenth sonnet. Beginning in the ninth line the speaker prays: "But thy swete sonne alone, / With one sufficing sacrifice for all / Appeaseth thee, and maketh the at one / With sinfull man, and hath repaird our fall" (18.9-12). Lock's repeated use of conjunctions seems to compound the speaker's and her reader's perception of the magnitude and significance of the work of the "sonne." With each of these examples of her use of polysyndeton, Lock strengthens the impact and effectiveness of her words.

Lock further strengthens the beauty and force of her words through the use of anaphora. Lock's repetition of initial words at the beginning of subsequent phrases or sentences occurs in several of her sonnets. In the second sonnet the speaker laments: "My sinne is cause that I so need to have / Thy

mercies ayde in my so woefull case: / My sinne is cause that scarce I dare to crave / Thy mercie manyfolde" (2.10-13). The third sonnet also contains an example of anaphora: "So foule is sinne and lothesome in thy sighte, / So foule with sinne I see my selfe to be" (3.1-2). Lock also utilizes anaphora in the fifteenth sonnet: "So shall the profe of myne example preache / The bitter frute of lust and foule delight: / So shall my pardon by thy mercy teache / The way to finde swete mercy in thy sight" (15.9-12). The seventeenth sonnet contains anaphora as well: "I cannot pray without thy movying ayde, / Ne can I ryse, ne can I stande alone" (17.9-10). A final example occurs in the thirteenth sonnet: "Dryve me not from thy face in my distresse, / Thy face of mercie and of swete relefe, / The face that fedes angels with onely sight, / The face of comfort in extremest grefe" (13.4-7). Lock's combined use of conduplicatio and anaphora in this last example gracefully emphasizes the speaker's desire to take comfort *in* the presence of God's "face." Including anaphora in the structure of her poetry allows Lock to draw her readers' attention to key ideas and also to create lines of verse whose lyrical beauty equals their penetrating significance.

The design of Lock's sonnets also includes skillfully integrated chiasmus. Dr. Burton defines chiasmus to mean "the repetition of ideas or grammatical structures in inverted order" (n. pag.). Lock's use of chiastic structure lends artistic interest and balance to the framework of her poetry. One example of the reversal of the structure of lines of verse occurs in the seventh sonnet: "I plead

not this as to excuse my blame, / On kynde or parentes myne owne gilt to lay" (7.9-10). Lock also uses this reversal of the structure of the previous phrase in the sixteenth sonnet: "Thy name my mouth shall utter in delight, / My voice shall sounde thy justice" (16.10-11). A final example is found in the speaker's closing pleas in the final sonnet: "Releve my sorrow, and my sinnes deface" (21.11). In each of these examples Lock begins with a parallel form and then reverses this form in the second phrase to produce lines of verse that possess arresting rhythm and balance.

Another device that Lock employs to enhance the beauty and meaning of her words is diazeugma. Dr. Lanham defines this technique to mean "one subject with many verbs" (53). By allowing a single subject to be connected to more than one verb Lock uses an economy of words to express greater meaning. One example of diazeugma is found in the second prefatory sonnet. In this passage the speaker relates: "Whome cherefull glimse of gods abounding grace / Hath oft reveled and oft with shyning light / Hath brought to joy out of the ugglye place" (P2.5-7). The inclusion of diazeugma in the structure of these lines allows Lock's reader to see the progressive action of the "glimse of gods abounding grace." This glimpse first reveals and then brings. A second example of diazeugma occurs in this same sonnet. After the speaker relates the benefits of a glimpse of God's grace that others enjoy, she reveals her own plight: "Where I in darke of everlasting night / Bewayle my woefull and unhappy case, / And

fret my dyeing soule with gnawing paine" (P2.8-10). Lock's use of diazeugma to relate the speaker's actions of bewailing and fretting logically joins the actions together and compounds the sense of grief and strife that the speaker communicates through these actions.

A final example of diazeugma occurs in the eighteenth sonnet. In this sonnet the speaker reveals his reliance on the substitionary atonement of the Son: "But thy swete sonne alone, / With one sufficing sacrifice for all / Appeaseth thee, / and maketh the at one / With sinfull man, and hath repaird our fall" (18.9-12). Coupled with her use of polysendeton Lock's utilization of diazeugma relates a sense of the completeness of the Son's work. Diazeugma is a device that Lock skillfully integrates into the structure of her poetry to lend a sense of logical connection and of undiminished emotion.

A final device that Lock utilizes to create the fabric of her poetry is metaphor. With this device Lock weaves images into her poetry that amplify her reader's understanding of the speaker's interior life. One metaphor that Lock uses explains the speaker's spiritual suffering in the language of physical suffering. In the third sonnet the speaker prays: "Washe me againe, yea washe me every where, / Bothe leprous bodie and defiled face" (3.11-12). The speaker requests the internal cleansing that the bodily cleansing suggests. Lock's description of the body as "leprous" powerfully communicates the anguish that the disease of sin has brought to the speaker's soul. The comparison of the sinful

soul to a leprous body implies that sin is a disease that forces the speaker to become a spiritual pariah. This metaphor also implies that if this disease of sin remains, then the speaker will gradually lose his soul's sensation of sin and guilt and also the sensation of joy and of forgiveness as well. This comparison also implies that sin will completely consume the speaker's soul if forgiveness is not found.

The speaker's request that both his "leprous body and defiled face" be cleansed implies that the cleansing from sin is needed both within and without. This comparison suggests that the speaker regards sin as his nature or "body" as well as an outward pattern of behavior or "face." In the seventh sonnet Lock's use of metaphor further extends the idea of sin as the speaker's nature. In this sonnet the speaker professes: "Sinne is my nature and kinde alas" (7.3). This metaphor implies that the speaker needs forgiveness for acts of sin that have been committed, but more urgently he needs an absolute change of his nature.

In the tenth sonnet Lock again describes the speaker's soul in the language of the physical body. The speaker states that after mercy has been received, "then my broosed bones, that thou with paine / Hast made to weake my febled corps to beare, / Shall leape for joy" (10.12-14). The adjectives "broosed" and "febled" convey the progressively crippling effect that sin inflicts upon the soul. The adjective "broosed" also could perhaps allude to a similar metaphor in a messianic prophecy of Isaiah that states: "A bruised reed shall he not break"

(Isaiah 42:3). This prophecy that implies that the Messiah is the healer of the bruised is repeated in Matthew 12:20 in reference to Christ's healing as the fulfillment of Isaiah's prophecy. If it is possible that Lock's metaphor can be understood in the context of the biblical metaphor, the hope of healing implied by the biblical metaphor is the hope of healing for the speaker's soul. The images of physical suffering that Lock's use of metaphor creates convey the intensity of the suffering of the speaker's soul and also perhaps Lock's metaphor conveys the hope of wholeness.

Lock's poetry is richly interwoven with varied rhetorical devices. Individually, each technique elevates the style and the meaning of Lock's sonnets. Collectively, these techniques form an artistically complex synthesis of ideas in which the meaning of each word is organically intertwined with the meaning of the whole. Through her skillful use of rhetorical techniques, Lock integrates varied elements of style to impart clarity and unity to her meaning.

TOWARD AN UNDERSTANDING OF REPENTANCE

The title of Lock's sonnet sequence, "A Meditation of a Penitent Sinner: Written in Maner of a Paraphrase upon the 51. Psalme of David," reveals that penitence, a noun defined in a single word as "repentance" by the Oxford English Dictionary, is the primary theme within which Lock considers the seemingly contradictory ideas of guilt, justice, mercy, and pardon. The interior narration of a penitent sinner's passage through guilt in the prefatory sonnets and then a prayer that paraphrases the prayer of David recorded in Psalm 51 form the backdrop for Lock's consideration of repentance and its related themes. In her preface to the sonnet sequence, Lock relates that "I have added this meditation folowyng unto the ende of this boke, not as parcel of maister Calvines worke, but for that it well agreeth with the same argument, and was delivered me by my my frend with whom I knew I might be so bolde to use and publishe it as pleased me" (qtd in Felch 62). Because Lock states that her work is in agreement with Calvin's "argument," an examination of Calvin's view on Lock's theme of repentance could perhaps yield insight into Lock's own presuppositions regarding repentance. Further, a comparison of the style and themes of Lock's poetry and Calvin's sermons pertaining to Hezekiah's illness - the sermons Lock herself translated and which precede her poems - could also

yield insight into the manner in which Lock's presuppositions regarding repentance manifest themselves in her poetry.

In discussing the nature of true repentance in his Institutes of the Christian Religion, Calvin argues pointedly that true repentance is a fruit of faith, not a precursor to faith. If one considers Calvin's arguments that true repentance is rooted in faith and applies those arguments to the passages concerning the speaker's spiritual journey in the sonnet sequence, then the nature of the speaker's spiritual journey perhaps becomes more evident.

The third chapter of the third book of Calvin's Institutes is titled "Regeneration by Faith. Of Repentance." Though the title leads one to expect a discussion of faith, the "only subject here considered is Repentance, the inseparable attendant of faith," as the introduction to the Beveridge translation points out (III.iii.intro). This entire chapter, consisting of twenty-five sections, is devoted completely to an examination of repentance. In the beginning section of the chapter, Calvin states unequivocally his argument regarding the relationship of faith to repentance: "That repentance not only always follows faith, but is produced by it, ought to be without controversy" (III.iii.1). Calvin completes this section with an admonishment to those who reverse this relationship between repentance and faith: "Those who think that repentance precedes faith instead of flowing from, or being produced by it, as the fruit by the tree, have never understood its nature, and are moved to adopt that view on very insufficient

grounds." In the second section of this chapter, Calvin again in an unequivocal fashion states his primary aim in advancing his arguments regarding repentance: " . . . we only wish to show that a man cannot seriously engage in repentance unless he knows that he is of God" (III.iii.2). In these statements Calvin argues without question that true repentance flows from faith in God and cannot precede faith.

Calvin continues his discussion of repentance by pointing out what he considers the folly of those who regard repentance as anything other than an effect whose cause is faith: "But there is no semblance of reason in the absurd procedure of those who, that they may begin with repentance, prescribe to their neophytes certain days during which they are to exercise themselves in repentance, and after these are elapsed, admit them to communion in Gospel grace" (III.iii.2). Calvin also points out his disagreement with those who would recognize a pain of conscience that is not united with faith as a true virtue: "Some are misled by this, that not a few are subdued by terror of conscience, or disposed to obedience before they have been imbued with a knowledge, nay, before they have had any taste of the divine favor" (III.iii.2). In each of these two examples, Calvin establishes that not all persons who exhibit attitudes of penitence are truly repentant. This distinction between an appearance of penitence that can be merely the fruit of the pain of conscience and true repentance that is the fruit of faith is significant. The distinction introduces the

possibility that Lock follows Calvin in distinguishing an attitude of penitence that exists apart from faith from true repentance that is the fruit of faith. Further, the possibility that Lock distinguishes a faithless penitence from true repentance introduces the possibility that both faithless penitence and true repentance can exist within her sonnet sequence.

While the first sections of Calvin's chapter on repentance establish clearly what true repentance is and is not, Calvin continues in section five to elucidate the nature of true repentance. In this section Calvin reiterates the inseparability of faith and repentance: "What then? Can true repentance exist without faith? By no means" (III.iii.5). Calvin then very precisely defines the nature of true repentance:

> The term repentance is derived in the Hebrew from conversion, or turning again; and in the Greek from a change of mind and purpose; nor is the thing meant inappropriate to both derivations, for it is substantially this, that withdrawing from ourselves we turn to God, and laying aside the old, put on a new mind. Wherefore, it seems to me, that repentance may not be inappropriately defined thus: A real conversion of our life unto God, proceeding from sincere and serious fear of God; and consisting in the mortification of our flesh and the old man, and the quickening of the Spirit. (III.iii.5)

In the manner of a summation, Calvin succinctly defines repentance: "In one word, then, by repentance I understand regeneration, the only aim of which is to form in us anew the image of God, which was sullied, and all but effaced by the transgression of Adam" (III.iii.9). Calvin attributes the origin of this regeneration to Christ: "Accordingly through the blessing of Christ we are renewed by that regeneration into the righteousness of God from which we had fallen through Adam . . . " (III.iii.9). Calvin, therefore, states clearly that true repentance requires a turning from the self and a turning toward God through Christ.

If Calvin's "argument" regarding repentance supports Lock's views regarding repentance, then Lock also would recognize true repentance as a turning toward God. This true repentance, which is directed toward and centered in Christ in faith, is distinguished from a penitence that is not based in faith, which is directed toward and centered in the self. If the presence of both a faithless penitence and true repentance can both be seen in Lock's sonnet sequence, then perhaps a portion of Lock's didactic purpose in the writing of her sonnets is to advance Calvin's arguments regarding repentance. Perhaps a portion of Lock's didactic purpose is to emphasize the distinction between the nature of faithless penitence and the nature of true repentance and to emphasize the insufficiency of faithless penitence and the necessity of true repentance.

This distinction between faithless penitence and true repentance is perhaps evident in Calvin's sermons translated by Lock - sermons whose primary subject is the thirty-eighth chapter of Isaiah. This chapter discusses the affliction and recovery of Hezekiah, a narrative on which Calvin bases his sermons. In these sermons Calvin relates Hezekiah's physical journey to his spiritual journey, a journey that begins in unbelief and progresses toward integrated belief and repentance. While this distinction between unbelieving remorse for sin and repentance that accompanies faith can perhaps be seen in Calvin's sermons, this theme is also perhaps mirrored in Lock's poetry. However, in addition to sharing thematic elements, the sermons and the sonnets seem to be related stylistically as well. Thematically, the sermons and the sonnets seem to share ideas relating to the journey toward true repentance such as the wrath of God, the conviction of sin, and the grace of God. Stylistically, the sermons and the sonnets seem to be related through occurrences of parallel imagery. If the sermons and the sonnets can be related thematically and stylistically, then perhaps the ideas that appear in both the sermons and the sonnets are the ideas that Lock intends particularly to emphasize in her poetry; perhaps they are ideas she utilizes to create an underlying thematic structure for her sonnets. Perhaps Lock views this journey from faithless penitence to true repentance as a fundamental organizing principle of the sermons and views this principle as an essential organizing element of her poetry as well.

In John Calvin's four sermons on the thirty-eighth chapter of Isaiah, the affliction of King Hezekiah is the primary subject. In this account of Hezekiah's illness, a prophet tells Hezekiah that he will not recover from his illness. Hezekiah then turns his face to the wall, prays for the Lord to remember his wholehearted devotion, and weeps bitterly. Then, through the prophet Isaiah the word of the Lord comes to Hezekiah saying that he will recover and will have fifteen years added to his life. While the events recorded in Isaiah 38 pertain primarily to Hezekiah's physical distress, Hezekiah's writings after his recovery - writings that are also recorded in Isaiah 38 - and Calvin's exposition of the passage both seem to suggest that Hezekiah's physical distress is emblematic of an inner spiritual distress.

One of the themes that Calvin emphasizes in the first of his four sermons on Hezekiah is the wrath of God. One example of this emphasis occurs when Calvin describes Hezekiah as "a man astonished with feare of the wrath of God, lokyng on nothyng but his own affliction" (qtd in Felch 10). Similarly, Lock's speaker expresses dread of the wrath of God and focuses solely on his personal distress. In the first prefatory sonnet Lock's speaker fears God's wrath as one would fear an instrument intended to inflict pain: the speaker refers to "My Lord whos wrath is sharper than the knife, / And deper woundes than dobleedged sworde" (P1.7-8). The speaker's myopic view of his own suffering is evident in the same sonnet when the speaker expresses his view that he "can not enjoy the

comfort of the light, / Nor finde the waye wherin to walk aright" (P1.13-14). The speaker again expresses this myopic view in the second prefatory sonnet in which the speaker mentions how: "I in darke of everlasting night / Bewayle my woefull and unhappy case, / And fret my dyeing soul with gnawing paine" (P2.8-10). Both Hezekiah and the speaker in Lock's sonnets experience a parallel dread of the wrath of God and a preoccupation with personal suffering.

A second example of Calvin's discussion of the theme of God's wrath again appears in the first sermon. In this passage Calvin describes Hezekiah as one for whom "it semeth that he had lost al maner tast of the goodnes of God, that he knew nothing of the resurrection, that he was ignorant that he shold be restored by meane of the redeemer, he conceived nothing but the wrath and curse of God: wher is his faith?" (qtd in Felch 12). In this passage Calvin suggests that Hezekiah has a myopic view of God that obliterates any glimpse of God's mercy or his grace. Again, this limited vision in the early portion of Hezekiah's journey through affliction mirrors the speaker's vision in Lock's sonnets. In the early prefatory sonnets Lock's speaker exhibits the same limited vision. Lock's speaker associates his relationship to God only with aspects of God's wrath. In the second prefatory sonnet the speaker refers to himself as the recipient of "Gods enflamed ire" (P2.1). The speaker also expresses that his sins "enforce the profe of everlasting hate, / That I conceive the heavens king to beare / Against my sinfull and forsaken ghost" (P4.4-6). No reference to God in these

early prefatory sonnets associates the speaker with any aspect of God's character apart from judgement. In this second example both Hezekiah and Lock's speaker display myopic vision, focusing solely on God's wrath and failing to perceive God's mercy and grace. This lack of association of God with any character traits other than wrath may suggest that Hezekiah and Lock's speaker both lack belief that God's mercy and grace exist.

A third example of Calvin's interpretation of the theme of God's wrath also seems to parallel the experience of Lock's speaker. In his first sermon Calvin contemplates the question of the root of Hezekiah's fear. Calvin draws the conclusion that Hezekiah fears not death itself but rather "the wrath of God, when he behelde his sinnes, and that God toke away from him all savor of his goodness, and turned his back unto him as if he had sene him armed against him, and lifted up his arme, as if he would bring him to nought" (qtd in Felch 15). Lock's speaker also fears that God in his wrath has withdrawn all his goodness, has turned his back, and is armed against him. In the second prefatory sonnet the speaker relates that, while others have found God's light and joy and grace, he is "in darke of everlasting night" (P2.8) and bewails his "woefull and unhappy case" (P2.9). The speaker seems to believe that God's goodness is available to others but not to him. The speaker also expresses the belief that God has "turned his back unto him" when he describes his spirit as a "forsaken ghost" (P1.1). Lock's speaker also expresses the perception that God is

"armed against him" when he describes himself as a "blinde wretch, whom Gods enflamed ire / With pearcing stroke hath throwne unto the ground" (P2.1-2). In this third example Hezekiah's perception of his separation from God's goodness, his abandonment by God, and his fear of God's punishment are each perceived by Lock's speaker as well.

As Calvin implied when seeking to determine the root of Hezekiah's fear, this intense fear of God's wrath experienced by both Hezekiah and Lock's speaker seems to preclude the presence of faith in God. Calvin asks regarding Hezekiah: "wher is his faith? where is his obedience? wher is the consolation of the holy Gost, and this joy inestimable, whiche we ought to receive when God certifieth us of the love which he beareth us?" (qtd in Felch 12). More directly, Calvin states unequivocally that Hezekiah lacks belief: "For we see the outragious passions of a man as it were ravished in minde so abhorreth death, that he thought all to be lost when god shold take him out of the worlde, and in this we see nothing but the sinne of infidelitie" (qtd in Felch 9-10). If Hezekiah's fear of the wrath of God is evidence of the sin of unbelief, then Lock's speaker parallels Hezekiah in his state of unbelief.

A second theme seems to proceed from these two characters' perception of the wrath of God. The characters' experience of the wrath of God seems to lead toward personal conviction of sin, a theme that can additionally relate Hezekiah's journey to the journey of Lock's speaker. The personal conviction of

sin that is illustrated in these individuals' journeys perhaps represents a turning away from fear and preoccupation with personal suffering toward sincere penitence.

One example of Calvin's emphasis on this theme of the conviction of sin appears near the beginning of Calvin's second sermon. In this passage Calvin asserts that Hezekiah begins to regard God's chastisement not simply as fear-provoking but as just. Calvin states: "So then, that we may confesse with a true humilitie that God doth punish us justly in all thafflictions which he sendeth us, let us saye after the maner of Ezechias: it is I that am cause of this evill" (qtd in Felch 24). Implicit in Hezekiah's statement is a move beyond simply fearing the consequences of God's wrath, a fear that only encompasses concern for Hezekiah himself, toward acknowledging the responsibility Hezekiah bears for his own sin. This acknowledgement from Hezekiah illustrates that he is moving toward the understanding that he has transgressed God's law, thus bringing consequences upon himself but also offending God as well.

Lock's speaker also begins to move toward acknowledging responsibility for his sin. He relates that he sighs and groans "Before the Lord, the Lord, whom sinner I, / I cursed wretch, I have offended so" (P5.9-10). Both Hezekiah and Lock's speaker have begun to turn their vision away from obsession with their fear and suffering toward God and his perception of their sin.

A second example of Calvin's discussion of the theme of the conviction of sin further illustrates a widening of Hezekiah's vision. In his second sermon Calvin relates that Hezekiah "knew that he had no strength and that he must nedes perishe as touching him selfe" (qtd in Felch 32). Calvin further states that following Hezekiah's example "we must then be so brought in subjection that being altogether stripped naked of our selves, our folly may constrayne us to seke in God that whiche wanteth in our selves" (qtd in Felch 33). These statements intimate that Hezekiah has begun to gain a new perception that he cannot help himself but that God may be his sustainer rather than exclusively his accuser. Lock's speaker also expresses a conviction that he is in peril because of his sin and must seek in God that which he lacks to sustain himself. In the second sonnet the speaker relates that the number of his sins has increased: "With weight wherof in sea of depe despeire / My sinking soule is now so sore opprest, / That now in peril and in present fere, / I crye: susteine me, Lord..." (2.2-5). In the example from Calvin and this example from Lock the conviction of sin leads Hezekiah and Lock's speaker to turn away from themselves toward God for sustenance.

In the first example regarding the personal conviction of sin, Hezekiah and Lock's speaker each recognize a personal accountability for sin. Each acknowledges personal responsibility for his suffering. Though this recognition does not seem to be sufficient to confirm that Hezekiah and Lock's speaker have

cast off their unbelief, their experience of the personal conviction of sin does seem to represent a move toward a less myopic perspective that takes into account the offense toward God that their sin represents. The second example, however, seems to represent a profound move toward repentance, a recognition that they must look beyond themselves to God's provision for the relief of their affliction.

The turning of the perspective of Hezekiah and Lock's speaker away from personal suffering and toward God's provision ushers in a new emphasis on a third theme, the grace of God, explored by both Calvin and Lock. In his third sermon Calvin discusses the nature of Hezekiah's experience with a tone that is in distinct contrast to the tone of the earlier sermons. In this sermon Calvin seems to imply that Hezekiah has moved beyond his state of unbelief to become an example to other believers of the work of the grace of God in the soul of the individual. Calvin suggests that "now ought we to have suche like affection, as Ezechias had, to endevour so much as shall lye in us that the graces of God may be knowen of al the world, although they specially perteine to us" (qtd in Felch 42). In this passage Calvin emphasizes the concept that God's grace is relevant especially to the individual. This same concept becomes evident in Lock's speaker as he progresses in his journey toward repentance in a manner that is similar to Hezekiah's progress in his journey. In the sonnets of paraphrase Lock's speaker begins to seek God's favor for himself individually for the first

time in the sonnet sequence. The sonnets of paraphrase begin with a direct request to God for mercy: "Have mercy, God, for thy great mercies sake" (1.1). Previously Lock's speaker has expressed a belief that God is merciful, but his direct request for mercy in the first sonnet provides the first evidence in the sonnet sequence that the speaker now believes that God's mercy is available to him individually. Hezekiah and Lock's speaker each appear to have accepted God's mercy for themselves. This acceptance itself is perhaps evidence of the beginning of the work of God's grace in each individual.

A second example of Calvin's emphasis on the theme of God's grace is found in the fourth sermon. The theme of this entire sermon seems to focus upon the idea that there is no one but God that is able to save. In the concluding portion of Hezekiah's writings in the thirty-eighth chapter of Isaiah, Hezekiah asserts that "The Lorde it is that shall save me" (qtd in Felch 57). Calvin responds to Hezekiah's assertion by stating that "he might have said: I hold my life of him and of his mere grace . . . Nowe Ezechias forsaketh all and declareth that there is none but God" (qtd in Felch 57). Similarly, Lock's speaker exhibits the same belief that his life is held within God and God's grace. The entirety of the sonnets of paraphrase is composed of a prayer in which the speaker requests grace, requests mercy, asks for forgiveness, confesses his faults, praises God, gives thanks, and offers up his being to God. The speaker's thoughts and requests are now exclusively directed toward God. The prayer that forms the

framework of these sonnets metaphorically illustrates the complete immersion of the speaker's life in God. Both Hezekiah and Lock's speaker appear to have reached the point in their respective journeys in which reliance upon God's grace forms the core principle of each of their existences. The inner working of God's grace in Hezekiah's soul that appears to have brought him to utter reliance upon God seems to be mirrored in Lock's speaker as well.

While the themes of the wrath of God, the conviction of sin, and the grace of God seem to be present in both Calvin's sermons and Lock's sonnets, the sermons and the sonnets seem to share common imagery as well. As the themes of the sermons and the sonnets begin with an emphasis upon the wrath of God, the shared imagery begins with an accentuation of the wrath of God and its consequences as well. One image that the sermons and the sonnets share is the image of death as the entrance of hell. In his first sermon Calvin relates that Hezekiah views death as sending him "into the throte of hell" (qtd in Felch 15). Lock also utilizes this image. In the third prefatory sonnet Lock's speaker relates: "As in the throte of hell, I quake for feare" (P2.7). Both Calvin and Lock seem to illustrate the severity of their characters' burden of guilt by utilizing this image of their perceived sentence of never-ending torment and destruction that tortures but does not consume. This shared image perhaps serves to illuminate the characters' perception of the wrath of God as the solitary force that controls each of their fates.

A second shared image is found in Calvin's second sermon. In this image God's supremacy is compared to thunder and lightning. In his sermon Calvin relates: "there is suche an arrogancye in us that we can never be beaten down but with a great thonder and lightening. And forasmuch as we can not magnifie the power of God as it ought to be, we talk of it, and we think somewhat of it ..." (qtd in Felch 31). Similarly, Lock's speaker relates: "Long have I heard, and yet I heare the soundes / Of dredfull threates and thunders of the law" (10.1-2). These parallel images of God's supremacy explained in the terms of the vehement forces of nature seem to illustrate the perception that God's power is both overwhelming and beyond the individual's control. As thunder and lighting can provoke fear and cause destruction, the association of thunder and lightning with God's power magnifies the readers' perception of the fear that these characters experience when they perceive that God's power opposes them.

A third shared image also intimates the experience of being overwhelmed. In this example the overwhelming nature of guilt is compared to drowning. In his second sermon Calvin suggests that because of our offense toward God, "if God dyd not upholde us in our feblenesse, we coulde not but bee drowned" (qtd in Felch 35). Lock's speaker describes his guilt similarly. In the eighth sonnet he relates: "This hidden knowledge have I learnd of thee, / To fele my sinnes, and howe my sinnes do flowe / With such excesse, that with unfained hert, /

Dreding to drowne, my Lorde, lo howe I flee" (8.7-10). In each of these passages the image of drowning communicates the perception that guilt completely engulfs and overwhelms and can extinguish one's life. Collectively, the images of death as the "throte of hell," God's supremacy as violent thunder and lightning, and guilt as a force that can drown seem to illustrate that Calvin and Lock each describe a similar path through guilt.

As Hezekiah and Lock's speaker move beyond their focus on God's wrath and its consequences, they each begin to gain a broader view of God's attributes. This change in focus is evident in the imagery that the sermons and the sonnets share. One example of this imagery portrays God as a source of help and relief. In his fourth sermon Calvin instructs others with the following plea: "Let us then folowe the example of Ezechias, and when God hath succored us at our need: let us geve him the prayse for our life confessinge that there is none but he alone to save us" (qtd in Felch 57-58). Calvin's description of God's provision of succor seems to evoke an image of God as Hezekiah's helper, nurturer, and comforter. This image of God as Hezekiah's nurturer seems to be a particularly significant symbol of Hezekiah's ability to assimilate all of God's attributes into an integrated whole. Previously Hezekiah had only perceived God's wrath and displeasure. Hezekiah now views God simultaneously as a just judge and as his comforter. Lock also utilizes this image of God as comforter and nurturer. In the thirteenth sonnet, Lock's speaker implores: "Take not away the succour of thy

sprite, / Thy holy sprite, which is myne onely stay" (13.8-9). Lock's speaker also seems to have begun to order her belief around a new paradigm that integrates God's justice with his comfort and his aid.

A further broadening of Hezekiah's vision of God appears to be evident in a second image found in Calvin's fourth sermon. In seeking to expound upon Hezekiah's statement of faith declaring "the Lord it is that saveth us," Calvin relates: "That is, thoughe the Lorde do stretch his hande unto us, and geveth us wherewith to be maintained, yet let us confesse that he is the fountain, and let the river that floweth from him unto us, not hinder us to knowe whence the river cometh" (qtd in Felch 57). Calvin's image of God as a fountain or a river forms a significant contrast with the images of God in the earlier sermons. The images of God in the earlier sermons focus upon a God whose wrath drowns and destroys. The present image of God as a fountain or a river portrays God as the source of a cleansing, life-giving spring. This image of God as the giver and sustainer of life clearly differs from the earlier images of God as the taker of life. Lock utilizes similar language in her third sonnet. In this sonnet the speaker requests of God: "Let flowe thy plentuous streames of clensing grace" (3.10). Lock's image of God as the source of a plenteous cleansing stream appears to be analogous to Calvin's image of God as a fountain or river. These parallel images seem to offer further evidence that Calvin and Lock describe similar journeys that begin with guilt and progress toward belief.

In both Calvin's sermons and Lock's poetry, evidence of similar spiritual journeys from unbelieving penitence toward integrated belief and repentance is seen in shared themes and shared imagery. The shared themes of the wrath of God, the conviction of sin, and the grace of God as well as the shared images that further illuminate these themes perhaps provides evidence of a unity of content and purpose between the sermons and the sonnets. Lock identifies the purpose for which she recommends Calvin's sermons in her letter of introduction to the Lady Katharine, Duchesse of Suffolke. In this letter Lock offers Calvin's sermons in the manner of a prescription for the "medicine" that heals those who are "wounded with the justice of God." This medicine is none other than "the mercy of the same God that pardoneth sin" (qtd in Felch 7). The method by which this medicine heals is to "purge the oppressing humors with true repentaunce" (qtd in Felch 8). Perhaps, then, Lock emphasizes "true repentaunce," which, as Calvin suggests, can only exist as a fruit of faith, as the conduit through which the "medicine" is administered. Consequently, perhaps Lock offers her poetry in agreement with her translation of Calvin's sermons as an example of one individual's journey from unbelieving penitence to true repentance, the journey that leads to healing and health.

THE APPLICATION OF CALVIN'S DISTINCTION BETWEEN LEGAL AND EVANGELICAL REPENTANCE TO THE SPEAKER'S JOURNEY

Prior to John Calvin's discussion of the true nature of repentance in the Institutes of the Christian Religion, he reviews two distinct forms in which sorrow for sin appears in Scripture. Calvin relates that other scholars label each of these distinct types as a form of repentance. When each of these forms of sorrow for sin is examined and then compared to the sorrow depicted in Lock's poetry, specific traits unifying the differing forms of sorrow for sin and the experience of the speaker begin to emerge.

The first form of sorrow for sin that Calvin identifies is "legal repentance" (III.iii.4). This form is identified as "that by which the sinner, stung with a sense of sin, and overwhelmed with fear of the divine anger, remains in that state of perturbation, unable to escape from it" (III.iii.4). A second translation of this passage translates the noun "anger" as "wrath," the same noun that Lock utilizes in her sonnet sequence. This second translation states that the sinner, "wounded by the envenomed dart of sin, and harassed by the fear of Divine wrath, is involved in deep distress, without the power of extricating himself" (qtd. in Kerr, 95). Calvin cites the three biblical examples of "legal repentance" that are offered by the scholars who identified the concept of "legal repentance." These examples are Cain, Saul, and Judas. Calvin illustrates the devastating

consequences of this type of repentance in his discussion of the plight of the biblical examples of the persons who exhibit legal repentance:

> Scripture, in describing what is called their repentance, means that they perceived the heinousness of their sins, and dreaded the divine anger; but, thinking only of God as a judge and avenger, were overwhelmed by the thought. Their repentance, therefore, was nothing better than a kind of threshold to hell, into which having entered even in the present life, they began to endure the punishment inflicted by the presence of an offended God. (III.iii.4)

This explanation of "legal repentance" from Calvin contains several words and phrases that are similar to the language that Lock uses in the first three prefatory sonnets and the first half of the fourth prefatory sonnet. As Calvin uses the noun "heinousness" as a characteristic of sin, Lock uses the adjective "hainous" (P1.1) to describe the speaker's guilt. As Calvin describes the state of legal repentance as "a kind of threshold to hell," Lock's speaker perceives himself to be "As in the throte of hell" (P4.7). Though Calvin and Lock choose different nouns when referring to the entrance to hell, both "threshold" and "throte" share the same connotation. The Oxford English Dictionary defines "threshold" figuratively to be "the line which one crosses in entering." Similarly, "throte" can be seen as "a narrow passage, especially in or near the entrance to something" (OED). Calvin's penitent sinner is punished "by the presence of an

offended God." Lock's penitent sinner fears the wrath of an "offended Lorde" (P1.6). The similarities in both Calvin's and Lock's selections of words and phrases offer the possibility that the state of "legal repentance" and the plight of the speaker in the beginning portion of the prefatory sonnets form an analogous relationship.

In addition to the parallels in Calvin's and Lock's language, Calvin's initial description of the sinner who experiences "legal repentance" perhaps parallels Lock's poetic illustration of the speaker in the first three prefatory sonnets and the first half of the fourth prefatory sonnet. Calvin identifies four distinguishing traits of the sinner who experiences "legal repentance." These traits are that the sinner is "wounded by the envenomed dart of sin," is "harassed by the fear of Divine wrath," is "involved in deep distress," and, lastly, that the sinner is powerless to extricate himself. Each of these distinguishing traits can be recognized in the sonnet speaker's experience.

The prefatory sonnets provide evidence of the first distinguishing trait, evidence that the speaker is "wounded by the envenomed dart of sin." According to the Oxford English Dictionary, the figurative definition of "wounded" is to be "deeply pained or grieved." The speaker expresses grief that is caused by his guilt in the first prefatory sonnet: "The hainous gylt of my forsaken ghost / So threates, alas, unto my febled sprite / Deserved death . . . " (P1.1-3). In the second prefatory sonnet, the speaker also expresses pain that

results from his sin: "I in darke of everlasting night / Bewayle my woefull and unhappy case, / And fret my dyeing soule with gnawing paine" (P2.8-10). The speaker's present condition is one of being in metaphorical darkness. According to Vine's Complete Expository Dictionary of Old and New Testament Words, metaphorical "darkness" is "emblematic of sin," and indicates a "condition of moral or spiritual depravity." Therefore, the speaker's woe, unhappiness, and pain find their source in the speaker's sin. In the first half of the fourth prefatory sonnet, the speaker's sin produces in his mind the impression that he is the object of God's hatred: "My growing sinnes, of grace my senseless cheare, / Enforce the profe of everlasting hate, / That I conceive the heavens king to beare / Against my sinfull and forsaken ghost" (P4.3-6). The pain that the speaker suffers as a result of his sin is illustrated in each of these passages.

A second trait that distinguishes the sinner who experiences "legal repentance" is harassment "by the fear of divine wrath." Standing before the speaker's sight in the first prefatory sonnet is "The mighty wrath of myne offended Lorde, / My Lord whos wrath is sharper than the knife, / And deper woundes than dobleedged sworde" (P1.6-7). The violent images that the speaker associates with "divine wrath" intimate that he experiences a sense of dread regarding God's wrath. The images of the "knife" and the "dobleedged sworde" suggest that God's wrath is an instrument of harm directed toward the speaker. A second passage from the prefatory sonnets also suggests violent

images associated with God's wrath, especially when the speaker describes himself as a "blinde wretch, whome Gods enflamed ire / With pearcing stroke hath throwne unto the ground" (P2.1-2). One figurative definition that the Oxford English Dictionary assigns to "throw" is to "to do violence to." A figurative definition of "throw" that is now obsolete but that was used in the sixteenth century is "to force by torture of violence" (OED). Like the previous passage, this passage suggests that the speaker perceives God to be angry toward him. The speaker also perceives that he is the object of God's unleashed fury. Each of these passages implies that the speaker possesses a sense of fear engendered by "Divine wrath."

A third trait that distinguishes the sinner who experiences "legal repentance" is a sense of "deep distress." The adjectives that the speaker uses to describe himself perhaps illustrate the condition of distress that he experiences. Some of these adjectives that communicate a sense of agitation or distress are "forsaken" (P1.1), "blinde" (P2.11), "woefull" (P2.9), "dyeing" (P2.10), "fainting" (P2.13), and "trembling" (P4.1). The Oxford English Dictionary defines "forsaken" to mean "deserted, left solitary or desolate." This meaning implies that the speaker perceives himself to be abandoned and alone. The adjective "blinde" appears three times in the prefatory portion of the sonnet sequence. Each time the adjective "blinde" appears, the context suggests a different aspect of the word's meaning. The line in which the adjective is used in a manner that

suggests a sense of distress is the eleventh line of the second prefatory sonnet: "Yet blinde, alas, I groape about for grace." In line eight of the same sonnet the speaker has stated that he is "in darke of everlasting night." Though the adjective "blinde" has many literal and figurative meanings, the definition that appears to illuminate the meaning of the adjective in its context within the poem is "enveloped in darkness" (OED). Therefore, the adjective "blinde" conveys a sense of fear and helplessness. The adjective "fainting" is defined a meaning "a growing feeble or faint-hearted." This adjective also suggests "depression" or "discouragement" (OED). Considered individually, each of these adjectives alone intimates an image of apprehension and dread. When these adjectives are utilized collectively, each descriptive image seems to intensify the sense of emotional distress that the speaker experiences.

A final trait that distinguishes the sinner who experiences "legal repentance" is the sinner's lack of "the power to extricate himself." The speaker appears to perceive that he is powerless to extricate himself from the snare of his own sin. His sense of powerlessness is perhaps implicit in two beliefs that he expresses. The first of those beliefs is his conviction that his sinful, forsaken plight is eternal, and the second is his belief that his cries for grace and mercy are futile. In the eighth line of the second prefatory sonnet, the speaker declares that he is in "darke of everlasting night." In the fourth prefatory sonnet, the speaker perceives that his sin merits God's hate eternally: "My growing sinnes, of grace

my senselesse cheare, / Enforce the profe of everlastying hate, / That I conceive the heavens king to beare / Against my sinfull and forsaken ghost" (P4.3-6). Considering the speaker's perception that his sinful state and the divine hate that result from his sinful state are eternal, the speaker apparently cannot discern any means by which his present plight will be relieved. Therefore, the speaker does not seem to perceive that the power to liberate him from his sinful state is available. Additionally, the speaker perceives that his quest for mercy and grace is "in vaine" (P2.12). In the second prefatory sonnet the speaker laments that "blinde for grace I groape about in vaine" (P2.12). Similarly, in the third prefatory sonnet the speaker reveals his conviction that his request for mercy will not be granted: "Even then despeir before my ruthefull eye / Spredes forth my sinne and shame, and semes to say: / In vaine thou brayest forth thy bootlesses noyse / To him for mercy, O refused wight" (P3.3-6). The speaker's beliefs that his sinful, forsaken state is "everlasting" and that his requests for grace and mercy are futile are emblematic of his powerlessness to extricate himself from his hopeless plight.

Although the four traits that initially distinguish the sinner who exhibits legal repentance appear to be present in the speaker in the beginning portion of the prefatory sonnets, these four traits alone do not appear to be sufficient to distinguish legal repentance from a more sincere form of repentance that could define the speaker's response to his sin. Each of the four traits that distinguish

the sinner who exhibits legal repentance could also perhaps represent a genuine form of repentance that could be present in the speaker. However, in Calvin's further discussion of legal repentance he relates another characteristic of legal repentance that distinctly separates a sinner who exhibits legal repentance from a sinner who exhibits genuine repentance. In Calvin's explanation of the scriptural meaning of the repentance of Cain, Saul, and Judas, he points out that they think "only of God as a judge and avenger." The sinner's perception of God as nothing more than "judge and avenger" distinctly differentiates the sinner who exhibits legal repentance from the sinner whose genuine repentance leads to a hopeful end.

This vision of God as only "judge and avenger" appears to be present in the speaker in the initial portion of the prefatory sonnets. Throughout the first three prefatory sonnets and the first half of the fourth prefatory sonnet, the speaker's vision of God parallels this vision of the judge and avenger found in Calvin's exposition. In the first sonnet, the speaker's vision of God relates entirely to his wrath, as when he refers to "The mighty wrath of myne offended Lorde / My Lord whos wrath is sharper than the knife" (P1.6-7). In the second sonnet, the speaker's personal reference to God relates solely to his "enflamed ire" (P2.1): "So, I blinde wretch, whome Gods enflamed ire / With pearcing stroke hath throwne unto the ground" (P2.1-2). Contained within the third sonnet is the speaker's perception that God does not heed his cries for mercy:

"In vaine thou brayest forth thy bootlesse noyse / To him for mercy, O refused wight, / That heares not the forsaken sinners voice" (P3.4-6). Additionally, the speaker refers again to God's "heavie wrath" in the ninth line of the third sonnet when he perceives himself as the "damned vessel of his heavie wrath." The speaker's perception of God expressed in the first half of the fourth sonnet is characterized by God's allegedly harsh hatred of his sin: "My growing sinnes, of grace my senselesse cheare, / Enforce the profe of everlasting hate, / That I conceive the heavens king to beare / Against my sinfull and forsaken ghost" (P4.3-6). In each of the references to the speaker's perception of God in this portion of the sonnet sequence, the speaker expresses a belief that God views him through the lens of his sin and judges him based entirely on his sin. His requests for mercy are never directly addressed to God in this portion of the sonnet sequence. The speaker's pleas for grace and mercy are accompanied by a "shreking crye" (P3.1) and by "groap[ing]" (P2.11). The image created by the speaker's pleas of desperation suggests a lack of belief that his pleas are being heard. His belief that his pleas for grace and mercy are "in vaine" (P2.12) seems to indicate that he cannot reconcile his existing vision of God as "judge and avenger" with a vision of God as the source of grace and mercy.

The traits that distinguish the sinner who experiences "legal repentance" appear to apply to the speaker in this portion of the sonnet sequence. In addition, the consequences of "legal repentance" that Calvin indicates also seem

to apply to the speaker. Calvin states that this type of repentance is "nothing better than a kind of threshold to hell, into which having entered even in the present life, they began to endure the punishment inflicted by the presence of an offended God." In the first half of the fourth sonnet sequence the speaker experiences "horror" (P4.1), God's "everlastying hate" (P4.4), "feare" (P4.7), and a perception that his plight is similar to being "in the throte of hell" (P4.7). If the similarities between the speaker's inward journey in this portion of the sonnet sequence and Calvin's description of "legal repentance" indicate that the speaker is following the paths of Cain, Judas, and Saul, then his penitence, though sincere, does not appear to lead to the hope of reconciliation with God. However, as Lock continues to trace the path of the speaker's journey, the speaker appears to begin to change the course of his journey in the second half of the fourth prefatory poem and in the fifth prefatory sonnet from the hopelessness and futility he has experienced to the hope of relief from his woe.

The eighth line of the fourth prefatory sonnet begins with the words "And then." The first line of the fifth prefatory sonnet also begins with these words. The adverb "then" suggests a shift in time. The Oxford English Dictionary defines "then" to mean "at that time," "at the moment immediately following the action, etc., just spoken of," "upon that," " thereupon," "directly after that," "also in wider application, indicating the action or occurrence next in order of time," or "next, after that, afterwards, subsequently (often in contrast to first)." Each of

these nuances of the adverb "then" suggests that a shift in the time and consequently the course of action is occurring. The shift in time seems to suggest that the speaker is proceeding from a former portion to a new phase of his journey. This new phase of his journey appears to be contained within the last half of the fourth prefatory sonnet and in the fifth prefatory sonnet. This brief middle phase of the speaker's journey appears to be a transitional period in which the speaker's spiritual perception begins to shift.

The beginning of the speaker's shift in spiritual perception can be seen in his broadening vision of God. While in the earlier sonnets the speaker never reconciled his vision of God as "judge and avenger" with a vision of God as the source of grace and mercy, he now begins to see God as the source of mercy: "To him from whom the endlesse mercy flowes / I cry for mercy to releve my woes (P4.13-14). He still does not address God directly, but he equates God with the source of "endless mercy." The speaker still envisions God as wrathful in this portion of the sonnet sequence. He says that he is "dredying, in his wrekefull wrath to dye" (P5.11), indicating that he does not yet fully rest in the hope of reconciliation with God. Nevertheless, his vision of God has shifted from a vision of a solely wrathful God to a vision of God that includes his mercy.

While the speaker's spiritual perception in this brief intermediate phase of his journey differs distinctly from his perception in the first phase of his journey, this shift does not appear to represent a complete turning of the speaker's

perception of God. Although the speaker begins in this phase to associate God with attributes outside of his wrath such as grace and mercy, the speaker does not appear to arrive at a state of belief in this transitional phase. The speaker appears to begin to expand his vision of God to include his attributes of grace and mercy, but the speaker does not place himself in a position of dependence upon God's grace and mercy by seeking them directly. The speaker does not display this faith in God's grace and mercy until he seeks them directly, thus indicating that the final, more profound shift in his spiritual perception has occurred. The speaker's failure to seek grace and mercy from God directly seems to indicate that the speaker's profound shift toward belief does not occur in the prefatory sonnets. However, the transitional phase appears to be the prelude to the complete change in the speaker's spiritual perception that is evident in the sonnets of paraphrase.

The shift in the speaker's perspective in the fourth and fifth prefatory sonnets appears to be followed by a complete turning of the speaker's perspective toward God in the sonnets of paraphrase. The speaker's new perspective in the sonnets of paraphrase seems to parallel Calvin's description of "Evangelical repentance" (III.iii.4), a second type of repentance seen in scripture.

In Calvin's continuation of his review of other "learned men['s]" (III.iii.3) view of Scriptural repentance, he defines evangelical repentance as "that by which the sinner, though grievously downcast in himself, yet looks up and sees

in Christ the cure of his wound, the solace of his terror; the haven of rest from his misery" (III.iii.4). Calvin then gives a general description of biblical examples of the "evangelical" type of repentance: "Examples of evangelical repentance we see in all those who, first stung with a sense of sin, but afterwards raised and revived by confidence in the divine mercy, turned unto the Lord" (III.iii.4). As with legal repentance, Calvin cites specific biblical examples of evangelical repentance. These examples include Hezekiah, who was "frightened on receiving the message of his death, but praying with tears, and beholding the divine goodness, regained his confidence," the Ninevites who were "terrified at the fearful announcement of their destruction; but clothing themselves in sackcloth and ashes, they prayed, hoping that the Lord might relent and avert his anger from them," and Peter, who "indeed wept bitterly, but ceased not to hope" (III.iii.4). One other example of evangelical repentance that Calvin cites that is most significant to the present discussion is David. Calvin relates two separate occasions on which David exhibits evangelical repentance. The first is the occasion on which David "confessed that he had sinned greatly in numbering the people" but then asked the Lord to remove his iniquity. The second occasion followed David's commission of adultery with Bathsheba: "When rebuked by Nathan, he acknowledged the crime of adultery, and humbled himself before the Lord; but he, at the same time, looked for pardon" (III.iii.4). Because the sonnets of paraphrase are based on David's response to Nathan's rebuke,

Calvin's citation of David's response as an example of evangelical repentance suggests the possibility that the speaker also expresses evangelical repentance in his prayer in the sonnets of paraphrase.

As the beginning of the speaker's journey seemed to share common traits with the experience of the sinner who exhibits "legal repentance," the speaker's changed perspective in the sonnets of paraphrase seems to share common traits with Calvin's description of evangelical repentance. The first trait that Calvin assigns to the sinner who experiences evangelical repentance is that the sinner is "grievously downcast in himself." Throughout the sonnets of paraphrase the speaker displays this state of being "grievously downcast." In the second sonnet the speaker states:

> My many sinnes in number are encreast,
> With weight wherof in sea of depe despeire
> My sinking soule is now so sore opprest,
> That now in peril and in present fere,
> I crye. (2.1-5)

In this passage, the adjectives "depe," "sinking," and "sore" each convey a sense of dejection. The nouns with which the speaker describes his state of being also convey this sense of dejection: "weight," "despeire," "peril," and "fere." A second passage that illustrates the speaker's sense of being downcast is found in

the fourth sonnet. In this sonnet the speaker gives the reader a glimpse of the pain that is the result of sin:

> The horror of my gilt dith dayle growe,
>
> And growing wears my feble hope of grace.
>
> I fele and suffer in my thrilled brest
>
> Secret remorse and gnawing of my hart.
>
> I fele my sinne, my sinne that hath opprest
>
> My soul with sorrow and surmounting smart. (4. 2-7)

The nouns with which the speaker describes his interior life vividly illustrate his dejection: "horror," "remorse," "gnawing," and "smart." The speaker also imitates the sense of the increasing weight of the burden of his sin with the verb "grow": "The horror of my gilt doth dayle growe, / And growing . . . ." The speaker's sense of being inwardly downcast because of his sin identifies him with the sinner who experiences evangelical repentance.

Although suffering due to sin is a trait shared between both types of repentance presented by Calvin, the second trait of the sinner who experiences evangelical repentance firmly forms the distinction between the two types of repentance. The second trait of the sinner who experiences evangelical repentance is the ability to look upward to see "Christ the cure of his wound" (III.iii.3). In the ninth sonnet the speaker refers to Christ as the "swete hysope" that can remove his sin:

With swete Hysope besprinkle thou my sprite:
Not such hysope, nor so besprinkle me,
As law unperfect shade of perfect light
Did use an appointed signe to be
Foreshewing figure of thy grace behight.
With death and bloodshed of thine only sonne,
The swete hysope, cleanse me defiled wyght. (9.1-7)

Similarly, in the eighteenth sonnet the speaker refers to Christ as the unique atoning sacrifice:

But thy swete sonne alone,
With one sufficing sacrifice for all
Appeaseth thee, and maketh the at one
With sinfull man, and hath repaird our fall. (18.9-12)

The speaker's ability to see Christ as his solace in the sonnets of paraphrase uniquely identifies him in this portion of the sonnet sequence with the sinner described by Calvin as experiencing evangelical repentance.

If the sonnets of paraphrase can be characterized as an illustration of evangelical repentance and can uniquely represent true repentance in the speaker's experience, then the nature of the speaker's earlier experience in the prefatory sonnets, an experience which appears to parallel legal repentance, must be characterized as some form of sorrow for sin that differs from true repentance.

In Calvin's discussion of legal and evangelical repentance in his Institutes of the Christian Religion, he carefully attributes the titles of these two forms of sorrow for sin found in Scripture to learned men other than himself (III.iii.4). Therefore, one can conclude that perhaps Calvin identifies the same differing forms of sorrow for sin in Scripture as the other learned men but that Calvin does not consider both forms of sorrow for sin to be accurately termed "repentance." After Calvin discusses these two forms of sorrow for sin in the third chapter of his Institutes of the Christian Religion, he asks the question: "Can true repentance exist without faith?" (III.iii.5). He then answers: "By no means" (III.iii.5). Perhaps, then, legal repentance and evangelical repentance are distinguished by their respective causes, mere pain of conscience in the form and true faith in the latter.

If these causes of legal and evangelical repentance are applied to the speaker's response to his sin, then one can conclude that the speaker experiences pain of conscience in the prefatory sonnets but an entirely different experience of true repentance that is based in faith in the sonnets of paraphrase. The possibility that this distinction can be made is supported by returning to the Oxford English Dictionary's definition of "penitent," the adjective with which Lock defines the nature of the speaker's interior state in the title of the sonnet sequence. Although the first definition of "penitent" relates exclusively to repentance ("that repents, with serious purpose to amend the sin, or

wrongdoing, repentant"), a second definition defines the adjective apart from the concept of repentance: "regretful, grieved, relenting, sorry, vexed." Each of the adjectives in the second definition of "penitence" appears to describe the speaker's spiritual state in the prefatory sonnets. If this second definition of "penitence" is compared to the first definition of "penitence" that is based on the concept of repentance, then one can conclude that penitence can exist apart from true repentance. Returning to Calvin's definition of true repentance to inform the concept of penitence, penitence could be an expression of true repentance if it originates in faith. Conversely, penitence that is not based in faith would not adhere to Calvin's standard of true repentance. Therefore, because the speaker's experience described in the first three prefatory sonnets and the first half of the fourth prefatory sonnet contains regret and grief but does not include a turning to God in faith that he will obtain mercy, then perhaps his experience in the prefatory sonnets can be described as penitence according to the second definition cited in the Oxford English Dictionary, a faithless penitence. Because the speaker's experience in the sonnets of paraphrase includes grief and sorrow for his sin but also includes a turning to God for mercy, perhaps his experience in the sonnets of paraphrase can be described as penitence according to the first Oxford English Dictionary definition, penitence that reflects true repentance springing from faith.

If a distinction can be made between the speaker's faithless penitence in the prefatory sonnets and his true repentance that is the fruit of faith in the sonnets of paraphrase, then the relevance of making this distinction between faithless penitence and true repentance could perhaps further illuminate Lock's didactic purpose. The presence of faith, which appears to be the trait that distinguishes one form of penitence from the other, is considered by Calvin to be the means by which salvation is attained. In his Institutes of the Christian Religion Calvin describes faith as the means by which "those who are adopted into the family of God obtain possession of the heavenly kingdom" (III.ii.1). Calvin also describes faith as the means by which one embraces God's mercy through Christ (III.ii.1). Therefore, the presence of faith is necessary to obtain mercy, the goal of the speaker's journey. The purpose of the speaker's journey is fulfilled in achieving the true virtue of repentance through faith. In the following chapters, further evidence of the speaker's journey from unbelief to faith will be considered.

THE THEME OF BLINDNESS AND ITS SIGNIFICANCE TO THE SPEAKER'S JOURNEY

Among the ideas that Lock interweaves to create the fabric of the speaker's experience is the theme of blindness. This theme is one means through which both Calvin and Lock appear to speak regarding spiritual understanding and spiritual ignorance. Blindness and the related idea of sight are also prominent emblems in the biblical explanation of spiritual understanding. The themes of blindness and sight appear throughout the sonnet sequence either directly or indirectly through references to the speaker's eyes or to his ability to perceive light. These references occur within each of the three portions of the speaker's spiritual journey delineated previously as a faithless penitence in the first three prefatory sonnets and the first half of the fourth prefatory sonnet; a contemplation of faith in the last half of the fourth prefatory sonnet and in the final prefatory sonnet; and a true repentance springing from faith in the sonnets of paraphrase. In the each of these portions of the sonnet sequence the speaker reveals evidence of the state of his own spiritual understanding through references to sight and blindness. In the beginning portion of the sonnet sequence, the evidence of the speaker's spiritual state appears to suggest that blindness is its predominant characteristic. When the nature of blindness and sight in the beginning portion of the sonnet sequence is considered in

relationship to the nature of blindness and sight in Calvin's writings and in biblical references, the significance of the speaker's blindness can perhaps become more evident.

The themes of sight and blindness appear in the first portion of the speaker's spiritual journey. These themes emerge near the beginning of the prefatory sonnets. The theme of sight is introduced as the speaker's "daseld sight" (P1.4) in the first prefatory sonnet. An exploration of the meanings and connotations of the phrase "daseld sight" perhaps yields insight into Lock's meaning when she speaks in the sonnets regarding the speaker's sight.

The Oxford English Dictionary's first definition of "dazzled" suggests being "overpowered or confounded by too strong light or splendour." It is possible, then, that Lock describes the speaker's sight as "daseld" to indicate that he is overpowered by having seen a glimmer of God's radiance. A second definition yields another facet of meaning. Used from the fifteenth and sixteenth centuries, the verb "dazzle," also appearing as "dasel" or "dasle," was a diminution of "dase" or "daze," especially in the following sense: "to be or become mentally confused or stupefied" (OED). To illustrate this meaning, the dictionary cites a quote from the 1571 Golding edition of Calvin's commentary on Psalm 33:5: "How shamefully the most part of the world dazeleth at God's righteousness." It is also possible, then, that Lock describes the speaker's sight as "daseld" not to indicate that he is overpowered, but rather to indicate that he

does not possess the means necessary to interpret and internalize that which he observes. Because Lock was thoroughly familiar with Calvin's writings, it would seem to be reasonable to consider that Lock would have attached the same connotation of meaning to the adjective "daseld" that Calvin did.

The adjective "daseld" appears in Calvin's Institutes of the Christian Religion as well as his commentary on the Psalms cited earlier. An examination of the manner in which Calvin employed the adjective perhaps enhances the understanding of Lock's meaning when she utilizes the same adjective.

In the first chapter of the first book, Calvin breaks "true and substantial wisdom" (I.i.1) into two parts, the knowledge of God and the knowledge of the self. He then acknowledges the difficulty of discerning which one is the original knowledge that produces the knowledge of the other. In Calvin's discussion of the possibility that the contemplation of God's character precedes humanity's true knowledge of itself, he states:

> For, if at noonday, we look either on the ground, or at any surrounding objects, we conclude our vision to be very strong and piercing; but when we raise our eyes and steadily look at the sun, they are at once dazzled and confounded with such a blaze of brightness, and we are constrained to confess, that our sight, so piercing in viewing terrestrial things, when directed to the sun, is dimness itself. (I.i.2)

Calvin's use of the adjective "dazzled" in this passage implies that dazzled sight is confused perception produced by an attempt to assimilate a divine vision with only an earthbound range of view.

A second use of the adjective "dazzled" later in Calvin's Institutes gives further evidence of the meaning Lock likely attached to the adjective. In the second chapter of the third book, Calvin discusses faith extensively. In this discussion, he states:

> Faith, therefore, is a singular gift of God in two respects; both as the mind is enlightened to understand the truth of God, and as the heart is established in it. For the Holy Spirit not only originates faith, but increases it by degrees .... For illuminated by him, the soul receives, as it were, new eyes for the contemplation of heavenly mysteries, by the splendour of which it was before dazzled. (III.ii.33,34)

Calvin implies then that "dazzled" sight results from the lack of the proper means to contemplate "heavenly mysteries." The ability to contemplate "heavenly mysteries" requires an enlightenment of the heart and mind that one whose sight is "dazzled" lacks. This enlightenment is accomplished through the essential element of faith and results in clarity of vision.

If Calvin's meaning of the adjective "dazzled" is applied to Lock's image of "daseld sight," then insight into the speaker's spiritual state can be gained. If Lock's meaning implied by the speaker's "daseld sight" agrees with Calvin's

meaning when he discusses "dazzled" sight, then the speaker attempts to assimilate a divine vision, but fails because he lacks clear spiritual vision. The speaker's "daseld sight" then implies a state of spiritual confusion or lack of understanding resulting from an absence of faith. In this first reference to sight, Lock appears to establish a relationship between the clarity of the speaker's vision and the presence of faith.

Lock's next reference to sight is also found in the first prefatory sonnet. In line nine, the speaker refers to his "dimmed and fordulled eyen." The speaker's eyes appear to serve a dual purpose in the sonnets. For the speaker, the eye appears to be the organ of spiritual sight, the lens through which he receives images of that which is beyond himself. For his audience, the speaker's eyes also appear to serve as a lens, but they appear to serve an opposite purpose, giving his audience an image of that which is within the narrator. In Lock's description of the speaker's eyes in the ninth line of the sonnet, Lock's use of adjectives reveals to her audience the inadequacy of the vision afforded the speaker by the ineffective functioning of his eyes. The first adjective Lock employs to begin to define the speaker's eyes is "dimmed." The Oxford English Dictionary defines to "dim" as to "lose brightness or clearness, to make dim, obscure, or dull." One definition that the dictionary applies specifically to the eyes is "to becloud." Each of these definitions implies that dimmed eyes do not see clearly. Therefore, dimmed eyes do not produce reliable images of the object of the speaker's vision.

If the speaker's eyes are "beclouded" as the dictionary suggests is the most appropriate association, then the light from without that allows the eyes to form images is obscured, thus rendering the eyes certainly unreliable and virtually useless. Thus, the speaker's organ of spiritual insight yields unreliable spiritual images at this point in the sonnet sequence.

While the adjective "dimmed" gives the audience an impression of the reliability of the speaker's outward view formed through the lens of his eyes, a second adjective gives the audience a clearer image through the same lens of the interior view of the speaker's spiritual state. A second adjective that Lock employs to give her audience an evaluation of the reliability of the speaker's vision is "fordulled." The Oxford English Dictionary defines "fordull" as "to make dull, to stupefy." "Fordulled," then, appears to echo the meaning implied by "dasled," which meant to "be or become mentally confused or stupefied." If the eyes are "fordulled," then the unreliable images of those objects that are exterior to the speaker afforded her by "beclouded" vision lead the speaker to make correspondingly unreliable inner judgments.

The nature of the speaker's unreliable inner judgments is perhaps illuminated by Calvin's references to "dullness" in the context of a discussion of the incomplete vision of God that humanity's eyes afford. In his Institutes of the Christian Religion, Calvin speaks of "dullness" in relationship to humanity's natural ability to comprehend the knowledge of God:

> But although the Lord represents both himself and his everlasting Kingdom in the mirror of his works with very great clarity, such is our stupidity that we grow increasingly dull toward so manifest testimonies, and they flow away without profiting us. For with regard to the most beautiful structure and order of the universe, how many of us are there who, when we lift up our eyes to heaven or cast them about through the various regions of earth, recall our minds to a remembrance of the Creator, and do not rather, disregarding their Author, sit idly in contemplation of his works? (I.v.11)

If Calvin's use of the adjective "dull" parallels Lock's use of the adjective "fordulled," then the speaker's "fordulled" eyes afford him unreliable images of what God manifests himself to be in the created universe. This interpretation of "fordulled" eyes parallels the view postulated earlier regarding the legally repentant sinner and regarding "dasled sight" - a view that, in the beginning section of the prefatory sonnets, the speaker maintains an incomplete vision of God.

A second excerpt from Calvin's Institutes further illuminates the possible meaning that Lock applies to the adjective "fordulled." In the fifteenth section of the sixth chapter of his first book, Calvin states:

> But although we lack the natural ability to mount up unto the pure and clear knowledge of God, all excuse is cut off because the fault of dullness

> is within us. And, indeed, we are not allowed thus to pretend ignorance without our conscience itself always convicting us of both baseness and ingratitude. As if this defense may properly be admitted: for a man to pretend that he lacks ears to hear the truth when there are mute creatures with more than melodious voices to declare it; or for a man to claim that he cannot see with his eyes what eyeless creatures point out to him; or for him to plead feebleness of mind when even irrational creatures give instruction! (I.vi.15)

In this excerpt, Calvin expounds on an argument originating in the fifth chapter of his first book that declares that the visible order of the universe gloriously proclaims the invisible nature of God. Calvin attributes the inability to apprehend a true knowledge of God to humanity's innate insensibility to divinity. If Calvin's argument is applied to the speaker's spiritual plight in this first portion of the prefatory sonnets, then the cause of the speaker's limited vision of God lies not in the images that his eyes produce, but in the innate inability of his mind to assimilate a divine vision. As Calvin considers "the fault of dullness" to be "within us," the speaker's inability to assimilate a divine vision appears to originate from within him. The speaker's incomplete vision appears to stem not only from the reception of incomplete or unclear images from without, but also from the existence of a darkened screen within on which the eyes project the images that they receive.

The speaker's inability to assimilate a divine vision is confirmed in the final lines of the first prefatory sonnet and is perhaps explained in Calvin's Institutes. An indirect reference to the speaker's sight is made in the final two lines of the first prefatory sonnet when the speaker refers to his inability to experience the consolation that light affords. In these lines, the speaker relates that he "Can not enjoy the comfort of the light, / Nor finde the waye wherin to walke aright" (P1.13-14). Because the earlier objects of the speaker's sight are spiritual in nature, one can conclude that the "light" to which the speaker refers is spiritual in nature and symbolizes spiritual understanding. By informing his audience that he "can not enjoy the comfort of the light," the speaker allows his audience to understand that, though he is aware that light exists, light affords him no benefit. Light does not bring him comfort nor, as he states in the fourteenth line, does light illumine his path. If the earlier references to the speaker's impaired sight, his "dasled sight," and his "dimmed and fordulled eyen" are considered in relationship to the speaker's inability to experience the consolation and guidance of the light, then it is possible to conclude that the speaker will not receive the benefits of the light, or of spiritual understanding, until his impaired vision is corrected. As the examination of the meaning of "dasled sight" concluded, the clarity of vision needed to receive the benefits of light cannot exist without an accompanying faith.

A discussion of the biblical definition of "light" in Vine's Expository Dictionary of Old and New Testament Words links the inability to receive light with impaired vision. Vine relates the following:

> Light requires an organ adapted for its reception (Matt. 6:22) ["The light of the bodye is the eye: if thine eye be single, thy whole bodie shal be light"]. Where the eye is absent, or where it has become impaired from any cause, light is useless. Man, naturally, is incapable of receiving spiritual light inasmuch as he lacks the capacity for spiritual things, I Cor. 2:14 [But the natural man perceiueth not the things of the Spirit of God: for they are foolishnes vnto him: nether can he knowe them, because they are spiritually discerned]. Hence believers are called 'sons of light,' Luke 16:8, not merely because they have received a revelation from God, but because in the new birth they have received the spiritual capacity for it. (369)

If this explanation of the biblical significance of the capacity to receive light can be considered in relationship to the speaker's ability to receive light, then perhaps the speaker does not yet receive the benefits of "light" because he does not yet possess the ability to discern spiritually. Therefore, although the speaker is aware that spiritual light exists, its existence as yet has no consequence for his spiritual state. Before the speaker can receive the comfort of the light that eludes him, he must possess spiritual discernment. His impaired vision, which could perhaps be seen to be emblematic of his lack of spiritual discernment, must be

adjusted before "light" or spiritual understanding can be projected onto the screen of the speaker's mind.

A passage from Calvin's Institutes offers a discussion of the existence of light without the presence of its benefits for those on whom the light shines. This reference appears to parallel the speaker's response to the light whose benefits he cannot claim. In this reference Calvin claims:

> In vain for us, therefore, does Creation exhibit so many bright lamps lighted up to show forth the glory of its Author. Though they beam upon us from every quarter, they are altogether insufficient of themselves to lead us into the right path. Some sparks, undoubtedly, they do throw out; but these are quenched before they can give forth a brighter effulgence. Wherefore, the apostle, in the very place where he says that the worlds are images of invisible things, adds that it is by faith we understand that they were framed by the word of God, (Heb. 11:3), thereby intimating that the invisible Godhead is indeed represented by such displays, but that we have no eyes to perceive it until they are enlightened through faith by internal revelation from God. (I.v.14)

As Calvin asserts that the light afforded to humanity to show forth God's glory shines "in vain," the speaker "can not enjoy the comfort of the light." In the same manner that light shines upon humanity in vain as Calvin states, light shines upon the speaker with no effect. As Calvin asserts that the light from many

lamps is insufficient to lead humanity into the right path, the speaker cannot "finde the way wherin to walke aright." Calvin further asserts that the inability to perceive God rightly in the light in which Creation presents him is attributable to humanity having "no eyes to perceive it until they are enlightened through faith by internal revelation from God." If the speaker's present state in his spiritual journey can be compared to the state of humanity about which Calvin speaks, then the speaker's present state of impaired vision could be attributable to the lack of enlightenment through faith. The inward screen of the speaker's mind is not yet illuminated and, therefore, cannot rightly perceive spiritual images. As a similar conclusion was drawn when the meaning of "daseld sight" was considered, the ability to assimilate a divine vision requires the element of faith. Therefore, the cause of the speaker's inability to see spiritually could perhaps be that he lacks faith.

In the second prefatory sonnet, the speaker conveys the root of his inability to assimilate a divine vision or to "enjoy the comfort of the light." He confesses that he is blind: "So I blinde wretch whome God's inflamed ire / With pearcing stroke hath throwne unto the ground" (P2.1-2). By using this reference to blindness and two other references to blindness in the second prefatory sonnet, Lock appears to underscore the significance of the obstacle of the speaker's sightlessness. Both Calvin and the authors of the Bible frequently utilize blindness as an emblem of a lack of spiritual understanding. An

examination of the condition of physical blindness and its implications for the condition of spiritual blindness, coupled with an examination of the significance of blindness in Calvin's writings and in the Bible, perhaps further illuminates the significance of the speaker's blindness.

The character of the speaker's blindness appears to be spiritual, considering that the images produced by his impaired vision appear to be spiritual in nature. However, the speaker's blindness is presented in association with images that are physical in nature such as the speaker's being "throwne unto the ground" (P2.2) and his "groveling in the myre" (P2.3). Therefore, if the characteristics of physical blindness are considered and related to the condition of spiritual blindness, the effects of physical blindness may perhaps illuminate the condition of spiritual blindness.

The condition of physical blindness is perhaps explained most applicably when considered in the context of the absence of the components of physical vision. According to Tinsley Harrison's Principles of Internal Medicine, visual function is classified with regard to three components: "form sense, color sense, and light sense" (70). While the nature of the latter two components appears to be self-evident, the nature of form sense is perhaps clearer and more useful if it is explained in the context of the manner in which form sense is measured. Form sense is measured by one's ability to visually recognize written letters of graduated sizes (Harrison 70). If visual function is not present, then form sense,

color sense, and light sense are not present. In the case of one who is blind, form sense cannot be grasped visually, but can be partially apprehended through touch. The shape and size of the letters used to test for form sense can be apprehended through the use of the sense of touch. However, color sense and light sense exist entirely outside the sphere of comprehension of the one who is blind. There is no complementary sense or intellectual capability that can move the concepts of color and light from the realm of mental abstraction to physical reality. The condition of blindness implies that there exists no framework in which the concepts of the color "blue" or that of a shadow can be given meaning. Unless sight replaces blindness these concepts can have neither meaning nor consequence to the one who is blind.

If these consequences of the condition of physical blindness are then considered in relationship to the speaker's spiritual blindness, then perhaps the consequences of the speaker's spiritual blindness can be more readily understood. If the speaker is blind spiritually, then concepts that can be understood uniquely through spiritual sight exist outside the sphere of the speaker's comprehension. In the sonnets, the speaker refers to certain concepts that are spiritual in nature. These concepts include grace and mercy. Also included among the concepts to which the speaker refers that are spiritual in nature is the concept of God himself. Therefore, these spiritual concepts of grace, mercy, and God may exist as mental abstractions for the speaker, but the speaker

does not yet possess the means to move these concepts from their existence in his mind as mental abstractions to their existence as spiritually perceptible reality. Therefore, in this beginning portion of the speaker's spiritual journey the speaker's conception of grace, mercy, and God would perhaps be merely creations of his own veiled reasoning as a physically blind person's conception of the color "blue" or "red" is a creation of his own reasoning that has no relationship to the set of the physical properties of light that create the visually distinguishable colors. If the true nature of the spiritual concepts to which the speaker refers is considered in relationship to the speaker's perception of these concepts, then the divergence that occurs between these views perhaps illustrates the blindness that the speaker asserts that he possesses.

In the first portion of the prefatory sonnets the speaker clearly identifies an awareness of the existence of grace and also exhibits a strong desire to receive grace. According to the Oxford English Dictionary, the meaning of "grace" is: "in scriptural and theological language, the free and unmerited favor of God as manifested in the salvation of sinners and the bestowing of blessings." "Grace" can also mean "the divine influence which operates in men to regenerate and sanctify, to inspire virtuous impulses and to impart strength to endure trial and temptation." Vine's Expository Dictionary of Old and New Testament Words adds to the understanding of "grace" that "there is stress on its freeness and universality, its spontaneous character, as in the case of God's redemptive mercy,

and the pleasure or joy he designs for the recipient" (277). Vine also comments that as a consequence of this characterization of grace, it is set in contrast with debt, with works, and with the law (277). Grace, then, would appear to be a virtue flowing from God freely to the individual who can in no way merit the gift.

The speaker's attitude toward grace appears to differ from this conception of grace. First, the speaker does not seem to perceive that grace is freely given. In the second prefatory sonnet, the speaker states that he can

> Finde not the way that other oft have found,
> Whome chereful glimse of gods abounding grace
> Hath oft releved and oft with shyning light
> Hath brought to joy out of the ugglye place,
> Where I in darke of everlasting night
> Bewayle my woefull an unhappy case. (P2.4-9)

In this passage, the speaker expresses the belief that, though the relief and joy of grace are given to others, they are not available to him. Second, the speaker also describes his futile attempt to find grace: "Yet blinde, alas, I groape about for grace. / While blinde for grace I groape about in vaine . . . " (P2.11-12). In these lines, the speaker reveals that he seeks grace but does not believe that his efforts will secure grace for him. In these two lines, the speaker also implicitly betrays his complete misunderstanding of grace. If grace is a gift freely given,

then the speaker is not required to "groape about for grace." No effort on the speaker's part is required to receive a gift that is unmerited. If the speaker's quest for grace is "in vaine" (P2.12), as he states, then he believes that his search for grace is "devoid of real value, worth or significance," as the Oxford English Dictionary defines "vain." If the speaker believes that his quest for grace is "devoid of real value" as the definition of "vain" implies, then he holds no expectation that grace will be granted. If the speaker holds the presupposition that grace will not be granted, then his presupposition negates the purpose that faith should fulfill in his quest. Faith would afford belief or "firm persuasion" (Vine 222) that the speaker's request for grace will be granted before the results of his quest are seen. Therefore, the speaker's expressed presupposition that his quest for grace is "in vaine" appears to exclude any assumption that the speaker asks for grace with faith that grace will be granted. If the speaker lacks faith, then he consequently lacks the spiritual illumination to discern rightly the concept of grace.

A second definition of "vain" perhaps illustrates further the speaker's misunderstanding of grace. "Vain" can also imply "given to or indulging in personal vanity, having an excessively high opinion of one's own appearance, attainments, qualities, etc." (OED). If this definition of "vain" is considered, then perhaps Lock implies that the speaker seeks grace on the merits of his own

abilities, attainments and qualities rather than recognizing that grace is free and universal; grace cannot be merited or earned.

The verbs that Lock uses to describe the speaker's quest for grace perhaps illustrate the possibility that the speaker seeks grace through his own efforts. These verbs seem to imply that the speaker strives to achieve grace rather than simply waiting to receive grace. These verbs include "Bewayle" (P2.8), "fret" (P2.9), "groape" (P2.10), and "straine" (P2.13). Each of these verbs conveys a sense of desperate action on the speaker's part. If grace is free, universal, and unmerited, then no action on the speaker's part is required to receive grace. When the speaker describes his state by saying "while blinde for grace I groape about in vaine" (P2.12), perhaps he is truly "blinde for grace." Perhaps even though grace may be offered, the speaker does not have the spiritual perception to recognize grace as it is manifested as a spiritually discerned gift.

In addition to identifying an awareness of the existence of grace and exhibiting a desire for grace, the speaker is also aware of the existence of mercy and he also desires mercy. According to the Oxford English Dictionary, "mercy" is "forbearance and compassion shown by one person to another who is in power and who has no claim to receive kindness, kind and compassionate treatment in a case where severity is merited or expected." "Mercy" also means "God's pitiful forbearance towards His creatures and forgiveness of their offences." Vine's Expository Dictionary of Old and New Testament Words adds

to the understanding of mercy that the word never means "to conciliate God" (404). Vine continues by saying that God is not alienated from man. God's attitude toward the sinner does not need to be changed by man's action. It is humanity's erroneous belief, rather, that God bears hostility toward the individual. While expiation for sin had to be made, God accomplished this through Christ's death. The effect of this expiation is the mercy of God (404). Vine differentiates grace and mercy in the following manner: "Grace describes God's attitude toward the lawbreaker and the rebel; mercy is His attitude toward those who are in distress" (404). Mercy, then, is the demonstration of God's compassion for humanity by accepting Christ's atonement on humanity's behalf to meet the demands of God's justice.

In the beginning portion of the prefatory sonnets, the speaker requests mercy, but the statements that the speaker makes regarding mercy imply that perhaps he lacks a fundamental understanding of the nature of mercy and is, therefore, not yet capable of receiving mercy. In the third prefatory sonnet the speaker states that

> Even then despeir before my ruthefull eye
> Spredes forth my sin and shame, and semes to say:
> In vaine thou brayest forth thy bootlesse noyse
> To him for mercy, O refused wight,
> That heares not the forsaken sinners voice. (P3.3-7)

In these statements the speaker reveals his belief that his request for mercy, like his request for grace, is "in vaine" because his offences are too great. He also expresses the belief that God's ear is deaf to the sinner's voice. Yet, God's mercy is needed precisely because the offences are great. If there existed no offence, there would be no cause for mercy. The definition of "mercy" implies that it is God's mercy that inclines his ear to his creatures rather than shutting out the cry of the sinner.

The speaker also requests mercy repeatedly ("My fainting breath I gather up and straine, / Mercie, mercie to crye and crye againe" [P2.13-14]) and with a sense of terror: "But mercy while I sound with shreking crye" (P3.1). The speaker's repeated requests for mercy appear to indicate that he does not believe that his request will be granted. If he maintained the belief that mercy would be granted, the repetition of his request would be unnecessary. The verb "straine," which Lock chooses to describe the speaker's action in seeking mercy, yields further insight into the speaker's conception or, perhaps, misconception regarding mercy. According to the Oxford English Dictionary, a definition that could apply to the action suggested in the poem is "to force, press, constrain, to urge, insist upon." This definition seems to imply that to "straine" for mercy requires coercive action from the seeker rather than benevolent provision from the giver. A second definition that is now obsolete but that was in use at the time of Lock's writing also implies that the speaker perhaps misconstrues the concept

of mercy. A definition of the figurative sense of "straine" is "to distort the form of (a word)" (OED). If this definition can be applied to Lock's meaning when she employs this verb, then perhaps Lock seeks to communicate directly that, though the speaker seeks mercy, the speaker's conception of the mercy that he seeks is a distorted form of the true nature of mercy. In each of the speaker's references to mercy in this portion of the sonnet sequence, he reveals that, though he is aware of the existence of the gift of mercy and he desires to receive the gift of mercy, his inability to conceive of the true nature of mercy can perhaps be seen as an impediment to his ability to receive mercy.

If the speaker is "blind for grace" (P2.12) and is blind to the true nature of mercy, then the consequences of this spiritual blindness extend to other concepts that are spiritually discerned. Because grace and mercy are considered to be immutable attributes of God in the orthodox Christian conception of God, the speaker's conception of God himself is limited by his blindness to the true nature of his attributes. As previously suggested, in this portion of the sonnet sequence the speaker's conception of God appears to include only justice and vengeance. Without a unified vision of God that includes all of his attributes, the speaker appears to be blind to the true nature of God himself.

In his Institutes of the Christian Religion, Calvin addresses the spiritual blindness that the speaker experiences:

But since we are intoxicated with a false opinion of our own discernment,

> and can scarcely be persuaded that in divine things it is altogether stupid and blind, I believe the best course will be to establish the fact, not by argument, but by Scripture. Most admirable to this effect is the passage which I lately quoted from John, when he says, "In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not" (John 1: 4, 5). He intimates that the human soul is indeed irradiated with a beam of divine light, so that it is never left utterly devoid of some small flame, or rather spark, though not such as to enable it to comprehend God. And why so? Because its acuteness is, in reference to the knowledge of God, mere blindness. When the Spirit describes men under the term "darkness" he declares them void of all power of spiritual intelligence. For this reason, it is said that believers, in embracing Christ, are "born, not of blood, nor of the will of the flesh, nor of the will of man, but of God" (John 1: 13); in other words, that the flesh has no capacity for such sublime wisdom as to apprehend God, and the things of God, unless illumined by His Spirit. (II.ii.19)

Here, Calvin asserts that humanity's spirit is blind to the knowledge of God apart from illumination by God's Spirit. Calvin's explanation of the spiritual blindness of humanity as manifested in humanity's lack of the knowledge of God appears to parallel the blindness to the true nature of God that the speaker experiences. If the speaker's blindness parallels the nature of the

blindness that Calvin discusses, then his blindness remains because he lacks illumination by God's Spirit. Later in his Institutes of the Christian Religion Calvin also reveals the means through which the illumination by God's Spirit is accomplished:

> . . . for it is by the Spirit alone that he unites himself to us. By the same grace and energy of the Spirit we become his members, so that he keeps us under him, and we in our turn possess him. But as faith is his principal work, all those passages which express his power and operations are, in a great measure, referred to it, as it is, only by faith that he brings us to the light of the Gospel . . . . (III.i.3-4)

In this passage, Calvin suggests that this illumination by God's Spirit is accomplished through faith. If the speaker's spiritual blindness finds its root in the lack of illumination by God's Spirit and this illumination is accomplished through faith, then the speaker does not yet possess faith, the principal work of God's Spirit. Conversely, if the speaker is to receive spiritual sight, he must obtain his sight through the means of faith. The speaker's ability to reach the goal of his spiritual journey, the acquisition of grace and mercy, then becomes dependent upon the speaker's receiving spiritual sight through faith.

The giving of sight to the blind is the subject of the ninth chapter of the Gospel of Saint John. This chapter suggests a paradigm within which the path from spiritual blindness to sight can be examined. If the principles suggested by

this biblical paradigm are considered as they relate to the journey that the speaker has begun, then perhaps these principles can serve as a lamp to illuminate a possible course for the path that the speaker has yet to traverse.

In the ninth chapter of John's Gospel, John recounts Jesus' healing of a man who had been blind from birth. As with each of Jesus' miracles, the physical circumstances in which the miracle is manifested serve as a sign of the spiritual purpose Jesus came to fulfill. While Jesus gives physical sight to the blind man, Jesus' greater purpose is in giving spiritual sight to the blind. In the previous chapter as well as in chapter nine Jesus has revealed himself as the "light of the worlde" (John 8:12, 9:5). (Biblical quotations are taken from the 1560 edition of the Geneva Bible.) In chapter nine, Jesus demonstrates this claim with the physical healing of the blind man. The ninth chapter also reveals that Jesus imparts spiritual sight to the man who was born blind. Within this narrative lie three principles that can serve to reveal the possible outcome of the journey that Lock's speaker has begun.

After Jesus has healed the blind man, Jesus reveals the ultimate purpose for which he came: "I am come vnto judgement into this worlde, that they which se not, might se: & that they which se, might be made blinde" (John 9:39). A group of Pharisees who had witnessed the miracle and heard Jesus' statement asked, "Are we blinde also?" (John 9:40). Jesus replied, "If ye were blinde, ye shulde not haue sinne: but now ye say, We se: therefore your sinne remaineth"

(John 9:41). In this passage Jesus distinguishes those who will receive sight from those who will remain blind. Those who are spiritually blind yet recognize their blindness will receive sight. Those who think that they have gained spiritual sight through their own virtue will remain blind. Jesus reveals, then, that the insurmountable obstacle to receiving spiritual sight is the condition of being blind to one's own blindness. In contrast to the Pharisees, Lock's speaker recognizes his blindness: "So I, blinde wretch . . ." (P2.1). Because the speaker is not blind to his own blindness, he shares the characteristics of those who can receive sight. Therefore, the biblical paradigm suggests that hope exists that the condition of the speaker's blindness is not a permanent one.

In addition to identifying the speaker as one among those for whom spiritual sight is a possibility, the narrative also suggests the conditions that the speaker must meet in order to receive his sight. The blind man is instructed by Jesus to "Go wash in the poole of Siloam" (John 9:7). The blind man goes and washes and comes away seeing. The blind man's healing reveals two conditions upon which the giving of sight to the blind is predicated. The first is the faith of the blind man. The healing of the blind man was accomplished as a result of the blind man's belief, revealed by his obedience to Jesus' instruction and expressed in the blind man's later pronouncement, "Lord, I beleue..." (John 9:38). The second condition that the narrative reveals is that faith must have the proper object. Even though the pool of Siloam had no healing properties of itself, the

blind man believed that he would receive his sight based on the authority of the one by whom he was sent. The noun "Siloam" also means "Sent" (John 9:7). In Isaiah's prophecy, the giving of sight to the blind is exclusively the work of the Messiah: "I the Lord haue called thee in righteousnes, and wil holde thine hand, and I wil kepe thee, and give thee for a couenant of the people, & for a light of the Gentiles, That thou maiest open the eies of the blinde..." (Isaiah 42:6-7). The blind man demonstrates his faith that Jesus is the Messiah through trust in Jesus' authority to heal the blind. He also demonstrates this faith in Jesus as the Messiah in his response to Jesus after his healing: "Lord, I beleue, and worshipped him" (John 9:38). The blind man's trust in Jesus' authority and his worship of Jesus as the Messiah identify the object of the blind man's faith.

In the beginning portion of the sonnet sequence, faith does not appear to be present in the speaker's response to his sin. Yet, because the biblical principles suggested by the narrative offer the hope that the speaker's condition of spiritual blindness is not permanent, the narrative also implicitly offers hope that the speaker's lack of faith is not a permanent condition. The principles suggested in the narrative of the healing of the blind man offer the hope that, though blindness is present in this portion of the speaker's journey, faith and its dependence upon the proper object, the Messiah, can illuminate the remainder of the speaker's journey.

Throughout the beginning portion of the sonnet sequence, the speaker's response to his sin yields evidence that, though he senses his guilt, his spiritual blindness is an impediment to the relief of his guilt and his ability to receive grace and mercy. His spiritual blindness does not allow him to assimilate a divine vision. He perceives God's justice, but not God's mercy. It is perhaps the ability to reconcile the seemingly paradoxical nature of God's attributes of justice and mercy that most genuinely represents spiritual sight. This ability to assimilate a divine vision that eludes the speaker requires the essential element of faith, a belief that God's justice and God's mercy can coexist without compromise. Within the framework of Calvinist theological reasoning, the coexistence of God's justice and mercy is accomplished through the sacrifice of Christ. The healing of the blind man in the ninth chapter of John's Gospel suggests that through faith in Christ, the speaker can receive spiritual sight and, thus, assimilate a divine vision. The achievement of an assimilated divine vision becomes the aim of the remainder of the speaker's journey.

FAITH: THE MANIFESTATION OF SPIRITUAL SIGHT

As faithless penitence that is the fruit of spiritual blindness appears to characterize the speaker's response to his sin in the beginning portion of Lock's sonnet sequence, a new form of penitence that appears to spring from the beginning of spiritual vision seems to characterize the speaker's evolving response to his sin in the remaining portions of the sonnet sequence. This new form of penitence that begins to emerge in the second half of the fourth prefatory sonnet and is fully formed in the sonnets of paraphrase appears to be motivated by the speaker's changing spiritual vision. The speaker's evolving spiritual vision begins to allow him to broaden his conception of the nature and attributes of God and then to replace his former fear of God with reverence for Him. The former dread of God's wrath that characterized the speaker's spiritual state begins to be transformed into hope of God's forgiveness as the speaker begins to assimilate a vision of God that reaches beyond his wrath to perceive other attributes, including mercy, justice, grace, forgiveness, and wisdom. The speaker's broadening vision allows him to move from a state of penitence that focuses only on sin, guilt, and God's wrath to a state of true repentance springing from a faith that assimilates God's attributes of justice and mercy.

As previously suggested, the course of the speaker's spiritual journey appears to change in the middle of the fourth prefatory sonnet. From the middle

of the fourth sonnet to the end of the fifth prefatory sonnet, the speaker's spiritual vision appears to begin a process of evolution that allows him to contemplate the possibility that God's character is not defined solely by his wrath.

Evidence of the nature of the speaker's evolving spiritual vision is perhaps found in the one direct reference to sight that is found in this portion of the sonnet sequence. A direct reference to sight is found in the fifth prefatory sonnet: "And then not daring with presuming eye / Once to beholde the angry heavens face" (P5.1-2). The beginning of the line, "And then," is a repetition of the phrase that begins this portion of the sonnet sequence and appears to reinforce the concept that forward movement in time and in the character of the speaker's experience has occurred. Lock describes the action that the speaker now takes as "not daring with presuming eye." If "daring" is considered to be "the action of the verb 'dare' " (OED), then the definitions of the verb "dare" perhaps yield evidence of the evolution of the speaker's spiritual vision.

A definition of the verb "dare" that is now obsolete but that applies directly to vision is "to gaze fixedly or stupidly; to stare as one terrified, amazed or fascinated" (OED). If this definition is applied to the speaker's vision, then the speaker does not gaze fixedly or stupidly. The idea that the speaker does not gaze fixedly or stupidly or stare as if terrified or amazed directly contrasts with the idea expressed in the first prefatory sonnet that the speaker's sight was

"daseld," which indicated that the speaker was mentally confused or stupefied (OED). If the speaker is no longer stupefied by what he observes, then perhaps he is beginning to gain clarity of vision.

A second definition of "dare" also can perhaps yield insight into the clarity of the speaker's spiritual vision. This second definition, which is also now obsolete, indicates that, figuratively, "dare" means "to be in dismay, tremble with fear, lose heart" (OED). If the speaker is not in dismay, not trembling with fear, and has not lost heart, then his present spiritual state could be described as hopeful. If the speaker is no longer trembling with fear and has not lost heart, then his present spiritual state contrasts with his spiritual state in the previous portion of the sonnet sequence in which he expressed fear: "As in the throte of hell, I quake for feare" (P4.7). If it can be said that the speaker now possesses hope, then his hopefulness also contrasts with his former spiritual state, in which he expressed the belief that his quest for grace was "in vaine" (P2.12). If the speaker is not in dismay, not trembling with fear and has not lost heart, then perhaps he has moved from a state of hopelessness that signifies a lack of faith to a state of hope, a necessary antecedent to faith.

Though this second definition of "dare" indicates that "not daring" can mean "not trembling with fear," the speaker returns to a state of fear in the sonnets of paraphrase. In the second of these sonnets the speaker again expresses dejection and fear: "My sinking soule is now so sore opprest, / That

now in peril and in present fere, / I crye:..." (2.3-5). The speaker's state of "present fere" is coupled with "peril," which seems to indicate that his fear is characterized by dread and dismay rather than by awe and reverence. A return to a state of fear could be understood as a negation of the hope that the speaker attains in the fourth and fifth prefatory sonnets and a negation of the presumption that the speaker's spiritual journey is progressing toward faith and clarity of vision. However, Calvin's Institutes of the Christian Religion addresses the possibility of inconsistencies in the growth of faith:

> When we say that faith must be certain and secure, we certainly speak not of an assurance which is never affected by doubt, nor a security which anxiety never assails; we rather maintain that believers have a perpetual struggle with their own distrust, and are thus far from thinking that their consciences possess a placid quiet, uninterrupted by perturbation. (III.ii.17)

Calvin further addresses the possibility of moments of distrust and agitation and their relationship to the authenticity of faith:

> Though we are distracted by various thoughts, it does not follow that we are immediately divested of faith. Though we are agitated and carried to and fro by distrust, we are not immediately plunged into the abyss; though we are shaken, we are not therefore driven from our place. The invariable issue of the contest is, that faith in the long run surmounts the

difficulties by which it was beset and seemed to be endangered. (III.ii.18)

Calvin appears to indicate that faith is to be understood as being subject to struggles with distrust and is proven to be authentic by its ability to surmount the struggle with distrust rather than being immune from the difficulty of distrust. Therefore, the speaker's progress toward faith does not appear necessarily to be negated by the return of the presence of fear. Instead, the return of the presence of fear can be interpreted as an opportunity for the authenticity of the speaker's progress toward faith to be proven.

A third definition of "dare" also perhaps yields evidence of the speaker's progress toward faith. This definition, also now obsolete, is "to daze, paralyse, or render helpless with the sight of something, to dazzle and fascinate" (OED). Considering that the speaker described his sight in the first prefatory sonnet as being "daseld" (P1.4), which meant "to be or become mentally confused or stupefied" (OED), if the speaker is "not daring," then he is not being or becoming mentally confused or stupefied. If he is "not daring," then, in contrast to his state in the first prefatory sonnet, in which his sight was "daseld," he is now gaining clarity of vision. He is perhaps gaining the understanding that will enable him to reliably interpret and internalize the images that are available to him through the means of his spiritual vision.

Following the phrase "And then not daring" (P5.1), the speaker further describes his action with the prepositional phrase "with presuming eye" (P5.1).

The speaker's description of his "eye" as "presuming" perhaps yields evidence of the reliability of his spiritual vision. According to the Oxford English Dictionary, to "presume" is "to take possession of without right, to usurp, seize." "Presume" also means "to take upon oneself without adequate authority or permission; to venture upon" (OED). Therefore, perhaps the speaker intends to indicate that he is aware that his "presuming eye" has wrongly taken possession of or usurped an image of the object of his vision. Perhaps he indicates that he now recognizes that the images produced by his spiritual vision could have been shaped by his own unreliable assumptions; they could have been distorted by his own preconceptions. An additional definition of "presume" also perhaps yields insight into Lock's meaning. "Presume" can also connote being "characterized by presumption in opinion or conduct," with "presumption" defined as "the assuming or taking of something for granted; also, that which is presumed or assumed to be true, on probable evidence" (OED). Therefore, the speaker's "presuming eye" perhaps has taken for granted the nature of God, his attributes, and his disposition toward him based on assumption rather than on truth.

The line in the fifth prefatory sonnet that follows the phrase "with presuming eye" (P5.1) perhaps suggests the nature of the speaker's presumption. "With presuming eye" precedes "Once to beholde the angry heavens face" (P5.2). Perhaps the presumption that the speaker's eye makes is that heaven turns an angry face toward him. Perhaps the speaker recognizes that his

assumption that God's disposition toward him is characterized chiefly by wrath is merely an assumption and perhaps an incorrect one.

Lock's choice of adjectives, nouns, and adverbs in the phrase "Once to beholde the angry heavens face" can be seen as indicating that the speaker has based his conclusions on incorrect assumptions. Lock personifies "heaven" in the phrase, "the angry heavens face," perhaps to indicate that she intends for the possessive adjective, "heavens," to be interpreted as "God's," thus signifying that the speaker sees God's face as being angry. Lock's utilization of the noun "face" to represent the speaker's conception of God may also support the supposition that the speaker recognizes that he has perhaps incorrectly interpreted God's disposition toward him as being wrathful. The noun "face" can mean "the visage, countenance" or "the countenance as expressive of feeling or character" (OED). "Face" can also mean "external appearance" or "outward show; assumed or factitious appearance" (OED). Considering that "face" can be related to the external appearance or an assumed or factitious appearance, Lock could indicate that the speaker's perception that this "face" is angry is based on an assumption, and perhaps an incorrect one, regarding an external appearance. Perhaps the speaker recognizes that his perception of God's anger could be an incorrect perception produced by his former spiritual blindness.

Lock's utilization of the adverb "once," in the phrase "Once to beholde the angry heavens face" can also perhaps indicate that the speaker's spiritual vision

is increasing in acuity. "Once" can mean "in strict sense, one time only" (OED), which would indicate that the speaker beholds the "angry heavens face" only at one discreet moment. However, "once" can also mean "at one time in the past" (OED). This meaning could indicate that the speaker's perception of heaven's face as being angry is an image that he holds in memory, a vestige of his past perception, rather than an emblem of his present understanding. If the adverb "once" is considered to mean "at one time in the past, " then perhaps the speaker's perception of heaven's anger is a past image and his spiritual vision has allowed a broader view of God's attributes to come into view.

In addition to the statement that the speaker makes regarding his own vision in the beginning of the fifth prefatory sonnet, the speaker makes another statement about his own disposition that perhaps yields evidence that he has progressed toward faith and more precise spiritual vision. In the line that closes the prefatory sonnets and the proposed middle division of the sonnet sequence, the speaker relates the following: "Thus crave I mercy with repentant chere" (P5.14). If the noun "chere," an obsolete form of the noun "cheer" (OED), is considered to mean "disposition, frame of mind, mood, especially as showing itself by external demeanor, etc. Usually with qualification as 'good,' 'glad,' 'joyful,' or 'sorrowful,' 'heavy,' etc." (OED), then the speaker suggests that his disposition or frame of mind has become repentant. Though the speaker has described himself as feeling "remorse" (P4.10) and as expressing "penitence"

(P4.13) in this portion of the sonnet sequence, his expression of "repentant chere" in the closing line is the first occurrence of a form of the noun "repentance" in the sonnet sequence. As was previously discussed, the noun "repentance" uniquely represents a response to sin that is rooted in a faith that allows a turning away from sin. The speaker's statements expressing an evolution of his disposition from remorse to penitence and finally to repentance could perhaps serve as an emblem of the development of his faith.

In addition to the adjective "repentant," the noun "chere" also yields evidence of the speaker's evolving spiritual vision. The occurrence of the noun "chere" in the final line of the prefatory sonnets is the second time that Lock utilizes this noun to describe the speaker's disposition. The first use of this noun occurs in the first proposed portion of the sonnet sequence. In this first occurrence, the speaker describes his "cheare" or frame of mind as "senslesse" (P4.3) as compared to "repentant" in the last line of the final prefatory sonnet. According to the Oxford English Dictionary, the adjective "senslesse" can mean "incapable of sensation or perception," or "proceeding from the lack of sense or intelligence, foolish, also, without sense or meaning; unmeaning, meaningless, purposeless." If Lock describes the progression in the speaker's disposition from the first proposed division of the sonnet sequence to the second division as moving from "senslesse cheare" to "repentant chere," then perhaps she intends to indicate that the speaker's earlier merely penitent disposition represents

foolishness, meaninglessness and purposelessness. Perhaps, then, Lock indicates that, by the end of the second proposed division of the sonnet sequence, the speaker is moving to a state of repentance in which wisdom, meaning and purpose reside.

Though the context in which Lock utilizes the noun "cheare" in the first proposed division of the sonnet sequence and the noun "chere" in the second proposed division of the sonnet sequence appears to indicate that both "cheare" and "chere" can likely be interpreted as meaning "disposition or frame of mind," Lock chooses unique spellings in each of the two separate passages in which she employs the noun. The separate meanings that are attached to the differing spellings perhaps yield further evidence of the nature of the speaker's progress toward faith. Both "cheare" and "chere" are obsolete forms of the noun "cheer" (OED). In addition to the definition of "cheer" cited earlier, two other definitions, both now obsolete, can perhaps be considered relevant to the context in which the two spellings of the noun are used. These definitions are: "the face," and "the look or expression of the face, countenance, aspect, visage, or mien" (OED). However, the second spelling that Lock employs, "chere," is also an obsolete form of the noun "chare." The first spelling, "cheare," does not share this distinction. The noun "chare" whose use is now obsolete was defined as "the return or coming round again of a time; hence generally turn, occasion, time" (OED). "Chare" was also defined as "a turning or movement back, return,

retreat" (OED). A figurative definition of "chare" was "repentance" (OED). Therefore, Lock's utilization of the spelling "chere" in the second proposed division of the sonnet sequence could also perhaps be interpreted as uniquely representing the speaker's move from her former state of mere penitence and a move toward or a return to a state of true repentance. The spelling "cheare" that Lock uses in the first proposed division of the sonnet sequence does not appear to share this interpretation, underscoring the possibility that the speaker progresses from a state of spiritual blindness or ignorance in the first division of the sonnet sequence toward a state of more acute spiritual vision or discernment in the second division.

Finally, evidence of the speaker's more highly developed spiritual vision can perhaps be seen in his broader vision of the nature and attributes of God. As was previously noted, the speaker views God only through the lens of his wrath in the first proposed division. In the second proposed division of the sonnet sequence the speaker begins to see God as the source of mercy: "To him from whom the endlesse mercy flowes / I cry for mercy to releve my woes" (P4.13-14). Although this broader view of God's attributes can perhaps be said to represent more acute, more discerning spiritual vision and a move toward faith, it perhaps falls short of the speaker's goal of receiving God's mercy for himself through faith.

In his Institutes of the Christian Religion, Calvin addresses this step toward faith that the speaker appears to have taken and then explains the final step in the passage to faith that the speaker now contemplates. In discussing the bestowing of God's mercy, Calvin relates that some entertain the idea that "this mercy is great and abundant, is shed upon many, is offered and ready to be bestowed upon all; but that it is uncertain whether it will reach them individually, or rather whether they can reach to it" (III.ii.15). This explanation from Calvin appears to epitomize the point in the journey toward faith that the speaker has reached. He appears to believe that God is merciful. However, he does not yet express the complete confidence that God will be merciful to him. Calvin further discusses this juncture that the speaker has reached: "The principal hinge on which faith turns is this: We must not suppose that any promises of mercy which the Lord offers are only true out of us, and not at all in us: we should rather make them ours by inwardly embracing them" (III.ii.16). The speaker's declarations appear to intimate that he believes that God's promises of mercy are true, but to complete his journey toward faith, he must embrace God's promise of mercy for himself. The speaker appears to take this final step toward faith in the sonnets of paraphrase when he personally and directly seeks God's mercy. Therefore, perhaps the speaker's profession of "repentant chere" in the final line of the prefatory sonnets serves as the bridge from unbelief to faith, from spiritual blindness to spiritual sight.

The sonnets of paraphrase provide evidence that the speaker has crossed this bridge from unbelief to faith. The speaker reveals that his spiritual journey has taken him beyond the blindness of unbelief toward sight through the eyes of faith by at least three means. The speaker reveals this evidence through the change in the audience to whom his thoughts are directed, through his self-characterization that identifies him as one who displays faith, and through his development of clarity of vision. Each of these means represents a profound movement toward spiritual sight in the speaker's spiritual journey.

The speaker's movement toward spiritual sight is evident in the opening of the sonnets of paraphrase. The first words that the speaker utters are: "Have mercy, God, for thy great mercies sake" (1.1). For the first time in the sonnet sequence the speaker's words form a prayer directed to God rather than a meditation directed inward. For the first time the speaker goes beyond merely acknowledging that God is merciful. He now acknowledges his hope that God will be merciful to him personally. Implicit in the speaker's request for mercy is the belief that God is present, that God is merciful, and that God is personal. While the first belief was present in the first portion of the sonnet sequence and the second belief was superimposed in the second portion of the sonnet sequence, the essential element of belief that signifies faith seems to be the third belief, that God's mercy can be obtained individually. This third belief appears to illustrate the speaker's attainment of what Calvin described as "the principal

hinge on which faith turns" (III.ii.16). Quoted earlier, this primary element of faith was that "we must not suppose that any promises of mercy which the Lord offers are only true out of us, and not at all in us: we should rather make them ours by inwardly embracing them" (III.ii.16). The speaker's plea directly to God for mercy appears to indicate that the speaker now believes that God's promise of mercy applies to him individually.

The importance of the distinction between the speaker's inwardly directed meditation in the prefatory sonnets and his outwardly directed prayer in the sonnets of paraphrase is perhaps amplified by Calvin's description of the exercise of prayer in his Institutes of the Christian Religion. Calvin devotes the twentieth chapter of the third book to the subject of prayer. The Beveridge translation, published in 1845, titles this chapter "Of Prayer - A Perpetual Exercise of Faith. The Daily Benefits Derived From It" (III.xx.1). John Allen, writing in 1813, translates the title of this chapter "Prayer, the Principal Exercise of Faith" (qtd. in Kerr, 122). Each of these translations of Calvin's words inextricably links the exercise of prayer with the presence of faith. Calvin asserts, then (and perhaps Lock illustrates her agreement in the sonnets of paraphrase), that prayer is a manifestation of faith. Beginning with the presumption that Lock agrees with Calvin's description of prayer as the "chief" or "principal exercise of faith," perhaps Lock frames the sonnets of paraphrase in the form of a prayer to emphasize the distinction between the penitence of the prefatory sonnets that has

no object outside itself from which to gain absolution and the prayer of repentance that springs from faith in the sonnets of paraphrase whose object is God himself.

The significance of the speaker's movement from inward meditation to the exercise of prayer is emphasized when considered in the context of Calvin's introduction to his chapter on the subject of prayer. In this introduction, Calvin asserts that humanity is "devoid of every means of procuring his own salvation. Hence, if he would obtain succour in his necessity, he must go beyond himself, and procure it in some other quarter" (III.xx.1). Therefore, although the sincerity of the speaker's inward meditation is not questioned, the spiritual efficacy of it is limited by the lack of a source of "succour" beyond the speaker himself. The spiritual benefit of the speaker's turning to an attitude of prayer is expounded in Calvin's statement that follows: "It has further been shown that the Lord kindly and spontaneously manifests himself in Christ, ... so that we may turn with full faith to his beloved Son" (III.xx.1). Calvin further asserts that we learn by faith that whatever is "necessary for us or defective in us" is supplied by God in prayer (III.xx.1). Therefore, according to Calvin's assertions, the speaker's turn to prayer represents the gaining of access into God's inexhaustible supply that is available as the cure for the speaker's plight. Hence, the speaker has moved beyond expressing the emotion that is engendered by his guilt and moved toward the goal of finding mercy to remove his guilt.

In addition to the change in the audience to which the speaker's thoughts are directed, the change in the speaker's self-characterization implies that his spiritual state has moved from unbelief to faith. After expressing "senslesse cheare" in the first proposed division of the sonnet sequence (P4.3), the speaker then expresses "repentant chere" in the second proposed division (P5.14). In the third proposed division that comprises the sonnets of paraphrase Lock again employs the noun "chere." In this third occurrence of the noun the speaker uses the phrase "inward chere" to describe his disposition (10.14).

The spelling of the noun "chere" that Lock chooses is identical to the spelling used in the second proposed division. As previously discussed, this second spelling uniquely means "the return or coming round again of a time" or "a turning or movement back, return, retreat" (OED). Figuratively this noun could have meant "repentance" (OED). Lock's use of the second spelling - "chere" - in the third proposed division perhaps supports the supposition that, if the three definitions that are unique to the second spelling are considered to express Lock's intended meaning of the noun "chere," Lock could intend to indicate that the speaker progresses toward or returns to a condition of repentance as the sonnet sequence progresses and that this condition of repentance is fully realized in the third proposed division.

An exploration of the possible meanings of "inward," the adjective with which Lock further refines the significance of the speaker's "chere" in the third

proposed division, perhaps also reveals evidence of the nature of the speaker's disposition (10.14). The first two definitions whose applications are perhaps the most readily distinguishable are "situated within, that is the inner or inmost part; that is in or on the inside" and "applied to the mind, thoughts, and mental faculties as located within the body; hence to mental or spiritual conditions and actions, as distinguished from bodily or external phenomena" (OED). These definitions confirm the interior, spiritual nature of the speaker's journey.

The Oxford English Dictionary cites two other definitions that, though now obsolete, can perhaps broaden the understanding of Lock's intended meaning. Commonly used in the sixteenth and seventeenth centuries, the third and fourth definitions cited by the dictionary share a common theme: "belonging to the inner circle of one's friends; closely associated or acquainted, intimate, familiar, confidential" and "of a relation or feeling between two persons; close, intimate." If "chere" is considered to mean "the return or coming round again of a time" or "a turning or movement back," then "inward chere" would perhaps mean the return to or movement back toward an intimate or someone within the inner circle of one's friends. Considering that the speaker's address is to God, this interpretation of the phrase "inward chere" would perhaps indicate that the speaker returns to an intimate acquaintance with God, an acquaintance that the speaker perceives as having been hindered or interrupted by the weight of his guilt. If "inward chere" can be understood as a return to an intimate

acquaintance with God, then the speaker's characterization of himself as possessing "inward chere" confirms that his journey has progressed toward trust in God.

If the figurative definition of "chere" is considered in relationship to the third and fourth definitions of "inward," then further evidence of Lock's meaning may be seen. Attaching the meanings of "belonging to the inner circle of one's friends" and "of a relation or feeling between two persons" to the adjective "inward" and allowing these meanings to modify "repentance," the figurative definition of "chere," the combined meanings intimate that the repentance expressed by the speaker occurs within the relationship between two presumably intimate acquaintances. Assuming that the two intimates are the speaker and God, the object of the speaker's prayer, the speaker's repentance exists uniquely within his relationship to God rather than within himself alone. This distinction differentiates the "cheare" that the speaker expresses in the first division from the "chere" expressed in the third division. The "cheare" expressed in the first division could perhaps exist solely as an expression of the speaker's interior life apart from a relationship to God. Therefore, the penitence expressed in the first division could also be differentiated from the repentance expressed in the third division. The repentance of the third division signifies a placing of confidence in an outward relationship. The penitence of the first division can be limited to its source within the interior life of the narrator. The

interpretation of the meaning of "inward chere" as repentance expressed within a relationship between intimates implies that the speaker's expression of his sorrow for sin as repentance in the third division places him within a relationship that offers the hope of absolution of his guilt rather than merely the expression of his guilt.

Further changes in the speaker's self-characterization also give evidence of his developing vision of God and consequently his faith in God. While the speaker expressed only a fear and dread of God's wrath in the first proposed division of the sonnet sequence, the speaker expresses a distinctly different response to God in the third proposed division. Within three of the sonnets of paraphrase the speaker articulates a new attitude toward God, an attitude that he characterizes as being marked by faith. In the twelfth sonnet, the speaker relates: "My feble faith with heavy lode opprest / Staggring doth scarcely creepe a reeling pace, / And fallen it is to faint to rise againe" (12.7-9). Though the speaker's perception of the faith that he professes to possess is that his faith is "feble," the declaration of the possession of faith in any form is in distinct contrast to the speaker's declarations regarding his fearful disposition toward God in the first division of the sonnet sequence. Within this declaration the speaker expresses fear that his faith may fall and be too faint to rise. However, in the statement that follows this declaration the speaker makes the following request: "Renew, O Lord, in me a constant sprite" (12.10). After expressing a

lack of confidence in the firmness of his own faith the speaker expresses confidence in God's ability to impart steadfastness of spirit to him. This contrast between the speaker's inability to remain constant and his confidence in God's constancy illustrates the authenticity of the faith that he claims to possess. His faith does not rest on its own merit. His faith rests instead in the merit of its object.

The speaker's confidence in God, the object of the faith that he claims to possess, is also illustrated in two other references to the speaker's faith. In the fourteenth sonnet, the speaker requests, "With thy free sprite confirme my feble ghost, / To hold my faith from ruine and decay / With fast affiance and assured stay" (14.12-14). Like the request in the twelfth sonnet, the speaker asks for God's constancy to be imparted to him. Again, the speaker expresses a lack of confidence in his faith itself. He acknowledges that his faith is subject to "ruine and decay." As in the twelfth sonnet his confidence is directed toward God. His request for God's confirmation parallels his request for God's constancy in the twelfth sonnet and similarly illustrates that the authenticity of his faith is proven by the worthiness of the object in which it is placed.

A final reference to the speaker's faith is found in the nineteenth sonnet. In this sonnet the speaker again expresses a lack of confidence in his faith, "My pining soule for famine of thy grace / So feares alas the faintnesse of my faithe" (19.8-9). Yet he also turns immediately to God for sustenance: "I offer up my

trobled sprite" (19.10). Previously in this same sonnet the speaker has acknowledged that "To God a trobled sprite is pleasing hoste" (19.3). Again, the speaker places no confidence in his own faith; instead he places complete confidence in God, as he illustrates by his request for God to reside with him and within him. Therefore, though the speaker may perceive his faith to be feeble and faint, the placing of his faith in God transcends the dimension of the faith that initially directs him to God.

The faith with which the speaker characterizes himself is made evident by the increasing clarity of the speaker's vision seen in the sonnets of paraphrase. In the first division of the sonnet sequence the speaker's lack of spiritual vision produced a perception of God whose sole attribute was wrath. In the second division the speaker's more acute spiritual vision yielded a perception of God that included his mercy. In the third division the speaker's spiritual vision affords the speaker a view of God that includes a full scope of divine attributes. In addition to recognizing God's mercy the speaker now perceives that God bestows grace: "Rue on me, Lord, releve me with thy grace" (2.9). The speaker also now perceives God's glory: "O Lord of glory, for thy glories sake" (6.3). In addition, God is the source of wisdom: "This secrete wisedom hast thou graunted me" (8.5). The speaker now also perceives God to be the source of knowledge: "This hidden knowledge have I learnd of thee" (8.7). In contrast to the horror that God's presence evoked earlier in the prefatory sonnets (P4.1), God

now becomes the source of joy: "Then shalt thou geve me hearing joy againe" (10.10). God also becomes the source of health and salvation for the speaker's "febled sprite" (P1.2): "O God, God of my health, my saving God" (16.1). The speaker's ability to begin to comprehend the complexity of God's character is emblematic of his more acute spiritual vision.

While God's mercy was the first attribute that the speaker began to recognize as his vision became clearer, he also begins to comprehend a seemingly contradictory divine attribute, God's justice. The speaker acknowledges God's justice in the sixth sonnet: "Just in thy judgement shouldest thou be found: / And from deserved flames relevying me / Just in thy mercy mayst thou also be" (6.14). He also acknowledges God's justice in the fifteenth sonnet: "Loe, I shall preach the justice of thy law: / By mercy saved, thy mercy shall I tell" (15.3-4). Coupled with each of the speaker's references to God's justice is a reference to God's mercy. The juxtaposition of these two seemingly contradictory attributes perhaps indicates that the speaker comprehends each attribute separately but also comprehends their absolute integration into an organic vision.

The speaker's ability to integrate the existence of God's justice with God's mercy perhaps illustrates most clearly his more highly developed spiritual vision. The attribute of justice implies that one "does what is morally right, righteous" and is "upright and impartial in one's dealings, rendering everyone his due, equitable" (OED). If God's justice demands equitability and the

rendering of "everyone his due," then the speaker's penalty for sin is death (Romans 6:23). However, if the speaker pays the penalty of death, the requirements of God's mercy toward him are unfulfilled and God's immutable character is compromised. The speaker's spiritual vision fully integrates these opposing character traits without compromise through his dependence upon the sacrifice of Christ: "...But thy swete sonne alone, / With one sufficing sacrifice for all / Appeaseth thee, and maketh the at one / With sinfull man, and hath repaird our fall" (18.9-12). In Christ the infinite demands of God's justice uniquely find infinite fulfillment and the requirements of God's mercy are made available to the narrator. Therefore, it is uniquely through dependence upon the sacrifice of Christ that the speaker wholly assimilates a divine vision.

The speaker's vision of God that began with a glimpse of his mercy in the second division of the sonnet sequence evolves into a fully integrated vision of God's character in the third division. The clarity of the speaker's vision in the third division emerges as a consequence of the faith that the speaker professes. In placing his faith in God's provision for the demands of Divine justice, the speaker receives God's mercy and fulfills the chief aim of his journey.

CONCLUSION

The intricately constructed poetry of Anne Vaughan Lock provides persuasive evidence of Lock's significance as an enduring voice of her time. Lock's poetic technique and her scholarship combine to create a sonnet sequence that provides a lasting depiction of human suffering and redemption that is foundationally fixed in the Calvinist tradition. In her introduction to The Collected Works of Anne Vaughan Lock, Susan Felch describes Lock with the adjectives "Protestant, reformed, Calvinist, and Puritan" (xvi). These adjectives provide the framework in which Lock's poetic themes perhaps find their greatest significance. Within this framework Lock addresses the universal themes of guilt, repentance, and redemption. Lock's poetic skill imparts power to her examination of these themes as she traces the spiritual journey of one individual.

Within the tracing of this spiritual journey Lock's artistic style is clearly apparent. With capable ease Lock utilizes a rich repertoire of rhetorical devices that enhances the beauty and effectiveness of her verse. Lock's rhetorical skill brings clarity and focus to her poetry. In many instances Lock uses multiple devices in a single line of verse, thus achieving a high degree of effectiveness and meaning with the greatest economy of words. Lock's creative use of imagery is extremely effective in conveying the intensity of the ideas and the emotions that are integral to her sonnet sequence. Spiritual abstractions become concretely

intelligible as Lock communicates them in the language of physical images. Lock's mastery of creative style firmly establishes Lock's place among the great poets of her time.

Through the instrument of her poetic style Lock illuminates themes that originate in the Bible and that are amplified in Calvin's writings. Principally evident among Lock's themes are the ideas of guilt, repentance, and redemption. These themes are illustrated in Lock's speaker's journey from spiritual blindness to spiritual sight. While Lock utilizes David's words recorded in Psalm 51 as the framework for her poetry, the experience of Lock's speaker can perhaps provide an even further-reaching voice for the experience of guilt, repentance, and redemption. Though Lock employs the voice of the individual, her poetry appears to achieve the purpose of providing a voice for the universal. In relating the particular experience of one individual's journey through guilt and repentance Lock seems to illuminate what she considers to be the universal path toward redemption. Lock's masterful ability to utilize the art of poetry to illuminate universal themes further secures her place among the enduring voices of her time.

While Lock's mastery of style and theme secures her position among the enduring poetic voices of her time, Lock's poetry also provides a unique contribution to the understanding of Calvin's system of theology. Lock's creative interpretation of her themes seems to harmonize with the theological ideas

expounded in Calvin's sermons on the thirty-eighth chapter of Isaiah and even more fully in his Institutes of the Christian Religion. Lock's poetry also seems to interweave Calvin's theological ideas of guilt and repentance and of spiritual blindness and sight with the fabric of human emotion and experience. The sonnet sequence that results offers a personalized model of the abstractions of both Calvin's and Lock's theological themes. Lock's personal model seems to unite the human experience and the didactic intention of Calvin's ideas. As a result, Lock's poetry becomes a significant instrument through which Calvin's system of theology can be more fully understood.

The significance of Anne Vaughan Lock's poetic voice is clearly apparent in the artistic style with which she crafts her poetry, in the lucid manner in which she communicates her themes, and in the distinct fashion in which she contributes to the understanding of John Calvin's system of theology.
In her mastery of style and theme Lock's poetic voice resonates with the other enduring poetic voices of her time. In her contribution to theological scholarship Lock's voice resonates with other great theological voices. Because Lock masters the aesthetic and the didactic, Anne Vaughan Lock's poetic voice endures among the great poetic voices of her time.

BIBLIOGRAPHY

Barlow, Jonathon. "Description of the Five Points of Calvinism." Online. Center for Reformed Theology and Apologetics. Internet. 8 January 2003. Available www.reformed.org/calvinism/index_calv.html.

Braunwald, Eugene, et al, eds. Harrison's Principles of Internal Medicine. 11th ed. New York: McGraw-Hill, 1987.

Burton, Gideon. "Silva Rhetoricae." n. pag. Online. Internet. 10 Sept. 2003. Available http://humanities.byu/rhetoric/silva.htm.

Calvin, John. Institutes of the Christian Religion. 2 vols. Philadelphia: Westminster, 1960.

---. Institutes of the Christian Religion. Trans. Henry Beveridge. Online. Christian Classics Ethereal Library. Internet. 6 January 2003. Available www.ccel.org/c/calvin/institutes/institutes.html.

Felch, Susan, ed. The Collected Works of Anne Vaughan Lock. Tempe: Arizona Center for Medieval and Renaissance Studies in conjunction with Renaissance English Text Society, 1999.

The Geneva Bible - A Facsimile of the 1560 Edition. Madison: U of Wisconsin P, 1960.

Kerr, Hugh T. Kerr, ed. A Compend of the Institutes of the Christian Religion by John Calvin. Philadelphia: Westminster, 1939.

Lanham, Richard. A Handlist of Rhetorical Terms. 2nd ed. Berkeley: U of California P, 1991.

Lock, Anne Vaughan. "A Meditation of a Penitent Sinner: Written an a Maner of a Paraphrase upon the 51. Psalme of David." The Collected Works of Anne Vaughan Lock. Ed. Susan Felch. Tempe: Arizona Center for Medieval and Renaissance Studies in conjunction with Renaissance English Text Society, 1999. 62-71.

Parker, T.H.L. Introduction. Commentary on the Psalms. By John Calvin. London: James Clark & Co. Ltd. 1965, 5-14.

Rivers, Isabel. Classical and Christian Ideas in English Renaissance Poetry. London and New York: Routledge, 2002.

Spurr, John. English Puritanism 1603-1689. New York: St. Martin's , 1998.

Vine, W. E. Vine's Complete Expository Dictionary of Old and New Testament Words. Nashville: Thomas Nelson Publishers, 1996.

Oxford English Dictionary. 1970 ed.