THE THEOLOGY OF THE GERMAN
SEVENTEENTH-CENTURY MEDITATIVE POEM

DISSERTATION

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INTRODUCTION

I

The concept of meditative poetry was given critical currency through work with Donne by Helen Gardner and Louis Martz. Their investigations suggested the importance of meditation for poets of the seventeenth century. Martz has demonstrated the scope of that importance in The Poetry of Meditation. Other scholars have followed his and Gardner's lead. In German Baroque studies, a number of books and articles have dealt at least in part with aspects of the meditative poem. Among these investigations are studies of Gryphius by Bekker and Schindler, of Spee by Maurer and Dimler, of Fleming by Jurasek, and of Greiffenberg by Daly. My contribution to this body of critical literature attempts to look beyond the conclusions of these and other studies and into the question of theological content within meditative form. That theological content, however, is seen through the meditative perspective suggested by the poems themselves. I accept with minor reservations my predecessors' conclusions regarding the more formal aspects of meditation; the specific sense in which meditation is
understood in these studies is explained in the following paragraphs.

One point on which I disagree with Martz is his understanding of the relationship between meditation and contemplation. He argues that

writers of the seventeenth century imply that the state of meditation blends so easily, so gradually, into that of contemplation that a firm distinction can be made only between the extremes of each state.4

That is true as far as it goes. It is certainly valid in those cases in which a poet draws on the concept, common in mysticism, of striving towards union with God through a series of stages, each closer to unio than the last. Yet there is a difference between meditation and contemplation. While the poet remains free to combine the two in his work as he wishes, the critic should be aware of their distinct characteristics. They differ from each other in that meditation

proceeds by discursive steps to build up a vision of things that will evoke the desired affective response, whereas in . . . contemplation such vision comes intuitively, as it were, without a labored process of reasoning.5

Contemplation is mystical, meditation is not. The persona of a meditative poem is intellectually active, striving to uncover truth or the rational structure of truth. He is both aided and limited by his reasoning powers. On the other hand, the persona of a contemplative poem is intellectually passive, the receptacle of
revelation. His rational faculties have no demonstrable function. The best understanding of the character of the meditative poem is suggested by Bekker's definition of meditation as "hard and close thinking." The following studies deal with poetry which is meditative in the sense of this definition.

The nature of meditation and therefore of meditative poetry in the seventeenth century is anticipated by the Spiritual Exercises of Ignatius Loyola. This work, largely a systematization of concepts of meditation developed by Christian thinkers over the centuries, does not contain meditations as such, but is a guidebook for those who would conduct their own meditations in an orderly manner. Corbishley, in the introduction to his translation of the Spiritual Exercises, expresses this view best by remarking that "the Exercises are not to be read so much as prayed." In spite of his imposing system of weeks and days and supplemental materials, Ignatius insists that the exercises be adapted to individual needs. Each person performing them must proceed in a way which makes them meaningful for him. A meditative poet is faced with the same responsibility. A poem is meditative, not because it follows the form for meditation suggested by the Spiritual Exercises or some other treatise, but because it depicts an intellectual process which has as its goal the comprehension of a religious truth. More specifically
still, the purpose of meditative verse is to elucidate the nature of the relationship between God and the individual. We may take Greiffenberg's "Auf die Fröhlich- und Herrliche Auferstehung Christi" as an example:

Die Erde konde nicht den jenigen behalten/
aus dessen Mund sie ward. Wie kond Verwesung sehn/
in dem der Erz-Geist pflegt des Lebens zubestehn?
wie kond der Sonnen-Brunn/ die Vrhitz selbst erkalten?
5 sie must' in Mittel-Punct/ war sie schon
Strahl-zerspalten:
Daß aus dem Todten-Reich der Lebens-Fürst könt gehn.
Sein' Allmacht kan so wol in als auf Erden walten.
Was wolt dir/ starker Leu/ der Tod das Mäuslein seyn/
10 nach dem du Drachen schon und Tyger überwunden/
der Sünd und Teuffel Heer? du legst dich nur hinein:
Auf daß wir auch den Tod im Grab belebet funden.
Dein Verständ/ schon mein Grab noch ungemacht aufmacht.
Du hast Vnsterblichkeit uns Sterblichen gebracht.10

The poem begins with a series of images of the triumphant Christ. The nature of those images, all pointing towards the impossibility of His being overcome by any power, leads in the second tercet to a discussion of the meaning of the Resurrection as the universal triumph over death. In these lines, the meditative character of the poem becomes clear. Up to this point, the poem has dealt only with Christ; no relationship has been established between Him and the persona. However, in line 13 it is stated that, in conquering death for Himself, Christ also conquers it for the speaker. His physical triumph becomes a symbol for and the promise of the spiritual triumph of the believer. The persona, by envisioning the invincibility of Christ, is led
to see the Resurrection as the vehicle of his own salvation. He reasons that, by attaching himself to the conqueror of death, he will himself gain immortality. The poem is an exercise leading to this insight. The persona meditates on an aspect of his relationship with the divine; by doing so, he comes to a clearer understanding of that relationship. Through close thinking on the Resurrection, he discovers a Christian truth.

The role played by the reader of a meditative poem is ambiguous. On the one hand, the poem, as a poem, is addressed to him; on the other, as a meditation, it is addressed by the persona to himself. As a poem, it reflects what T. S. Eliot calls the second voice of poetry, that "of the poet addressing an audience, whether large or small"; as a meditation, it reflects the first voice, which belongs to "the poet talking to himself—or nobody." Yet the two voices, although distinct, do belong together:

I think that in every poem, from the private meditation to the epic or the drama, there is more than one voice to be heard. If the author never spoke to himself, the result would not be poetry, though it might be magnificent rhetoric; and part of our enjoyment of great poetry is the enjoyment of overhearing words which were not addressed to us. But if the poem were exclusively for the author, it would be a poem in a private and unknown language; and a poem which was a poem only for the author would not be a poem at all.

The reader's presence or absence does not affect the poem as a meditation. However, consciousness of the reader on the part of a meditative poet does dictate formal
considerations. It affects the rhetorical, but not the rational structure of his poem. The existence of the reader prompts the poet to transform thought into poetry, but the essential character of that thought remains unchanged. The following studies are concerned with questions of form, structure, and the role of the reader only insofar as they elucidate the thought contained in the individual pieces.

II

Man, bound in time and space, is capable of envisioning a realm subject to neither time nor space. His physical reality and his ability to comprehend something beyond that reality are the base of the Christian concept of man's estrangement from God. Man in the world, according to this concept, is other than he should be; his existential self is a distortion of his essential self. Salvation, however, flows from something neither existential nor essential; it flows from God. Thus, as already suggested in the context of the Greiffenberg poem, the central problem faced by the Christian is his relationship with God. God determines, in the case of each person, whether or not the essential self is to be restored; in traditional terms, He saves and damns. Man, conscious of his existentially corrupted essential reality and of the two alternatives to be faced at death,
approaches the question of salvation as his ultimate concern. "Ultimate concern" is a term coined by Tillich and defined as "that which determines our being or not-being." The man who believes that his essential self is eternal faces no more important question than that of whether he enjoys God's favor.

Christian meditation is the attempt to deal with ultimate concern on the intellectual level. It was nurtured by the medieval Church and given new impetus by the Counter-Reformation; it is a Roman Catholic phenomenon. Protestant poets, in adapting it for their poetic purposes, are faced with a number of doctrinal problems which their Catholic counterparts may ignore. Three of them are of particular significance.

The first is that Catholicism can look on meditation -- and meditative poetry -- as a good work which will help towards salvation; yet Protestantism, by rejecting the efficacy of good works as a means for attaining grace, cannot share this point of view. For the Protestant whose theology is orthodox, no exercise, spiritual or otherwise, can contribute to salvation. At most, it can be an attempt to prepare for the kairos of grace, the particular moment when salvation is actually bestowed. No matter how he may try, the Protestant is incapable of doing anything which, without God's grace, can improve his chances for attaining the salvation he desires. Even the decision
whether or not he is to have faith lies outside his grasp; no amount of effort on the individual's part can produce faith if God is unwilling to bestow it. Thus Luther remarks:

Bitte Gott/ das er den Glauben in dir wircke/ sonst bleibestu wol ewiglich on Glauben/ du tichtest vnd thust/ was du wilt oder kans. 14

In Protestantism, the will of any individual who has not yet received grace is totally corrupt and therefore incapable of contributing to salvation. The Formula of Concord states:

Desgleichen gläuben, lehren und bekennen wir, daß des Menschen unwiedergeborner Wille nicht allein von Gott abgewendet, sondern auch ein Feind Gottes worden, daß er nur Lust und Willen hat zum Bösen und was Gott zuwider ist, wie geschrieben steht: "Das Dichten des Menschenherzen ist böse von Jugend auf." 15

Only by turning away from the self-seeking will and acquiescing to the damnation merited because of sin—resignatio ad infernum—may man be saved. 16 The will, formerly opposed to God, becomes passive in the process of salvation. Any other view is unacceptable to Protestant dogmatics:

Was dann die Reden belangt, da gesagt wird: Hominis voluntas in conversione non est otiosa, 'sed agit aliquid.' Item: Trahit Deus, sed volentem trahit. Das ist, des Menschen Wille ist in der Bekehrung nicht müssig, sonder tut auch etwas. Item: Gott zeucht, er zeucht aber den, der da will. Welche Reden zur Bestätigung des natürlichen freien Willens in der Bekehrung des Menschen wider die Lehr von der Gnade Gottes eingeführt: ist aus hievorgesetzter Erklärung offenbar, daß sie der Form gesunder Lehr nicht
ähnlich, sunder derselben zuwider, und demnach, wann von der Bekehrung zu Gott geredt, billich zu meiden.17

Man is, in fact, saved not because of, but in spite of his will. Only with the actual bestowal of grace does his will assume a positive character:

Wann aber der Mensch bekehret worden und also erleuchtet ist, und sein Wille verneuert, alsdenn so will der Mensch Guts (soferne er neugeborn oder ein neuer Mensch ist) und "hat Lust am Gesetz Gottes nach dem innerlichen Menschen", Ro. 7.1, und tut forthin soviel und solang Guts, soviel und so lang er vom Geist Gottes getrieben wird. . . .18

Within orthodox Protestantism, therefore, meditation cannot be an exercise of will through which an individual seeks to gain salvation, but must be a means he uses to develop an understanding of his relationship with God. In terms of the Protestant understanding of salvation, meditation can have no bearing on God's granting or not granting grace. However, throughout the poetry to be discussed, in spite of its Protestant nature, there is a blending of this view of man's total helplessness to act in his own behalf and the Catholic view of his ability to do certain things helpful in the quest for salvation.

A second doctrinal distinction pertains to the evaluation of the religious community. The medieval Church saw itself as the instrument through which God worked. It was a communal force. God accomplished His will through it for all people; no one could come to Him without first
coming to it. In Protestantism, the Church's intermediary function no longer exists, for anyone of the faithful may go directly to God. Thus, in spite of the great value given to the visible Church in Protestantism, it has been removed from its central position; it has changed from sacerdotal to non-sacerdotal. In this sense it has been secularized. The Protestant believer is able to stand on his own. Ignatian meditation is meant to be performed during a religious retreat, organized by the Church and under the supervision of an ordained director. In meditation the individual is alone but not isolated. His progress is monitored by the director, who also helps each retreatant overcome any difficulties encountered along the way. This is an integral part of the process and a logical outgrowth of the view of the Church as the instrument through which God works on earth. In Protestantism there is instead a movement away from the community of believers to the individual who faces God alone. Luther was aware of the problems involved and fought against them; it is, however, an inevitable result of his own teachings denying the intermediary function of the Church. The change in focus from community to individual can be seen at work in the meditative lyrics of Protestant poets. This change is by no means complete, for the presence of the religious community continues to be felt. That community is reflected, for example, in the *Wir* in line 12 of the
Greiffenberg poem already discussed; however, it can no longer be taken for granted. The loss of the sacerdotal Church leaves a vacuum which must be filled. Protestantism itself has been uncertain of the best way to treat the problem; the poetry of Protestantism mirrors the dilemma.

The third doctrinal difference with implications for Protestant meditative verse is the role played by divine symbols in the thinking of the two Churches. In the Catholic Church, sacred objects and acts provide the faithful with tangible manifestations of the divine presence. By extension, sacred imagery in Catholic religious verse participates in the divine. With the Reformation, a movement away from this viewpoint takes place. It has its roots in the shift from transubstantiality to consubstantiation, but it is most clearly expressed by Luther in his arguments against Carlstadt and other iconoclasts:

> Das bilde stürmen habe ich also an gryffen, das ich sie zu erst durchs wort Gottes aus den hertzen rysse und unwerd und veracht machte, wie es denn auch also schön geschehen ist, ehe denn D. Carlstadt vom bildestürmen trewmete. Denn wo sie aus dem hertzen sind, thun sie fur den augen keynen schaden. Aber D. Carlstadt, dem nichts gelegen ist an den hertzen, hat das umkeret und sie aus den augen gerissen und ym hertzen stehen lassen, Denn er predigt nicht glauben und kan yhn auch nicht predigen, als ich nà erst leyder sehe. Wilch stürmen unter diesen z weave das beste sey, das las ich yderman richten.19

Once it has been established that the image is not itself a sacred object, it may be used:
Auch hab ich die bildstürmer selbst sehen und hören lesen aus meyners verdeutschten Bibel, So weys ich auch, das sie die selbigen haben, lesen draus, wie man wol spurt an den wortten, die sie furen, Nu sind gar viel bilder ynn den selbigen büchern, beyde Gottes, der engel, menschen und thiere, sonderlich ynn der offinbarunge Joannis und ym Mose und Josua. So bitten wyr sie nü gar freundlich, wollten uns doch auch gonnen zu thun, das sie selber thun, Das wyr auch solche bilder mügen an die wende malen umb gedechnis und besser verstands willen, Syntemal sie an den wenden ia so wenig schaden als ynn den büchern, Es ist yhe besser, man male an die wand, wie Gott die welt schuff, wie Noe die arca bawet und was mehr guter historien sind, denn das man sonst yrgent weltlich unverschampt ding malet, Ja wollt Gott, ich kund die herrn und die reychen da hyn bereden, das sie die gantze Bibel ynnwendig und auswendig an den heusern fur ydermans augen malen liessen, das were eyn Christlich werck.

So weys ich auch gewiss, das Gott wil haben, man solle seyne werck hören und lesen, sonderlich das leyden Christi. Soll ichs aber hören oder gedencken, so ist myrs unmöglich, das ich nicht ynn meym hertzen sollt bilde davon machen, denn ich wolle, oder wolle nicht, wenn ich Christum hore, so entwirft sich ynn meym hertzen eyn mans bilde, das am creutze henget, gleich als sich meyn andlitz naturlich entwirft yns wasser, wenn ich dreyn sehe, Ists nu nicht sunde sondern gut, das ich Christus bilde ym hertzen habe, Warumb sollts sunde seyn, wenn ichs ynn augen habe? syntemal das hertze mehr gillt denn die augen und weniger soll mit sunden befleckt seyn denn die augen, als das da ist der rechte sitz und wonunge Gottes.20

Thus it is possible to speak of Protestant secularization. This is not meant in the sense of a turning away from God, but in that of depriving things and acts of their sacred character. This process can lead in two directions. On the one hand, it can result in what Tillich calls "deliteralization."21 This is the process by which the symbolic value of a given object is seen clearly and grasped
as such. As a symbol, an object participates in but is not identical with that which it symbolizes. The Eucharistic elements, for example, cease to be Christ's blood and body, but become instead the means by which the spiritually nutritive quality of the Savior is expressed. The message conveyed is this: just as man cannot exist physically without food and drink, he cannot exist spiritually without the body and blood of Christ. On the other hand, the possibility exists that the same process will result in the emptying of the sacred object of all its participatory value; it is devalued into metaphor or discarded altogether. The Eucharist here becomes a simple memorial act with no intrinsic significance.

The Protestant poet is confronted with the problem of how to deal with sacred objects in the context of his poetry. Whether he treats them as symbols or as metaphors—or, by ignoring his Church, as things with divine power—is more than a question of poetic style; it is a question touching upon issues which are crucial to any attempt to understand the process of salvation.

III

The four men whose work I examine in the following studies are by no means the only Protestant writers of seventeenth-century Germany to produce poems with a meditative character; their work is, however,
representative of the range of thinking present in Protestant meditative poetry of the day. The pieces in question were published between 1619 and 1680, a period beginning just prior to Opitz' *Buch von der Deutschen Poeterey* and ending with the Second Silesian School.

Three categories of poetry are represented: the individual meditative poem (Weckherlin, Fleming); the meditative cycle, composed of separate pieces, some meditative and some not, each able to be read independently (Gryphius); and the booklength poem cast as a single extended meditation (Lohenstein). The scope of my investigations is intentionally limited, on the one hand by excluding poetry which is not both Protestant and in some way meditative and on the other by dealing in passing—if at all—with elements which do not contribute to an understanding of the theological level of the poems. This approach requires that I overlook other levels of meaning which are certainly present—sociological and autobiographical ones, for example; for the most part they have been treated adequately by other critics or are obvious to the most casual reader. I do not deny that they are important; they are, however, outside my purpose.

In some of the poetry to be discussed, the theological level lies beneath the surface. When this is so, I attempt to elucidate that level, but I do not suggest that all other levels may now be ignored. Furthermore, when
ascribing religious significance to a poem with an unquestionably worldly theme, I do not imply that the poet was in reality writing an allegorical work to which the elusive key has at long last been found. I do, however, share with Protestant theologians from Luther to Tillich the belief that the sacred and secular realms are intimately bound to each other. These two realms represent respectively the vertical and horizontal planes of being, neither of which is capable of independent existence. Thus, in my view, any poem, regardless of theme, has at least an implicit theological level. This position is reflected in the literature of the seventeenth century; Opitz' well known dictum concerning the origins of poetry may be traced to it:

Die Poeterey ist anfanges nichts anders gewesen als eine verborgene Theologie/ vnd unterricht von Göttlichen sachen. Dann weil die erste vnd rawe Welt gröber vnd vngeschlachter war/ als das sie hette die lehren von weißheit vnd himmlischen dingen recht fassen vnd verstehen können/ so haben weise Männer/ was sie zue erbauung der Gottesfurcht/ gutter sitten vnd wandels erfunden/ in reime vnd fabeln/ welche sonderlich der gemeine pöfel zue hören geneiget ist/ verstecken vnd verbergen müssen. 22

Poetry which in this view sprang from the need to make divine mysteries intelligible has never lost its theological component.

I have, in this introduction and in the studies to follow, adopted an intentionally non-traditional theological vocabulary. Many of the traditional exegetical
terms have been so overworked and distorted that they no longer convey clearly what they were originally intended to convey. If a critical work is to make any reasonable claim to precision of expression, it must either find suitable substitutes for these terms or define them so closely that no doubt can exist in the reader's mind about which particular meaning is intended. As the latter course would amount to nothing less than the compiling of a comparative theological dictionary, the former one has, with a few clearcut exceptions, been adopted as the more expedient course. Furthermore, through the use of a theological vocabulary drawn from outside the poems, but which is at the same time a part of the tradition from which they emanate, it is possible, I believe, to examine them in a clearer and more detached manner, but one still faithful to their spirit. The danger always exists in studies of this type that critical analysis may become preaching. I hope to avoid that pitfall in part by turning away as much as possible from the traditional language of the pulpit.
Notes


4 Martz, Poetry, pp. 19-20.


12 Eliot, pp. 21-22, italics in the original.


16 Cf. the explication of Romans 9:3 in Martin Luther, Dr. Martin Luthers Werke: Kritische Gesamtausgabe, LVI (Weimar: H. Böhlau, 1938), 390-92. This edition is hereafter cited as WA.


19 WA, XVIII, 67.

20 WA, XVIII, 82-83, italics added.

21 Tillich, II, 152, 164.

Weckherlin research has stressed the poet's individuality. His diplomatic career resulted in his physical and intellectual separation from his homeland and the literary developments taking place there. Yet the Baroque, Harold Segel reminds us, is international in scope. Literary isolation in seventeenth-century Europe is relative. Meditation as understood in these studies and as it appears in Weckherlin's poetry is a Christian and European phenomenon, not a German or Silesian one.

Much of Weckherlin's religious poetry consists of psalm paraphrases. While these need not long detain us—I shall discuss only one of them—it is important to note that previous critics have found in them the essential element of Weckherlin's sacred pieces. Forster has remarked that the paraphrases have

keine gesellschaftliche Funktion wie etwa die Psalmenbücher Lobwassers oder Cornelius Beckers und wollen keine haben. Hiermit tritt schon ein Gegensatz zu Opitz hervor, der wohl mit dem Singen der Gemeinde gerechnet hat. Weckherlins Psalmen sind durchweg nicht sangbar. obwohl sie zum Teil nach Lobwassers Weise gedichtet sind. Im Augenblick, in dem er auf die Gemeinde keine Rücksicht mehr nimmt, steht es ihm frei, mit
seinem Material nach persönlichem Belieben zu schalten und zu walten.³

These lines point toward the inwardizing process characteristic of meditation, present throughout Weckherlin's religious work. Ribbat's insight, the conclusion of his reading of the paraphrase of psalm 42, is the essential one:

Im Blick auf die übrigen . . . Psalmgedichte wird man jedoch eine Gewichtsverlagerung vom liturgisch-objektiven Sprechen—oder Singen—zu einer Rhetorik der individuell-meditativen Reflexion unverkennbar finden. Alles ist hier gebundene Sprache, unterliegt normativen Stilkriterien, ist Weiterbildung traditionell geprägter Stilmuster—aber von Weckherlin sind andere Register gezogen worden als von den gemeindebezogenen, auf kirchliche Brauchbarkeit bedachten Psalmübersetzern, die ihm vorausgingen. Insofern gibt es hier einen neuen Ansatz, eine Sprachform für eine gebildete, über die Dimension der Glaubensexistenz nachdenkenden Frömmigkeit.⁴

The movement from liturgy to reflection is the movement from the second to the first voice of poetry as defined by Eliot.

Ribbat's discussions of the paraphrases of psalms 23 and 42 offer a concise exposition of the way in which Weckherlin deals with his biblical sources. The following reading of psalm 6 is an attempt to build on Ribbat's conclusions. I quote first Luther's 1545 version of the original, then Weckherlin's 1641 paraphrase.

1 Ein Psalm Davids/ vor zu singen auff acht Seiten.
2 AH HERR STRAFFE mich nicht in deinem Zorn/
   Vnd züchtige mich nicht in deinem grim.
3 HERR sey mir gnedig/ denn ich bin schwach/ Heile mich HERR/ Denn meine gebeine sind erschrocken.  
4 Vnd meine Seele ist seer erschrocken/ Ah du HERR/ wie lange?  
5 Wende dich HERR/ vnd errette meine Seele/ Hilff mir vmb deiner Güte willen.  
6 Denn im Tode gedenckt man dein nicht/ Wer wil dir in der Helle dancken?  
7 Ich bin so müde von seufftzen/ Ich schwemme mein Bette die gantzze nacht/ Vnd netze mit meinen threnen mein Lager.  
8 Meine Gestalt ist verfallen fur trawren/ vnd ist alt worden/ Denn ich allenthalben geengstet werde.  
9 WEichet von mir alle Vbeltheter/ Denn der HERR höret mein weinen.  
10 Der HERR höret mein flehen/ Mein gebet nimpt der HERR an.  
11 Es müssen alle meine Feinde zu schanden werden/ vnd seer erschrecken/ Sich zu rück keren/ vnd zu schanden werden plötlich.5  

Der sechste Psalm.  
Domine, ne in furore etc.  

1.  
Verzieh, Herr, deinen schweren grim  
Außgiessend über mich, in dieser ungestim  
Dich wider mich zu rechen!  
Verzieh dein urtheyl, Herr, biß die Gerechtigkeit  
5 Zuvor mit der Barmhertzigkeit  
Rahtschlaget, außzusprechen.  

2.  
Ach mein Got! schaw an die trangsal  
Und meines leibs und gaists unleydenliche qual,  
Daß Sie einander hassen:  
10 Gedenkend wie schwach Ich, wie schmerzlich meine noht,  
Wie schröckerlich, mächtig Du O Got,  
Vergiß mein thun und lassen!  

3.  
Ach weh! mein leib, gesicht und mund,  
Schier gantz lahm, blind und stum (von deinen pfeilen wund)  
15 Bezeugen meine schmertzen:  
Und meiner sünden heer, mit mir in stehter schlacht,
Hat leyder! weder tag noch nacht
Anstand in meinem hertzen.

4.
	Ach! bring mich nicht für dein gericht,
- 20 Betracht, Herr, deiner Trew, nicht meiner schuld gewicht,
	Und vergiß meiner pflichten:
So wirst du vilmehr, Herr, durch gnad des menschen fehl,
	Dan uns, dan mich, mit leib und sehll
Durch ungnad gar vernichten.

5.
25 Kein Lob ist für dich in der baar,
Darumb hilff, eh Ich sterb, Reiß mich aus der gefahr,
	Herr, laß mich nicht verschmachten!
Thu thränlen, seuftzen, layd, so mein aug, mund,
gemuth,
Mit meinem läger, luftt, geblüht,
30 Vermischet, nicht verachten!

6.
Ohn ablaß wehret meine pein;
Der tag, gleich wie die nacht, hat für mich keinen schein,
	Und nichts kan mich ergötzen:
Ich schwim in meinem beth, wan nicht der überfluß
35 Der seuftzen drucknet mit verdruß,
Was meine zehern nötzen.

7.
Ach Herr! mein leib und glieder seind
Numehr (als ob Ich alt) so schwach, daß meine freind
Mehr, dan mich trösten, trawren:
40 Hingegen meine feind seind frölich, als Ob Sie
Faist machte mein layd, hunger, müh,
Und lassen sich nichts dawren.

8.
Doch fort, fort, ihr gotlose leut:
Dan wan euch allein lieb was mir laid, so soll heut
45 All ewre frewd sich enden,
Dieweil ich nu mehr spür, daß Got (mein hayl und hort)
Sein angesicht, nach seinem wort
Will wider zu mir wenden.

9.
Der Höchst, ohn dessen gnad und lieb
50 Kein leben wehren kan, Ohn dessen liecht wir (trüb
Und finster) all verderben:
Der Höchst, mein Herr und Hayl, erhörend meine klag,
Und nu vertreibend meine plag,
Wil mich nicht lassen sterben.

10.
-
- 55 Laß uns, O Got, von deiner hand
Zu meiner sehlen ruhm, und meiner feinden schand,
Zugleich gnad und straff sehen!
Daß dankbar Ich besteh mit deinem volck für dir,
Hingegen meine feind für Mir
60 Zu grund (gantz hilfloß) gehen!

The Hebrew psalms may be divided into seven types; psalm 6 is classified among the "private entreaties." The speaker of the psalm, in a state of spiritual distress, calls upon God's mercy. After cataloging his miseries, he concludes that God has heard him. The evildoers, who were preying on him before the moment of grace, may now be banished from him. Weckherlin's paraphrase follows this outline. In his version, each Bible verse, with the exception of the superscript verse 1, is rewritten as a six-line stanza. The paraphrase consists of approximately twice as many words as Luther's translation, but it does not alter the underlying idea of the psalm or the development of that idea. The paraphrase, too, is a private entreaty.

There are, however, modifications. These incorporate stylistic and theological elements important throughout Weckherlin's verse. The most striking technical feature is the use of parallel series. This occurs twice in the paraphrase, in the third stanza and in the fifth. In the former case, line 13 lists three components of the
speaker's physical person; line 14 enumerates three qualities associated with those components. Thus the sense of the lines is this: "My body is lame, my vision (gesicht) is gone (blind), my mouth cannot speak." In these two lines the concretization of the thought present in the biblical text takes place. The psalmist in verse 5 is concerned with his soul; he discusses the body elsewhere. The persona of Weckherlin's paraphrase in the corresponding stanza 4 is concerned with soul and body. He expresses his suffering through clear visual imagery, a technique favored in Ignatian meditation; abstraction is avoided. The use of the parallel series, furthermore, helps to ensure that the reader takes particular notice of the three physical components. A similar process takes place in stanza 5 (vv. 28-29), where the parallelism is threefold.

In the first two stanzas, a dichotomy is introduced into the divine and the human realms. In the divine realm, the dichotomy is the contrast between God's righteousness (v. 4) and mercy (v. 5). Although this contrast is at least touched upon by verses 2 and 3 of the psalm, the poem moves beyond that suggestion by expressing the polarity of righteousness and mercy directly and then repeating it in stanza 4. What is incidental to the psalm becomes an important element of the paraphrase.

The dichotomy in the human realm is the hatred between body and spirit (vv. 8-9); any such hatred is lacking in
the original. A commonplace of seventeenth-century Protestant thinking, such an idea is of particular importance for Weckherlin. In the paraphrase, hatred of body and spirit is the cause of the persona's misery; everything assailing him flows from it. Important is the fact that no statement is made to suggest that their struggle is one of good against evil. There is no room for ascetic deprecation of the body. The speaker is not seeking a cure of the spirit at the expense of the body, for that would do nothing to alleviate their hatred. Both must be cured if any cure is to take place at all. The ailments the speaker lists reflect simultaneously physical and spiritual maladies. In line 14, as we have seen, he characterizes himself as lame, blind, and dumb. In addition to their literal meanings, these terms refer to spiritual weaknesses: the lame cannot do God's work, the blind cannot see His light, and the dumb cannot utter His Word. Thus the physical parallels the spiritual.

According to Luther, the speaker of the psalm is, in verse 6, troubled because he believes he will lose the opportunity to praise God if he is in hell. This reading is supported by modern Old Testament scholarship and may be assumed to be an accurate understanding of the text. In the context of Weckherlin's paraphrase, however, a similar statement (v. 25) assumes a different function. It is part of an argument, begun in the last three lines of
stanza 4, that God stands to lose something of value to Himself if He allows the persona to perish. Lines 22-24 claim that God has more to gain by granting grace than He does by destroying the speaker. Line 25 states specifically what God will lose if He allows him to perish. Praise is all the persona has to offer God. Help must come, and come quickly, or even the praise will disappear.

God's help does come, in the last three verses of the psalm and the last three stanzas of the paraphrase. The wording of the biblical text makes it possible to interpret verse 11 so that the evildoers and enemies are symbolic representations of the speaker's spiritual maladies. No such reading of the Weckherlin text is possible. The enemies are termed _gotlose leut_ (v. 43); the speaker suggests to God the simultaneous manifestation of grace and punishment (v. 57), terms meaningless if their objects are not persons. The demand for perdition for others has a jarring quality in the paraphrase. The speaker, who has recognized his own guilt (v. 20) and attempted to convince God to grant him grace in spite of that guilt (an element not in the biblical text), now insists on revenge against those who sinned against him. Wishing one's enemies ill is common enough in the biblical psalms. Its presence in the paraphrase is, therefore, not something problematic in itself. The difficulty arises in the juxtaposition of this idea with that of the persona's own admitted guilt. By
praying that his enemies be destroyed, the speaker is asking that they be denied the same opportunity for grace that he wants for himself. Only by understanding the speaker's enemies to be people from whom God has already withdrawn all chance of salvation, who have committed themselves to antidivine forces, is it possible to avoid seeing the persona's request as a type of hubris. As it stands, however, it appears that he simply wishes to use God for his own ends.¹³

In form, the paraphrase is a colloquy addressed to God. The speaker recognizes his wretched condition, realizes that God is the only means he has to resolve his difficulties, and therefore he prays for grace. The individual nature of the salvation process is emphasized in line 23. Even the general statement that God gains more by bestowing grace than by not bestowing it is made to apply to the persona specifically. If, in the end, the theology is somewhat suspect, perhaps the influence of Puritan irrationalism, the process involved is genuinely meditative.

In the early poem "Klag" (1), Weckherlin confronts, without a biblical model, the problem of the individual who perceives his lack and need of grace:

Wan der welt Aug seinen fruchtbarer schein
Über den erdboden ausströcket;
Alsdan mein ruh-jagende pein
Ein solche klag erwöcket:
5 O schönes liecht, von Iedem (nur von Mir
Nicht gern) all-sehend gern gesehen,
Lieber, bracht man dir iemahl für
   Ein kläglicheres flehen!

Deines gesichts gesicht-tröstender lust
10  Kan zwar alle geschöpf erlassen;
    Aber das hertz in meiner brust
    Mit keinem trost begaben.

Voll quahl und angst ein erschöckliche nacht
15  Meine sehl und gesicht beschwehret,
    Welche mit meines schmertzens macht
    Mich den weg des Tods lehret.

Heimliche Ort such ich voll finsternuß
20  Die ich erfill mit meinen klagen,
    Das sie doppeln meinen verdrüß
    Wan sie die widersagen.

Ein end hat nu mein lust, frewd und gesang,
25  Nichts kan mein ellend von mir wenden:
    Darumb wart ich nu des Tods gang,
    Mein laid und klag zu enden.

Wan dan die nacht mit ihrem schwartzen klaid
30  Den sterblichen Ihren schlaf bringet,
    Alsdan mein stehts-wachendes laid
    Den luft also durchdringet:

0 schöne stern, der Nacht einiger pracht
35  Die ihr (blaich) meine noht beweinet,
    Und meiner sehlen letzten nacht
    Zu dem grab trawrig scheinet:

Ihr könt zwar wol den entmüdenden saft
Auch auf der sterblichen augen giessen;
30  Aber Ihr habt nicht so vil kraft,
    Mein gesicht zu beschliessen.

Du Nacht thust mir mit abschewlicher hand
Meine geduld gar hinweg rauffen;
40  Die Furien mit Ihrem brand
    Stehts meinem gaist nachlauffen.

Also hab ich weder liecht noch gedult
In meinem gesicht, gaist und hertzen;
    Und nur den trost, das meine schuld
    Größer dan meine schmertzen.
45 Doch wirt mich der, so mich gar tödtet nicht,
Seiner gnaden wider-gewehren,
Und mein laid durch sein angesicht
Gnädig in frewd verkehren. (I, 283-85)

The poem uses metaphors of light and darkness in order to express the contrast between grace and the lack of it. The use of light as a symbol for the deity has biblical authority:

DA redet Jhesus abermal zu jnen/ vnd sprach/ JCH
BIN DAS LIECHT DER WELT/ WER MIR NACHFOLGET/ DER
WIRD NICHT WANDELN IM FINSTERNIS/ SONDERN WIRD DAS
LIECHT DES LEBENS HABEN. (John 8:12, emphasis in the original)

Here, however, the divine light is to be understood in a specific way, suggested by the Old Testament rather than the New:

DEnn sihe/ Es kompt ein tag/ der brennen sol/ wie
ein Ofen/ Da werden alle Verachter vnd Gottlosen
stro sein/ vnd der künfftig Tag wird sie anzünden/
spricht der HERR Zeboath/ vnd wird jnen weder
Wurtzel noch Zweig lassen. EUCH ABER/ DIE JR
MEINEN NAMEN FÜRCHTET/ SOL AUFFGEHEN DIE SONN DER
GERECHTIGKEIT/ VND HEIL VNTER DESSELBIGEN
FLÜGELN/ Vnd jr solt aus vnd eingehen/ vnd
zunemen/ wie die Mastkelber. (Mal. 4:1-2,
emphasis in the original)

On the Day of Judgment the sun of righteousness shines, destroying the damned and bestowing grace on the blessed. In the poem, der welt Aug (v. 1) functions in an analogous manner. The persona reacts to its appearance in a radical way. He not only removes himself from those who are able to welcome it, but isolates himself as the only one who cannot greet it joyfully (vv. 5-12). He sees himself damned and does not allow himself the comfort of
Commisseration.

The persona's attitude represents a specific meditative stance. The second exercise in the first week of Ignatius' *Spiritual Exercises* deals with personal sin. Its purpose is to elicit "a swollen and intense sorrow and tears for . . . sins." Its method is to have the exercant convince himself of his total unworthiness and insignificance:

[F]ourthly, to see all my corruption and foulness of body; fifthly, to look upon myself as a sort of ulcer and abscess, whence have sprung so many sins, and so many wickednesses and such most hideous venom.15

The intended result is the exercant's resolution to improve himself with God's grace:

To conclude with a colloquy of mercy, casting a reckoning and giving thanks to God that He has granted me life hitherto, proposing amendment for the time to come with His grace.16

The exercise is not an end in itself, but part of a series which leads to spiritual regeneration. Weckherlin's poem is a complaint which the persona makes against himself so that he might be better able to understand the magnitude of grace. Such understanding is seen as the prerequisite for obtaining grace. The last stanza loses all ironic value and becomes an unambiguous statement of hope. The phrase "so mich gar tötet nicht" is now nothing more than the speaker's way of expressing Ignatius' "with His grace."
The poem moves from the greatness of God (vv. 9-10) to the wretchedness of the speaker and finally to the hope for salvation. The exercises of Ignatius' first week constitute the *via purgativa*. Similarly, "Klag" (1) is an attempt, made by a meditating persona, to purge himself of sin. It is an attempt to make the self, if not more worthy of God, at least less unworthy of Him. The speaker cannot, in the second stanza, greet the offer of grace with joy, for he knows he is not yet ready to receive it. Although there is nothing he can do to overcome his separation from God, he is finally able to convince himself of God's ability to overcome it. Throughout the poem, the persona is passive. Only once (vv. 17-20) is he seen in motion, and then in order to augment his mental self-flagellation. His claim of hopelessness is not a denial of sufficient grace, but of grace efficacious in him. The poem becomes an attempt to elicit contrition. In this regard, the validity of the persona's judgment that all others may be saved is immaterial. Only his ability to convince himself of his own wretchedness is important. Comparing himself with others presumed blessed is one way of doing this. Only when he can be certain that he lacks anything to make him worthy of salvation is contrition possible. Only with contrition is it possible to consider the potentiality of grace. That grace does not come through any mediator, but only from God Himself. Thus the poem moves from the sun...
and stars, which may be understood as symbols of the
divine, to God. The power of the symbol to benefit others
is not denied; its ability to benefit the individual
believer in his confrontation with his own sin is.

The essential element of the poem's conception of
salvation is the view that man is totally unworthy of
grace. Both Calvinist and Lutheran theologians would agree
that man can do nothing to earn salvation. The Reformed
position, however, insists on the absolute alienation of
man from God since the moment of original sin. The
persona of "Klag" (1) disallows the possibility of a point
of contact between God and himself. Knowing that this
point does not exist, he expends no effort in an attempt to
find it. To do so would result only in yet another sin,
that of pride. Therefore, instead of light, he seeks the
dark to which he knows he belongs (v. 17).

"Klag" (1) is the penultimate poem of Weckherlin's
second book of odes. The final poem of that collection
attempts a general evaluation of man:

Von des Menschlichen Lebens, und von dem blinden
menschlichen Übermuht wenig erkanten Ellen.

Du wenig koht, du wenig staub,
Hochmächtig durch ein wenig leben,
Welches leben dich wie ein laub
Macht ein weil in dem luft umbschweben:

5  Du graß, du hay, in einer stund
Bald frisch-grünend und bald verdorben;
Mensch der du, eh dein gänger mund
Dich sterblich bekennet, gestorben.
Der du dich nicht achtet gering,
10 Mensch, Nein, ihr menschen all zusammen,
Seit ihr wol mehr dan pfifferling,
Oder was einen schlechtern namen?

Nein, wan schon Ewers lebens saft
Was länger dan eine nacht wehret,
15 Lieber sagt mir doch, auß was kraft
Ihr die welt, und die welt Euch ehret?

Wan Ihr dan nichts, ist die welt mehr
Dan eine versamblung des bösen?
Was ist ihr lust, ihr ruhm, ihr ehr,
20 Dan laid, spot, und schandliches wesen?

Was sihet und was kan man sunst
Bey ücn Höfen dan däpfer liegen;
Dan mit ehrgeitz, schalckheit, mäßgunst,
Stoltz, schimpf und fuchsschwäntzen betriegten?

25 Und in welchem einsamen hauß
Kan ein mensch wol ohn sorgen wohnen?
Wer handlet über Möhr ohn graß?
Kan der feldbaw ohn müh belohnen?

Wer raiset durch die welt mit lust,
30 Das er sich niemahls zu befahren?
Welche Reichtumb kan deine brust
Stehts vor forcht und verdruß bewahren?

Wer ist, so lang Er arm, ohn klag?
Wer hat ein weib und ist sein aigen?
35 Wer ist weil Er lödig ohn plag,
Wan sich ohn freund seine tag naigen?

Wer ist nicht ohn kinder, erbloß,
Gänztlich ab zusterben verdrossen?
Wer hat vil kinder, dessen schoß
40 Nicht oft mit forcht und angst durchschossen?

Welches Jünglings hertz, muhtwill, hitz
Thut nichts, dessen Er sich zu rewen?
Und welches hohen Alters witz
Kan sich vor kält und schwachheit freyhen?

45 O dan du stoltzer mensch betracht,
Was du nu auß dir selbs zu machen!
Ein kind, kaum in die welt gebracht,
Weinet, kan oder will nicht lachen:
The poem's purpose is to demonstrate that man as man is worthless. The speaker is convinced that anything of which he may be capable is futile. This is an important first step towards developing the attitude we have already seen in "Klag" (1); this attitude suggests that man is able to look beyond himself only by realizing the futility of earthly solutions to his problems. With that realization alone does the possibility of a genuine solution become real. This solution consists not of a reconciliation with the existential world, but of the release from it. Life leads only to death; the proper perception of death is dependent on the correct understanding of life.

Two things are characteristic of man: intrinsic worthlessness and bondage to destructive forces. In spite of these, man tends to think highly of himself. Yet, if he has neither worth nor freedom, such a self-perception is irrational. The poem attempts to root it out by demonstrating the reality of the human condition. Inherent in this process is the view that man, if he rests content in his earthly existence, is unable to perceive the necessity of dealing with the questions of God and of salvation.

The cause of man's presumption of worth is his life itself (v. 2); the reality of human life, however, escapes
most individuals. It is seen as blossoming (v. 6), but its essential quality is transience. Man may live for a period of time, but life leads without exception to death. No life can be meaningful in any real sense, for it is all subject to the limits of time. As such, life is nothingness (v. 17). Its relative brevity is not the critical criterion for judging it worthless, however; it is worthless because it is not eternal (vv. 13-16). Compared to eternity, no period of time is long. No prolongation of life would make any difference, for the inevitability of death would remain unchanged. Implicit in this line of reasoning is the belief that only the eternal is the real. It follows, then, that anything not eternal is without value as reality.

The fifth stanza applies to the concept of the nothingness of man the notion that evil consists of the absence of the real.\textsuperscript{17} Because man is nothing, he is evil (vv. 17-18). Physical reality is false reality, illusion without meaning. To embrace this illusion is to embrace nothing; to perceive it as real is to see in reverse. The inverted quality of man's perceptions is emphasized by the use of a parallel series (vv. 19-20) of the type already noticed in the paraphrase of psalm 6.

Stanzas 6-11 are devoted to providing specific examples in order to demonstrate the validity of the persona's view of man. The observations are of two types.
The first is a statement of some aspect of life which provokes anxiety, misfortune, or misery; the second consists of two contrasting states and argues that neither is an acceptable solution to the problem with which both seek to deal. Riches, for example, result in forcht und verdruß (v. 32), but poverty produces lamentation (v. 33); both having and not having a wife are equally unacceptable alternatives (vv. 34-35). The remaining examples are similar. They all attempt to show man's lack of genuine freedom. Even in those instances in which he is free to make a decision, that freedom is illusory--no acceptable choice is open to him.

If this concept of life is valid, then the only rational response is the willing acceptance of the end of life. With death comes release from existential bondage. Man ceases to be nothing and finds true life when he dies. To the poem's concept of life as meaningless is applied a line of reasoning intended to support the conclusion that death should be seen positively. The process, characteristic of meditation, seeks to interpret objects and events envisioned by the excercant in a manner which leads him to recognition and acceptance of truth.

With Calvin, the speaker of "Von des Menschlichen Lebens" argues the total depravity of man. At the same time, for Calvin a portion of the imago Dei, although distorted beyond recognition, remains somewhere in man:18
Il n'y a doute qu'Adam, estant dechu de son degré, par tellé apostasie ne se soit aliéné de Dieu. Parquoy combien que nous confessions l'image de Dieu n'avoir point esté du tout anéantie et effacée en luy, si est-ce qu'elle a esté si fort corrompue que tout ce qui en est de reste est une horrible déformité.19

This "horrible deformity," I would argue, is the wenig leben of the poem's second line.20 In its distorted form, it is existential life and therefore sinful. In its redeemed form--that is, restored to what it was before the Fall--it is eternal life. Luke 17:33 is instructive:

Wer da suchet seine Seele zu erhalten/ der wird sie verlieren/ Vnd wer sie verlieren wird/ der wird jr zum Leben helfen.

The poem also represents the Calvinist point of view in its evaluation of death as something to be greeted with joy.21 The piece, however, reflects little of the subtlety of Calvin's thought, but relies on overstatement to make its effect. By doing so, it approaches the appearance of nihilism; only the persona's insistence that being, and not non-being, constitutes nothingness prevents this piece from becoming an exhortation to self-destruction. As an extended overstatement, however, it does serve the purpose, suggested by Ignatius' meditation on personal sin, of shocking the meditator into taking a less complacent view of the value of life. The poem is less concerned with the fine points of theology than it is with achieving this end.

The two editions of Gaistliche und Weltliche Gedichte (1641 and 1648) contain further examples of meditative
verse. In these poems, Weckherlin's theology is more subtle and his technique less inclined to exaggerate for effect. The two most interesting and rewarding of these poems from the point of view of meditation and theology are "Beicht und Buß" (I, 409-15) and "Klag" (2) (II, 187-92). "Beicht und Buß" is marked by the realization of the enormity of sin and of the infinity of God's grace. For the speaker, the certainty of grace does not alter the nature of his sin, nor does it excuse him from responsibility for it. Grace is not bestowed because sin is insignificant, but in spite of its significance. Both justice and grace are operative within God. The pre-eminence of grace is the only reason man may be saved:

121 Ja billich solt du, Herr, (mein leben zu verkürtzen)
Mich in der höllen grund stehts zu verbrennen,
stürzten:
Wan dein hertz nicht so gnaden reich,
Und dein will deiner Macht wär gleich.

God consists of will, mercy (hertz), and might, abstract elements corresponding to the three persons of the Trinity. If God's will and His power were identical, the speaker argues, then there would be no hope for man. The quality of mercy, however, which has infused itself into divine will, makes grace possible. Because grace is possible, man may be accepted by God. Therefore, from the point of view of man and his salvation, mercy is the essential quality of the divinity. It determines ultimately the nature of the
relationship between God and man. That relationship itself is one of a loving father and an undeserving child:

17 Dan wie freygebig du den menschen zubegaben,  
   Und durch der erden frucht unnd reichthumb zu erlaben,  
   Und wie ihn gantz barmhertzig du  
   Beruffest in dein Reich und ruh:

21 Also und noch vilmehr undanckbar und vergessen  
   Ist der mensch, ja bin ich; ich selbs (gantz böß, vermessen)  
   Verdörb, vergissz, verwirff, veracht,  
   Herr, deine gaab, liecht, gnad, allmacht.

God does everything to demonstrate His willingness to accept man in love, yet man fails to respond in kind. The speaker does not, here or elsewhere, make any statement seeking to justify the actions of man; he accepts without question that they are perverse. To do something in spite of its perverse character is irrational. Sin becomes an attempt to deny God, yet God's absolute nature renders such an attempt absurd. No man, acting rationally, would sin. Yet every man sins by reacting negatively to God's absolute gifts—all turn from them. The parallel series which concludes strophe 6 (vv. 23-24) succinctly expresses this negativity. The use there of four verbs with the prefix ver- emphasizes the destructive nature of the human reaction to the divine. Furthermore, the speaker has moved from the sin of mankind to his own specific sin (v. 22). Whatever may be said about man in general applies also to the persona in particular. Although the poem speaks in terms of mankind's guilt, the persona is first concerned
with his own. The focus is, at least implicitly, the individual.

Man, while responsible for his sin, lacks the strength not to sin:

105 Ja freylich waiß ich wol, daß meine alte sünden,
Mit newen sünden sich vermehrend, stehts entzünden
Des Höchsten billichen verdruß
Daß er (gerecht) mich straffen muß.

The speaker makes clear that he has a firm intellectual and spiritual grasp of the nature of his relationship with God and of the way he should behave. In spite of this, he knows that he will continue to sin. Inherent in this stanza is a view of life as inescapably sinful. The reason for sin is man's separation from God. "Sins" are not autonomous evil acts, but outward manifestations of "sin," which is ultimately existence itself. Therefore, as long as man lives, he is in the state of sin. As long as he is in the state of sin (singular), he will continue to commit sins (plural). For these he will continue to merit punishment from God. This punishment, because it is just, gives the persona no cause for complaint. His sins themselves, pointing always to sin, are the true source of his torment:

1 Ach! daß der schwere schmertz, damit ich nu geschlagen,
Und der mein hertz, aug, mund, mit trawren,
thrünen, klagen,
Erfüllt, vilmehr meine schuld
Bezeuget dan was ich erduld!
5 Von meinen sünden, Herr (die du mir wirst verzeyhen)
Und nicht von deiner ruht gezwungen muß ich schreyhen.

These lines point to the doctrine of individual responsibility for sin. The ambiguities of the first four lines are resolved in lines 5-6, where the persona makes it clear that there are two sorts of afflictions assailing him: those from God, which he accepts, and those of his own making, which cause him to cry out. He begins the meditation, therefore, already in a state of contrition. He has no fear of punishment as such and is not, as was the speaker of the psalm 6 paraphrase, attempting to ingratiating himself with God. His sinful nature itself is his true punishment, about which he can do nothing. Even if he could, it would make no difference. His thinking, as is that of Protestantism in general, is anti-Pelagian. His statement that God will forgive his sins (v. 5) is not hubris, but a declaration of the type of faith insisted upon by Luther:

wan so jemand daran zweyfelt und nit fest dafur helt, er hab einen gnedigen got, der hat yn auch nit.23

The certainty of forgiveness, however, does not alter the persona's sorrow for sin. Although concerned with salvation, the poem is not an exercise for obtaining it. Rather, it is an exercise for obtaining greater understanding of the greatness of grace and for gaining the
strength to do God's will on earth. In order to achieve the former end, the speaker must examine in some detail how he has sinned. Again we see him taking responsibility for his actions. That responsibility is centered in his spirit (geist):

> Mein geist, den du, 0 Got, selbs deines gaists gewehret,  
> Hat seinen schönen schmuck entehret und verkehret. . . .

In the spirit resides the imago Dei, which, because of sin, has been perverted. The consequence of this perversion becomes apparent in the next stanza:

> Ja meine seh, die du unsterblich mir gegeben,  
> Hab (mördet) ich gebracht umb ihr liecht, hayl und leben:  
> Wan, wie der leib ohn die seh tod,  
> Die seh auch tod ohn ihren Got.

Lines 47-48 outline a chain reaction which has taken place. The actions of the spirit (vv. 41-42) have caused the separation of man from God. Because of this separation, the soul is mortified. Because of this, the body dies. As in "Klag" (1), the interdependence of body and spirit is demonstrated.

Following this process of mortification is a series of sins, each a manifestation of sin within a particular part of the body. Stanzas 13-18 (vv. 49-72) treat alternately heart, eyes, ears, mouth, hands, and feet. Each has done something irrational, thus contributing to the propagation of the state of sin. Because each has behaved contrary to
divine will, it is impossible for any one member of the body to blame any other one for the distress in which it finds itself. In each case the sin consists of a failure of the part of the body to perform the function for which it was created. Two examples will suffice:

49 Mein hertz, dein tempel, Herr, ward von mir so versaumet,
   Daß auch dem Löstergaist ich solches eingeraumet,
   Der fillet es durch seinen brand
   Mit lust, zorn, gifft und aller schand.

53 Die augen, die du mir der Weltbuch zu beschawen
   Verlyhen, erhub ich hin und her, wie die pfawen,
   Zu bösem steh ts klar und geschwind,
   Für deine werck und wort gantz blind.

The ears listen to lies instead of God's Word; the mouth praises the creature instead of the creator; the hands produce nothing; the feet fail to follow the right path. For all this the individual is himself responsible. Each sin is traceable to the destruction of the imago Dei and becomes a symbol for that destruction. This symbolic nature implies that the specific sin itself participates in the process which it represents. Thus a circle is formed: because of sin the imago Dei is perverted, because of perversion man sins, and because man sins the imago Dei is further perverted. There is no way for the individual to break the circle, for sin and existence have become identical. This is, of course, the same point made in "Von des Menschlichen Lebens." Unlike the speaker of that poem, however, the persona of "Beicht und Buß" moves beyond
the argument for man's worthlessness to that of God's redemptive purpose.

Christianity is a religion of healing, even of those who are beyond healing. Thus, for example, Christ is able to raise Lazarus from the dead. As a symbol, this deed shows that those who appear to have no hope for salvation may be saved. The speaker has declared himself the murderer of his soul (vv. 45-46); yet a dead soul may be resurrected by God. Thus the speaker continues his confession to God, in spite of the fact that he knows Him to be omniscient:

85 Zwar was erzähl ich dir, O mein Got, meine sünden,
Dir, dem sie gantz bekant, der du mein hertz
ergründen.

93 Iedoch erzähl ich dir, Herr, meine missethathen,
Auff daJS du mein Fürsprech mir armen möchtest
rahten,
Und mir, schier tod, ein Artzt getrew
Herraichen deines hayls arzney.

97 Ich, legend sie dir für, will ihrer nicht
vergessen,
Daß (weil wie deine gnad, Sie gar nicht
zuermessen)
Sie, O mein Vatter, weitter nicht
Betrüben dein hertz noch gesicht.

The speaker is seeking salvation, and his quest is made from the stance of faith. There is never any question of his coming to God simply to avoid the torments of hell. There is, however, reason to assume that the enumeration of sins has been made for the speaker's own benefit. God does not require such a catalogue, but it is useful in helping
the persona in coming to terms with himself. In order to seek healing, one must first know that he is not well; it may be more helpful still to know the extent of the malady. By a careful and methodical consideration of his sins, their cause, and their meaning, the speaker convinces himself of the necessity of grace. He is able to see his relationship with God in the proper perspective. This leads to the realization that in spite of his deserving destruction, he is still offered the hope of salvation:

101 Ach! darff ich schlechter wurm dich, Richter, Vatter nennen?
Ach! darff dir, grosser Got, ich mein ellend bekennen?
Waissz ich nicht, daß ich so todkrank,
Daß ich für dir nichts dan gestanck?

113 Und gleichwol leb ich noch, gleichwol kan ich noch schlafen,
Ich, den für meinen lohn tod und höll solten strafen!
Und gleichwol sih ich noch den tag,
Den tag, dem ich ein last und plag!

The possibility still exists of God the Judge being God the Father (v. 101). Although the persona has merited hell, his life has been continued into the present. Lines 113-16 are reminiscent of a particular element of Ignatius' meditation on personal sin:

The fifth, a cry of wonder with a flood of emotion, ranging in thought through all creatures, how they have suffered me to live and have preserved me in life,—how the Angels, being the sword of divine justice, have borne with me and guarded and prayed for me. . . .

24
The fact that the speaker has been allowed by God to live long enough to formulate his confession is itself a sign of grace. If he had not reached this moment, there would be no reason to assume that grace would be forthcoming. The ability to confess his sins is a gift from God. That ability, coupled with a realization of God as loving, creates faith, and from faith salvation flows. The persona is now involved in a second circle, this one the opposite of that of sin. Through grace he comes to faith. Because of faith he is saved (cf. v. 5); because he is saved, he is able to receive grace.

The final lines of the poem call on God to strengthen the speaker:

141 Hilff meinem gaist, mund, ohr, sehl, hertzen, hand und füssen,
   Daß ihrer keines dich mög durch unrecht verdriessen!
   Daß iedes dir werd angenehm,
   Und sich nach deinem wort bequehm!

145 Hilff mir in deinem wort und dienst mich gern züüber,
   Und meinen Nechsten auch, gleich wie mich selbs, zu lieben!
   Hilff daß ich dir mich gantz ergeb,
   Und stehts für dich und mit dir leb!
   Amen.

Special aid is requested for those elements whose sins were the object of much of the poem (v. 141). The persona prays for grace to be able to fulfill Christ's commandment to love (Matt. 22:39) by asking to become pleasing in God's sight (vv. 143-44) and for help in achieving brotherly love. This amounts to the fulfilling of God's
work on earth. The persona knows that the existential distortion in which he dwells makes doing this impossible without grace, for sin is inevitable as long as man lives (vv. 105-08). Yet the attempt, the persona knows, must be made. The striving to do God's will is the fundamental symbol for the actuality of divine love in the individual.

"Klag" (2) (II, 187-92) reiterates the basic points developed in "Beicht und Buß." The speaker of "Klag" (2) acknowledges human sin and its inevitability (sts. 9, 12), the justness of God's anger and the pre-eminence of His mercy (st. 7), personal responsibility for sin (st. 8), and the necessity of being healed through grace (sts. 14, 16). To this framework has been added an attempt to deal with the conflict between body and spirit. Their struggle and its resolution become the dominant theme of the poem:

1 Ach! wa ist hilf für dich: wa kanst du doch trost haben!
O schädlich-schöne sehl, was kan dich doch erlaben,
Ungeistlich-kluger geist! nein, garstig-reicher gast!
Du prächtiger Tyran in deines Leibs pallast!
Ach weh! wa ist dein trost, du Leib schier gar entleibet!
Bawfällig schlimmes hauß, an welchem nichts ohn fehl!
Du kercker voll gestanck, darinnen diese seh
Gezwungen, trostloß bleibet!

9 Ach! schlimmer geist und leib, die ihr einander hasset!
Die ihr in boßheit nur einander umbgefasset,
Und nun in schmertz und angst (die ewer sünden lohn)
Verfolget, mördergleich, euch selbs mit haß und hohn!
Verlasset ewern streit! vielleicht kont ihr genesen,
So ihr an rew unnd buß, wie vor an schanden gleich,
Euch nu mehr gegen dem umbwendet, welcher Euch
Kan (gnädig) bald erlösen.
The poem fails to make any distinction between sehl and geist, but uses both terms to denote the spiritual component of man. As we have already seen in the paraphrase of psalm 6, Weckherlin's theological thinking does not admit a view in which soul or spirit is positive and body negative. Both are corrupted, sharing equally in human guilt. This view is made possible by a traducianistic concept of the soul—that is to say, the soul derives from the individual's parents in a manner analogous to the way his body derives from them. The neo-Platonic concept of a pre-existing soul, entering the body at birth and liberated from it at death, is rejected. The soul, therefore, cannot legitimately claim that it is a pure essence which must endure being imprisoned in an unclean body. It and the body are equally important and equally guilty.

Because of original sin, the soul and the body, instead of being one (their essential nature), fight each other while remaining bound together (their existential nature). Their incompatibility is demonstrated in lines 1-8. Neither is capable of finding consolation (vv. 1, 5); that is possible only when their hatred ceases. The distortion in which they are enmeshed is suggested by the contradicting perspectives presented in line 4 and lines 7-8. While the body sees itself as a palace abused by a tyrant soul, the soul sees itself as an unwilling
captive in the prison of the body.

In lines 9-16, the mutual responsibility of body and soul for their hatred of each other is emphasized by the use of second-person plural forms throughout. The speaker points to both at the same time. For either to be healed, both must turn to God (vv. 14-16). Elsewhere, the persona prays that God will address Himself to both:

77 Und tröstend meine seh1, und stärckend meine glider,
Führ und regier mich, Herr, daß ich mit newem muht
Gehorchend deinem Wort, und trawend deiner hut,
Werd dir gefällig wider!

The means by which man turns to God is penance. Penance, however, must emanate from contrition:

17 Den aber, welcher euch zuhelfen das vermögen,
Kan ewer wahre buß allein dazu bewögen:
Ach! so verzag nicht seh1! verschmacht nicht 0 mein
hertz,
Erhobet euch zugleich, seit stärcker dan der
schmertz. . . .

Outward acts alone are not sufficient to make anyone receptive to grace. Man is saved or damned on a level beyond the existential, in which dissimulation is meaningless. As was the case in "Beicht und Buß," man's responsibility for his sin does not imply that any individual is capable of overcoming it. Only God can turn the self-destructive hatred of soul and body into love:

123 So schaff du, wunder-artzt, damit ich allzeit dir
Gefällig bleiben mög, ein newes hertz in mir!

The concept of the "new heart" is addressed in the Formula of Concord. It is a symbol for the working of grace in
the individual:

Und wiewohl Gott den Menschen nicht zwinget, daß er muß frumb werden . . . jedoch zeucht Gott der Herr den Menschen, wölchen er bekehren will, und zeucht ihn also, daß aus einem verfünsterten Verstand ein erleuchter Verstand, und einem widerspenstigen Willen ein gehorsamer Wille wird. Und das nennet die Schrift ein neues Herz erschaffen.27

The poem concludes with the reconciliation of body and soul, the inevitable result of the infusion of grace. This reconciliation within the existential realm points toward salvation. It is necessary for the resurrection of the body--to be understood as spiritual body, the union of the two components--to take place (John 1:14).28

This reconciliation also marks the conclusion of meditation. Heretofore the speaker has struggled with his spiritual dilemma alone and before his Lord. The solving of that dilemma allows him to return to his fellow believers:

131 Mit mir auch lobet dich, mein Got, die gantze Schar Der frommen, denen du und dein Wort offenbahr. . . .

Together they praise God. The act of praise is itself significant, for as long as the speaker's body and soul were consumed in hatred for each other, he had no energy remaining for divine praise. Praise, the poem tells us (vv. 131-32), is the proper activity for the man who has received grace.29
Notes


4 Ribbat, p. 82.

5 Die gantze Heilige Schrifft Deudsch, tr. Martin Luther (Darmstadt: Wissenschaftliche Buchgesellschaft, 1972), I, 971. All biblical references, except when otherwise noted, are to this edition.

6 Georg Rudolf Weckherlin, Gedichte, ed. Hermann Fischer (1894; rpt. Darmstadt: Wissenschaftliche Buchgesellschaft, 1968), I, 315-17. All citations of Weckherlin's poetry are from this edition. Parenthetical references in the text are to volume (Roman numerals) and page (Arabic numerals).


8 Ignatius, pp. 94-95.

9 It receives its fullest treatment in "Klag" (2), discussed below, pp. 47-50.

10 WA, III, 73.

12 Cf. Dahood's remark (p. 39): "The sense of this verse is uncertain."

13 The person's behavior is reminiscent of that of the servant in Matt. 18:23-35.

14 Ignatius, p. 33.

15 Ignatius, p. 34. In the original:

4.° Mirar todo mi corrupción y fealdad corpórea:
5.° Mirarme como una llaga y postema, de donde han salidos tantos pecados y tantas maldades, y ponzaña tan turpíssima.

16 Ignatius, p. 35. In the original:

Acabar con un coloquio de misericordia, razonando y dando gracias á Dios nuestro Señor, porque me ha dado vida hasta agora, proponiendo enmienda con su gracia para adelante.


21 Contrast this position with Luther's view that even the saints fear death (WA, VI, 109).

22 Tillich, II, 46-47.

23 WA, II, 249.

24 Ignatius, p. 34. In the original:

El quinto, exclamacion admirable con crecido afecto, discurriendo por todas las criaturas, como me han dejado en vida, y conservado en ella: los Angeles, como sean cuchillo de la justicia divina, como me han sufrido y guardado y rogado
por mí. . . . (italics in the original)


26 WA, L, 354; XLVI, 39, 40.


28 WA, X1, 235.

Richard Jurashek has demonstrated that the theological positions taken by Fleming's personae are generally in accord with seventeenth-century Protestant Orthodoxy. This leads him to the conclusion, with which I concur, that Fleming may be characterized as a "Lutheran epigone." The poet's religious verse is bound to the Protestant dogmatics of his day. However, to establish Fleming's connection with Orthodoxy in general terms gives an incomplete and possibly misleading picture of the theological thinking embedded in his poetry.

Seventeenth-century Protestantism presents a complex and often bewildering attempt to systematize the Reformation. One element of the religious thought of the day, encouraged by Orthodoxy and emerging ultimately in Pietism, is the concept of the nurture of the interior, spiritual life. Always present in this concept, whether implicitly or explicitly, is the devaluation of the religious community; the individual before God becomes the single focus of attention. This principle provides the fundamental link between Fleming's meditative verse and
Orthodoxy.

In its fullest form, the nurture of the interior life results in the works of Jacob Boehme; in a more muted guise, it emerges in the devotional writings of Johann Arndt. Arndt, although his importance and influence have been somewhat overstated, is significant for his formulation in popular terms of ideas suggesting a spirituality devoid of contact with the external world. The purpose of this movement inward is to develop what is called by Arndt der inwendige Mensch:

Dieser neue inwendige Mensch ist das neue Herz/ davon der Prophet Ezech. 36/26. geweissaget hat. . . . Das ist die neue Creatur in Christo JEsu/ aus ihm geboren, welche Christi Geist und Sinn hat/ und nach Christo gesinnet ist/ Phil. 2/5. welcher aus GOtt geboren ist/ und die Welt überwindet: 1. Joh. 4/7. Das ist das reine Herz/ darum David bittet/ Ps. 51/12. und der neue gewisse Geist. Es ist nichts anders als die erleuchtete gläubige Sele/ auch nicht anders/ als der lebendige Glaube/ der durch die Liebe tätig ist; Denn der wahre Glaube ist das ganze Systema oder Wesen des neuen Lebens/ darum er Hypostasis eine Substanz genennet wird/ Ebr. 11/1. weil er alles im wiedergebohrnen Menschen tuht/ also/ daß auch Christus durch den Glauben in unsern Herzen wohnet. Und dieser neue inwendige Mensch ist nicht vollkommen/ sondern er wird täglich durch den Geist GOttes erbauet und erneuert; ja auch durchs heilige Creuz, wie St. Paulus sagt. . . . Und endlich/ so ist der neue inwendige Mensch nichts anders/ als das Leben Christi in uns. . . .

The development of such a man is the goal of Fleming's meditative poetry.

The inwardizing of spirituality in Fleming leads to a reconsideration of the relationship and the respective roles of body and soul. We have already noticed the pains
taken by Weckherlin to combat the neo-Platonic notion of the pure soul entrapped in the corrupt body. In doing so, Weckherlin follows in the footsteps of theologians from Augustine to Luther who insist upon the soul's culpability for sin. Fleming's personae, on the other hand, do not present a clear position regarding the soul's guilt. This generalization is possible, however: while some poems admit the individual's responsibility for sin (for example, "Gott sei mir Sünden gnädig," discussed below), the soul itself is never expressly implicated; on the other hand, those pieces dealing specifically with the conflict of body and soul locate sin only within the body. In the latter group, represented by the first two pieces treated in the following remarks, the possibility of the soul's responsibility for bringing sin onto itself is not excluded, but the silence of the poems on the question suggests the soul's innocence. Such a conclusion is supported by the view of the interior, spiritual life—that is, the life of the soul—as the single element of value which man may experience while on earth. In Fleming's work, the soul alone comprises the essential self; only it is to be the recipient of salvation.

* * * *

Das Blut Jesu Christi, des Sohns Gottes u.s.w.

Hier stehe ich armer Mensch und schäme mich vor mir, mit so viel Häßlichkeit der Sünden ganz bekleckt.
Mein erstes schönes Kleid, wie ist es doch befeuchtet, wie hat doch dieser Wust ersticket alle Zier!

Die schwache Seele tut kaum noch ihr Haupt herfür, weil sie der tiefe Schlamm mit Wuste ganz bedecket und der versinkenden kein Arm wird zugerecket,
Ihr Loch, ihr Kot, ihr Tod ist der Leib, dieser hier.

Gott Jesu, Christe Mensch, nur deine Hand, die fromme,

10 die kann es, daß ich auf aus dieser Höllen komme.
Zeuch, starker, mich heraus und mache mir ein Bad, ein Bad, ein rotes Bad von deinem teuren Blute.
Viel darfst du dessen nicht vergießen mir zu gute, an einem Tröpflein nur, Erlöser, ist es satt.7

The soul has existed in two states. Formerly clothed in purity, it is now imprisoned in filth (vv. 3-4). The outward substance—the body—has been corrupted by sin (v. 2). Sin is not within the soul; however, because of the soul's inability to extricate itself from the body, it is in danger of being overwhelmed by sin. If the soul is ever overcome, spiritual death—damnation—will result; the soul's existential situation places it in mortal danger.

The soul, while standing in opposition to the body, itself consists of two elements: a cognitive part (nous), responsible for the words and thoughts of the poem, and the soul itself (psyche), described in the second quatrains of the poem. The former is capable of perceiving the dangers in which the soul stands; it is capable of looking outwardly at the body and inwardly at the soul. It is the means through which the persona perceives his soul's existential situation and is able to express the need for grace.8
The soul's passivity is absolute. It is weak, barely able to stir, and is sinking ever deeper into the mire (vv. 5-7). These images point to the impossibility of its taking meaningful action on its own behalf. Nor can help be forthcoming from the world, for that has the same nature as the body and is therefore qualitatively undifferentiated from it. The world could serve only to increase the onus of sin already oppressing the soul. The only possible solution is spiritual. The internal and essential element of man can be saved only on the essential plane. Any attempt to do otherwise cannot succeed.

Although the soul is immersed in sin, sin itself is not an active force; it is instead a state of being, symbolized by the mire covering the soul. Evil does nothing, but seeks to accomplish its destructive purpose through its presence. It cannot penetrate the soul, for to do so would mean the merging of good and evil. Their nature as opposites, however, makes this impossible.

While the octet portrays the problem of the soul on the verge of destruction by the corrupt body, the sestet offers the solution. There is no authority on earth which can claim to be the unambiguous instrument of God's will; the speaker cannot turn to the Church or even its sacraments, but must invoke God Himself for aid. The person of the Trinity working salvation is Christ; therefore, the speaker calls on the Son to aid him (v. 9).
Salvation is expressed by two images which are contrasts to those used in the octet to describe the soul's dilemma. Because the soul, subjected to sin, is sinking (v. 7), the speaker must be pulled up to receive grace (v. 11). Because it is imprisoned in filth (v. 6), he must be cleansed (vv. 11-12). In these lines, the unity of psyche and nous becomes apparent. In the octet, the first-person pronouns refer to the latter; in the sestet, because of the images used, they also refer to the former. The body is itself the Wust of line 4; the cleansing for which the speaker is asking therefore amounts to the destruction of the body. Likewise, the body is the hell (v. 10) from which the speaker prays for extrication. Merely to exist is to sin. The only way to cease to sin is to cease to exist. From the standpoint of the man who must continue to occupy his body and live in the world, this cessation can be accomplished only through grace. Yet grace does not operate on the existential level, but on the essential. It does not affect physical reality, but spiritual reality. The man who has received grace will be freed from his sinful flesh in the sense that it will cease to exert any authority over his soul. He will begin to live the interior life. Instead of seeing the body as a force which is attempting to destroy his soul, he will see that it does not exist at all in the essential realm. It is, therefore, of no consequence. The ultimate concern, the condition of
the soul within eternity, becomes the only concern. Those things which are temporal lose any power they may have had.

Thus this sonnet develops a line of reasoning which begins with the recognition of mortal spiritual danger and of personal helplessness, then moves to the solution of overcoming these through Christ. This is done by the extrication and cleansing which destroy the power of the sinful body over the soul. In practical terms, this amounts to the freeing of the individual from himself. Liberation from self is the immediate goal for anyone seeking to develop the interior life. Fleming treats this topic in "Andacht":

Ich lebe, doch nicht ich; derselbe lebt in mir, der mir durch seinen Tod das Leben bringt herfür. Mein Leben war sein Tod, sein Tod war mir mein Leben, nur geb' ich wieder ihm, was er mir hat gegeben.
5 Er lebt durch meinen Tod, mir sterb' ich täglich ab. Der Leib, mein irdnes Teil, der ist der Seelen Grab, er lebt nur auf den Schein. Wer ewig nicht wil sterben, der muß hier in der Zeit verwesen und verderben, weil er noch sterben kan. Der Tod, der geistlich heißt,

This poem is, as Jurasek observes, divided into two sections, with the break occurring in the middle of line
The first consists of a series of observations, the second, of a prayer for grace. Jurasek establishes the poem as an expression of Lutheran Orthodoxy; there is nothing in it which cannot be reconciled with the concept of salvation by grace through faith. The logical structure of the piece, however, needs to be explored more fully.

The concept of the body as a corrupting force to be overcome, of principal importance in "Das Blut Jesu," is also present in this piece. Here the distinction between soul and body is reiterated in absolute terms. Lines 6-7 define the body as the earthly element of the persona, an element which exists only in the realm of appearances. The image of the grave (v. 6) reinforces the body's negative value in the persona's thinking. Physical life and spiritual life are opposites, running parallel to each other but in opposite directions. The individual may be controlled by one or the other, but it is impossible to reconcile the two. When the physical dominates, the ego is in control of the individual; when the spiritual assumes mastery, God controls.

The persona has already surrendered the self to God (v. 1). The purpose of the meditation is, therefore, not to attain grace, but to help ensure that grace remains operative. Grace does not destroy the body's power to corrupt the soul; instead, it shields the soul from the
effects of that power. Only through the continuous
nurture of the interior life is the soul afforded
protection from the physical. If grace were ever removed,
the body would be free to assail it once again.

The first section of the poem is built on the
contrasts possible with images of life and death on the
spiritual and physical planes. Physical death is
understood, at least through line 9, symbolically in the
sense of the overcoming of the destructive powers of the
body. The sacrifice of Christ is the act which makes
possible the persona's spiritual life (vv. 2-3). On the
other hand, the speaker's physical life is the reason
Christ had to suffer on the cross (v. 2); the dying of the
physical within the persona makes possible Christ's living
in him (v. 5); eternal death is the result of the failure
to overcome temporal life (vv. 7-8). The function of
death as a symbol leads, in lines 9-11, to actual physical
death. The death of the body marks the final triumph of
the spiritual; the process of overcoming has been
completed successfully, for once the body has died,
spiritual death ceases to be a possibility. While, arguing
from line 5, it may be possible to talk about degrees of
perfection, the line between saved and damned remains
precise. As long as God lives within the individual, he
is saved; as long as the self remains master, he is not.
In the first section the persona thus meditates on the central reality of his religious thinking. He places the spiritual and the physical into perspective and relates them to his ultimate concern of salvation. Personal salvation and the will of God have been merged. The triumph of the body over the indwelling God is impossible; only if God departs is there a danger of the victory of the existential. That is the concern of section two.

Lines 11-18 form a colloquy in which the persona expresses his desire for continued grace. He has, in section one, recognized the danger to which he would succumb without grace. In addressing himself to God, he confesses his own weakness and his desire to be saved. He surrenders to God (v. 17) because such surrender is the only way in which he can hope for the salvation of his soul. Line 15 assures God that the speaker is aware of his inability to work his own salvation and that he has no intention of trying to save himself. The will is seen as an element of the exterior, sinful life. If the will is not overcome, it would destroy the soul by imposing on it the tyranny of the flesh. It is, however, possible to avoid the will's destructive force by negating the will (vv. 7, 15, 18) or by moving it away from the self and into surrender to God (v. 16). In both cases, the persona relinquishes control of self. This is easy for him to do; he has realized that, because the will is existential, it
is of no value for the realm towards which he is directing himself.

The speaker recognizes that, within the world, no absolute surrender is possible. At his stage of spiritual development, the autonomous will remains a reality—indeed, it is destroyed only with physical death. Absolute surrender is an unattainable ideal as long as the body continues to exist. Yet the individual believer must continue to move towards it—hence the suggestion, in line 5b, of a constant movement towards the divinity. To fail to continue this movement indicates that grace has been lost. Lines 11-12 make clear that the persona's ultimate concern is salvation and that his surrender to God is motivated by his desire to avoid eternal death. He has, in other words, not yet arrived at the contrition which signifies the attainment of efficacious grace; his eventually doing so, however, is inevitable, guaranteed by the presence of God in him (v. 1). The purpose of the poem as a spiritual exercise is to move him closer to that goal.

"Gehe von mir aus, ich bin ein sündiger Mensch" is similar to the two pieces just discussed in its view of the helplessness of man and of his passivity. It moves beyond these poems, however, by asserting the speaker's unworthiness for salvation and at the same time his certainty of having achieved it:
Soltst du, Allwissender, nicht meinen Zustand wissen?
Mich hat der erste Tod den andern zugeführt.
Das schöne Bild ist weg, mit dem ich war geziert,
der erste fremde Fall hat mich auch umgerissen,
der Hölle schwere Hand mich tödtlich wund geschmissen,
so daß mein schwacher Geist sich weder kennt, noch rührt
aus sich und von sich selbst, ja täglicher noch bebert,
was ich beweinen muß mit starken Tränenäugissen.

Wie kömst denn, daß du kömst und kehrest zu mir ein,
o selge Heiligkeit, in mich verdamte Sünde,
o Leben, in den Tod? Ach! daß ich das verstünde!
Doch tu du, was du wilt, ich will dir willig sein.
Sag, Hölle, was du wilt, es ist fürwar erlogen,
die Seligkeit selbselbst ist in mich eingezogen.
(p. 448)

The octet of the sonnet develops the motif of spiritual powerlessness because of original sin. Lines 2-5 catalogue what has happened to the persona, lines 6-8 show how these things have affected him. The opening line is both an assertion of God's omniscience and a statement that the persona is cognizant of his own unworthiness.

God, who knows everything, knows the absoluteness of the speaker's wretchedness.

The speaker's hopeless condition is not the result of any specific action or series of actions on his part, but results from his state of being. That state of being, in turn, is the result of original sin (v. 4). The doctrine of original sin expounded in the Augsburg Confession is present:

Weiter wird bei uns gelehrt, daß nach Adams Fall alle Menschen, so natürlich geboren werden, in Sünden empfangen und geboren werden, das ist, daß sie alle von Muttermileb an voll boser Lust und Neigung seind und kein wahre Gottesfurcht, keinen
wahren Glauben an Gott von Natur haben können. . . .12

The Formula of Concord develops the idea this way:

Und erstlich ists wahr, daß Christen für Sünde halten und erkennen sollen nicht alleine die wirkliche Übertretung der Geboten Gottes, sondern daß auch die greuliche, schreckliche Erbseuche, durch welche die ganze Natur verderbet, vor allen Dingen wahrhaftig für Sünde soll gehalten und erkannt werden, ja für die "Häupsünde", welche ein Wurzel und Brunnquell ist aller wirklichen Sünde. . . .13

This means that the individual does not have to be guilty of deeds contrary to God's will, but needs only to exist in order to deserve damnation. Indeed, the speaker's absolute passivity makes him incapable of anything good or bad. That same passivity, furthermore, functions on the level of symbol to indicate that the attaining of salvation is a process lying outside man's control. Just as good works themselves contribute nothing to the attainment of grace, misdeeds are not the actual reason for the lack of it. Both are nothing more than signs on the existential plane pointing towards the individual's having or not having grace. The speaker's inactivity becomes a symbol expressing the doctrine that, in matters of salvation, deeds performed on earth are without meaning.

The Fall removed from man the imago Dei (v. 3) which had afforded him protection from demonic powers and granted him immortality. Because of its absence, man has both been subjected to those powers and become mortal.
The break of the bond between man and God is absolute and, from man's point of view, unbridgeable. Within his realm, he is subject to destructive forces instead of constructive ones. Death is the strongest expression of these (vv. 2, 5), but being wounded (v. 5) and demolished (v. 4) serve the same function.

The persona is unable to extricate himself from his situation; indeed, the opposite occurs (v. 7). The subjugation to demonic powers renders him incapable of behaving in any way other than they direct. This manifests itself in the spirit's loss of awareness of its true, essential self and its inability to transcend the self, that is, to reunite with the divine.\(^{14}\) The spirit, because of these failings, perpetuates and deepens its own wretchedness.

By meditating on the absoluteness of his spiritual dilemma, the speaker has come to an impasse. There is no place he may turn to attempt to ameliorate his condition, nothing he might do—even if he were capable of action—to make grace attainable. Yet the meditation has not been in vain, for acknowledgment of guilt through original sin is necessary before grace may be received.\(^ {15}\)

In the sestet, in spite of the absoluteness of sin, grace is bestowed on the persona. He is as passive as before, the recipient of a gift rather than someone who has earned a reward. He does, however, at least on the surface
of things, have the ability to refuse grace, for line 12 suggests the possibility of a choice on his part. In view of the ideas developed in the octet, such a refusal would be irrational, a surrender to the demonic rather than the divine, the choice of eternal death instead of eternal life. Therefore, the persona, following his insight, accepts God's gift. Just as that gift is absolute, his acceptance of it is absolute. Accordingly, he surrenders the self to God's will, an act symbolizing his complete acceptance of God. The insight of the octet shows him that this is the only rational course to follow. On a more profound level, it is the only possible course, guaranteed both by grace and by the speaker's realization of the inevitability of self-destruction if he remains a creature of the world.

None of the poems thus far discussed deal directly with the question of individual responsibility for sin. The personae have been more concerned with demonstrating their inability to take meaningful action in their own behalf. It is possible to conclude, as I have suggested, that passivity is its own justification. The soul is caught by original sin, suffers because of it, and must be redeemed from it, yet the soul itself is neither the direct cause of original sin nor does it share in culpability for it. However, Christianity in general and Protestantism in particular insist on the individual's
responsibility for his own sinful state. That responsibility is admitted in "Bekänntnüß":

Mehr böse noch als bö" hab' ich bisher gelebet,
bei kalter Gottesfurcht mich brennend angestellt,
den Himmel oft getäuscht, mehr mein Freund und der
Welt,
bin selten über mich und Wolken an geschwebet;
5 der schnöden Eitelkeit der Erden angeklebet.
Ich habe das getan, das mir selbst nicht gefällt,
ein Schuldner alles des, das Mosis Rechnung hält,
der ich mit Eifer auch hab' ofte widerstrebet.
Ich muß, will ich schon nicht, bekennen wider mich.
10 Mein Urteil, meine Straf' und Todesart sprech' ich.
Ich hab' es so und so und ärger noch getrieben.
Und was erzähl' ich viel die ungezählte Zahl
von meinen Schulden her? Gott liest sie allzumal
von meiner Stirnen ab, an der sie sind geschrieben.
(p. 444)

Within meditation, confession marks the individual's realization and acknowledgment of his sinful nature, and demonstrates his willingness to accept responsibility for his sins. This makes it possible for him to prepare himself for the infusion of grace. Confession is not, therefore, made so God may learn the extent of the individual's sinfulness—He knows that already (vv. 13-14) --but so the individual may be able to see his life in proper perspective. Only by realizing the enormity of sin can the enormity of grace be understood.

Confession ultimately points towards forgiveness. Luther, in Der kleine Katechismus, defines it in these terms:

Die Beicht begreift zwey stück jnn sich, Eins,
das man die sünde bekenne, Das ander, das man
die Absolutio oder vergebung vom Beichtiger
empfahe, als von Gott selbs, und ja nicht dran
zweivel sondern feste glaube, die sünde seien da
durch vergeben für Gott jm himel.16

Arndt begins one confession this way:

ACH du heiliger/ gerechter und barmherziger Gott!
Ich klage und bekenne dir mit reuendem/
zerbrochenem/ zuschlagenem Herzen und
zerknirschem Geist meine Übertretung und
Missetaht. Ach HErr! viel sind meiner Sünden wie
Sand am Meer. . . . Ach welch eine unreine Massa
und Klumpen bin ich. . . .17

He continues in the same vein throughout the prayer,
flagellating himself verbally to the breaking point; yet he
is able to end on a positive note:

Aber ich glaube/ du habest noch nicht aufgehört
mein Vatter zu seyn/ denn deine Barmherzigkeit ist
groß/ und währet von Ewigkeit zu Ewigkeit; Darum
erbare dich mein/ und siehe nicht an meine Sünde/
sondern deine unendliche ewige Gnade und
Barmherzigkeit/ um deines geliebten Sohns JEsu
CHRisti willen/ Amen.18

Fleming's poem concentrates on the first of Luther's
two elements of confession. The assumption, present in
both Luther and Arndt, that confession is made before God
is absent from the piece. The persona does not address
God, nor is there any indication that he senses God is
listening. This confession is directed inward; it is an
exercise for the speaker's benefit only. Confession to
God is unnecessary because of His omniscience; once the
individual has convinced himself of his own culpability,
he can do nothing more. The rest is up to God; He will
destow grace on whom He chooses. The persona has made
himself aware of his dilemma, but he has not performed a
good work which improves his chances for salvation. In the case of this poem at least, the nurture of the interior life renders God unapproachable. The persona speaks into the void.

The sins confessed in the poem are of two kinds: those which are related to love of the world instead of God (vv. 2-5), and those which are violations of the Ten Commandments (vv. 7-8). In both instances, the individual has acted in his own worldly interests. Because he is a slave to the body, he does only what the body dictates. This, however, has led nowhere. Line 6 may be taken to mean that the persona, looking back on his sins from the perspective of his confession, draws no pleasure from them. Yet it also suggests that he found no joy in them as he was committing them. Thus his sinful life is deprived of even existential value. In living according to the flesh, he has surrendered to both spiritual and physical death and has gained not even temporary satisfaction.

The nature of his life forces the speaker to make his confession (v. 9). Ignorance and self-deception are no longer acceptable alternatives. The weight of sin itself drives him, in spite of the opposition of the will, to the realization of sin's destructive power and of his responsibility for its control of his life. This realization in turn (v. 10) leads to the judgment he
gives against himself.

The speaker has come to the insight that his actions have merited only damnation; they have rendered him unable to petition God for grace. Because of the absolute nature of his sin (v. 1), grace is a gift for which it would be presumptuous for him to ask. However, it is unfair to expect a statement of the hope for grace from "Bekäntnuß," for the poem is concerned only with the first part of the process of confession defined by Luther. The purpose of the piece is to point out the absoluteness of the speaker's sin, to argue that there is nothing within him which merits the slightest favor from God, and to demonstrate that he knows his life constitutes his own sentence of damnation. The poem represents the painful moment of self-realization which marks the first step towards salvation. "Gott sei mir Sünder gnädig," on the other hand, beginning at the same point as "Bekäntnuß," does move to the certainty of grace:

5 Ja, laß auch itzt nicht nach dich ferner zu entzünden!
Wie? soll ich mich denn auf für deiner Hochheit blöhn, ein Phariseer sein, mein nichtigs Tun erhöhn, um dich zu söhnen aus mit Bösem unterwinden?
Ach nein! Du kennst uns wol, du scharfer Herzergründer,
10 ich sag' es frei heraus: ich bin ein armer Sünder, der deiner Güte darf, soll er erlöset sein.
Schau meine Notturft an und sei mir, Gnade, gnädig!
Like "Bekänntnüß," the poem expresses the concepts of the speaker's total unworthiness before God (vv. 1-3), of the uselessness of human endeavors in the granting of grace (vv. 6-8), and of the omniscience of God (v. 9). There is, however, a crucial difference. Whereas the speaker of "Bekänntnüß" felt compelle to make his confession (v. 9 of that poem), the persona of "Gott sei mir Sünder gnädig" admits his guilt freely (v. 10). This represents a spiritual advancement in the sense that the pull of the flesh, seeking to prevent the individual from becoming receptive to grace, has been overcome; it no longer hinders the process of confessing. The struggle in "Ich muß, will ich schon nicht, bekennen wider mich" ("Bekänntnüß," v. 9)
is resolved; that resolution makes it possible to do what before was impossible, to consider the hope for grace (v. 11). The parable itself, ending in Jesus' statement that the publican has been forgiven, assures that hope is not in vain. Because the persona of the poem has identified himself with that publican, it is possible for him to end with the knowledge of eventual forgiveness.

Another difference between this poem and "Bekäntnüß" is the fact that here the speaker addresses God. He is still concerned with interior life, but now that life is opened to God. Seen together, the poems present a two-step process to be used by a would-be penitent. "Bekäntnüß" represents the emptying of the self; it is designed to convince the individual of the worthlessness of his life when judged by absolute standards. The depravity of his life should place him beyond the chance for redemption. "Gott sei mir Sünder gnädig" completes the process by moving the persona from the realization of his deserving damnation to the knowledge of God's redeeming love. He has learned that salvation is granted in spite of what is negative in man.

The first nine lines of "Gott sei mir Sünder gnädig" reiterate positions taken in "Bekäntnüß." The imagery is different, but the thrust of the argument is the same. The first quatrain expresses the realization that there is no part of the speaker which could be pleasing to God.
Because of that realization, the second quatrain argues both the futility and the perverseness of any attempt to plead one's case before God on the basis of spurious good works. These lines gain in force when read in connection with the biblical parable, for there the Pharisee, who extolled his virtues to God, is excluded from grace by Christ. There is no reason to believe that the Pharisee's statements are untruthful. Salvation is denied him because he looked for it in compliance with external criteria of goodness rather than the surrender to God taking place internally and on the essential plane. The crucial lesson of the vanity of all temporal things eludes the Pharisee. His inability to see beyond the surface of things and to perceive them in their essential reality is the cause of his failure to gain grace. The publican, however, has learned this lesson of earthly vanity.

The speaker of the poem has also learned it; he knows the futility of attempting to convince an omniscient God of his merits (v. 9). He is able to recognize the absurdity of any approach to God which is made from a presumption of righteousness. He knows the meaninglessness of earthly activity for the attainment of grace. With the goal of salvation in mind, he is therefore able to renounce anything keeping him from approaching God in the way most helpful to him for attaining that goal. Thus he is able to confess his sinful nature freely; he has overcome the power
of the flesh. The sinful will is conquered, and mercy becomes a possibility.

The second tercet forms the second element of confession as defined by Luther. The persona, having reached the point of a free admission of guilt, is now able to petition God for the grace which is granted in spite of guilt. The unambiguous confession of sin constitutes the guarantee that it is forthcoming. The speaker calls God's attention to his wretchedness (v. 12) instead of any merit he might have. For grace to be granted, that wretchedness must be genuinely felt, for otherwise it becomes identical to the good works of the Pharisee in the parable, something to be offered to God as proof of worthiness for grace. Genuine confession and absolution are not outward rituals, but internalized realities placing man in contact with the divine.

These five poems, each dealing with some element of the relationship of the individual to the divine, are devoid of all but the most superficial allusions to external reality. The individual can be saved only if he is able to separate himself from that reality. All that is important takes place on a level having no point of contact with the physical world. Fleming's personae perceive a duality between the wholly good internal sphere of the soul and the wholly evil external sphere of the world. The tendency to Manichaeism implicit in such a system is
overcome by depriving evil of any independent, creative power. It becomes the negation of the good, something in which the soul has become enmeshed, but which at the same time is incapable of subsuming the soul. Evil is equated with existence and the world, and is expressed as hell ("Das Blut Jesu," v. 10), the soul's grave ("Andacht," v. 6), and death ("Gehe von mir aus," v. 11). The world is the worst that can happen to the soul. The question asked by the soul is whether it will be saved. Yet the concept of eternal damnation in the sense of a hell to which the soul is condemned after physical death is lacking, for the only hell is the world and the body. Furthermore, it is arguable that, within the system suggested in these pieces, the triumph of the demonic is impossible. We have seen that evil is not an independent power; it is dependent on the divine. If evil could destroy the divine, even that part of it present in the individual soul, it would destroy itself. The divine, however, is the eternal and therefore stands beyond the possibility of destruction. As is the case in "Das Blut Jesu," the soul may be stifled, but it is itself impervious to penetration by the demonic. The ultimate triumph of the good is assured; grace becomes inevitable. Hell is a temporal state of despair from which the soul will ultimately be released. These poems, then, point towards those teachings of Origen which suggest universal salvation. 20 They differ from
Origen's thought, however, in the aspect of applicability. Because everything in the poems is internalized and thus relevant only to the individual personae, the problem created—on the ethical plane if nowhere else—with a supposition of universal salvation is avoided. The personae of these poems relate to no group, nor are they speaking to any congregation. The conclusions to be drawn from their meditations are applicable only to themselves; and their willingness to accept the grace which must be offered precludes speculation about what would happen if grace were refused. An individual who did not desire salvation would not and could not make the statements contained in these poems. Because the only reality is that which is experienced inwardly, the personae need not be concerned with the larger implications of the theological thinking they reflect. The concept of a religious community does not exist; there is only the individual soul and God.

The certainty of salvation leads the individual to look at the soul in relation to God and the world in a new way. Existential terrors are overcome; therefore, the persona of "Neuer Vorsatz" can address these lines to the world:

9 Hin, Welt, du Dunst; von itzt an schwing' ich mich frei, ledig, los, hoch über mich und dich und Alles das, was hoch heißt und dir heißt. (p. 449)
The freedom sought in "Das Blut Jesu" and "Andacht" has been achieved. The world and the body are now perceived as incapable of doing the soul harm; their essential meaninglessness has been made clear.

The soul's new understanding of the relationship to God is expressed in "O ewigs Licht, machs gleich wunderlich, nur selig":

Geuß deinen Eifer aus mit Krügen und mit Mulden,
zeuch alle deinen Ernst zusammen wider mich,
zermalme meinen Leib und stell dich wider mich,
verschleuß mir ganz und gar die Kammern deiner Hulden!

Ein Höh'res noch hab' ich verbühr't mit meinen Schulden.
Mach meiner Seelen Angst, stoß meinen Geist und sprich:
Hin, wo man ewig weint und siehet keinen Stich!
Diß Alles bin ich wert und mehr noch zu erdulden.
Zu mitten dieses Zorns so denk auch deiner Gnaden,
daß, wenn du michbringst um, du dir nicht selbst tust Schaden,
schau meinen Zaler an, denn salb du deinen Sohn.
Tu Recht, Gerechtigkeit! Was wilt du an mein Leben?
Er hat für mich an dich mehr, als ich soll, gegeben,
daß auch für meine Schuld der Himmel sei mein Lohn.

The poem is identical to "Gott sei mir Sünder gnädig" in the sense that the persona's acknowledgment of sinfulness is followed by an expression pointing towards salvation. However, here the speaker uses the absoluteness of grace, represented by Christ's sacrifice, to remind God the Father that the Son has paid more than adequately for his sins (v. 13). This sonnet develops into a legalistic maneuver intended to demonstrate that the speaker must be saved.

The poem presupposes within the Godhead a tension between righteousness and mercy, represented in traditional
trinitarian symbolism as God the Father and God the Son respectively. The speaker's colloquy is with the former. He begins by admitting the justness of damnation for himself, both on the physical (vv. 1-4) and spiritual (vv. 5-8) planes. Having in the octet agreed that he is unworthy of grace for what he is and has done, in the sestet he cautions God that the question of his salvation has nothing to do with him directly, but is rather a matter between the Father and the Son. Because Christ's sacrifice is sufficient to earn salvation for the speaker, and because the Father has accepted that sacrifice, as judge He has incurred an obligation to take the speaker into heaven. Furthermore, Christ's acceptance of the speaker's sins upon Himself means that the damnation of the persona is tantamount to the damnation of Christ. The persona's damnation would show that Christ's actions were insufficient to merit the salvation of a single sinner. That, in turn, would be a failure of God to achieve His own purpose, an impossibility in view of His absoluteness. God cannot condemn the persona without condemning Himself; He cannot reject the persona's claim of grace without rejecting in principle the efficacy of His own act of salvation. The warning tone of line 10 is, therefore, warranted. To reject that which He Himself has done would introduce an irrational, self-destructive element into the divine. This would then cause God to cease being divine,
an impossibility. The speaker, knowing this, can look upon his salvation with confidence. The tension within the divine must be resolved in the favor of the element of mercy.
Notes

1 Jurasek, pp. 210-14.

2 Jurasek, pp. 166-67, 171.


While there can be little doubt about Arndt's influence on German Protestant poets of the seventeenth century, it is important not to overestimate the significance of that influence or to make of Arndt a figure of greater importance than he in fact is. Neither an original nor a profound thinker, he is rather a popularizer of a type of spiritual life already developed in the pre-Reformation thought of men such as Schwenkfeld and Sebastian Franck. For a fair treatment of Arndt, see Léonard, I, 223-26.

5 Johann Arndt, Vier Bücher vom wahren Christentum... welchen noch beygefüget ein zweyfacher Anhang von des... Autoris Übrigen... Schriften, deren bisher der Name des Fünften und Sechsten Buchs vom wahren Christentum gegeben worden (Schiffbeck bey Hamburg: H. H. Holle, 1733), pp. 760-61.

6 Augustine (Latin, XIV², 417; English, II, 5), for example, argues in these terms:

Nam corruptio corporis, quae adgrauat animam, non peccati primi est causa, sed poena; nec caro corruptibilis animam peccatricem sed anima peccatrix fecit esse corruptibilem carnem.

For the corruption of the body, which weighs down the soul, is not the cause but the punishment of the first sin; and it was not the corruptible flesh that made the soul sinful, but the sinful soul that made the flesh corruptible.
7 Paul Fleming, Deutsche Gedichte, ed. J. M. Lappenberg, Bibliothek des litterarischen Vereins in Stuttgart, Nos. 82-83 (Stuttgart, 1865), I, 449-50. All citations of Fleming's poetry are from this edition. Page references are given parenthetically in the text.

8 Cf. Theological Dictionary of the New Testament, ed. Gerhard Kittel (Grand Rapids, Mich.: Eerdmans, 1964-76), IV, 952-58, esp. 957, and IX, 608-60, esp. 642-47. The Greek terms are by no means precise ("A haphazard fusion of the philosophical legacy and syncretistic soteriology characterizes the discussions of..." Dictionary, IV, 957), but serve as points of reference for the distinction made in the poem between the organ of perception and the soul. In spite of that distinction, it is clear that the process of salvation applies to both psyche and nous; in fact, salvation may at least in part be defined as the overcoming of the distinction created between the two by original sin.

9 Jurasek, p. 215.

10 Jurasek, pp. 214-21.

11 This line of thinking was developed, within Lutheranism, by Osiander and accepted with considerable refinement by Melanchthon. Cf. Kramm, pp. 47-49.

12 "Die Augsburgische Konfession—Confessio fidei," in Die Bekenntnisschriften, p. 53.


Orthodoxy had one doctrine which was a transition to the next great movement—Pietism. In its doctrine of the ordo salutis, the order of salvation, the last step was the unio mystica, the mystical union with God. For Luther this is the beginning of the faith in justification. The moment that Orthodoxy accepted from the ecclesiastical tradition the unio mystica as a definite state which must be reached, the concept of faith became intellectualized. In Luther both are kept together; in Orthodoxy they fall asunder. Faith becomes the intellectual acceptance of true doctrine, and communion with God becomes a matter of mystical experience.

16 WA, XXX\(^1\), 383-84.


18 Arndt, Paradies-Gärtelein, p. 129.

19 In Jacob and Wilhelm Grimm, Deutsches Wörterbuch, I (Leipzig: S. Hirzel, 1854), col. 73, colligere is given as a possible meaning for ablesen. Thus it may be possible to argue that, in lines 12 and 13, salvation is not excluded completely. God, as he reads the persona's sins off his forehead, may also be removing them, thereby bestowing grace.

20 Cf. Tillich, A History, pp. 61-64. The approach to the question of salvation in the poems is indebted to Origen on this point, but differs from his thought in the evaluation of the soul and the body. See De Principiis, I:6-7 and III:6, for details.
Chapter III

ANDREAS GRYPHIUS

I

Within the Evangelical Protestant tradition reflected in Gryphius, the terms "sacred" and "secular" are not to be understood as simple opposites, but as designations for complementary and interrelated components of existence. To say that the sacred expresses the holy and that the secular expresses the worldly is only partially true, for the sacred, while standing outside the secular, is at the same time present within it. This doctrine is expressed in the Baroque intellectual and theological landscape as finitum capax infiniti— that which is infinite and eternal is present in all that is finite and temporal.\(^1\) The sacred, however, while present, is also hidden, sometimes almost completely.\(^2\) Yet neither its essential character nor the reality of its presence is affected. All which man sees, all he touches is marked by it in some way. This does not imply a type of pantheism; the sacred is present in the secular, the secular is not itself a sacred object.

Within this doctrine, the sacred is understood to be present because of Christ. His appearance under the
conditions of existence is the event through which the sacred flows into the secular. Thus the doctrine's Christ-centeredness is asserted. Without Christ, this implies, "sacred" and "secular" would be simple opposites, without hope of reconciliation.

This concept is a fundamental characteristic of Lutheran thought—the basic Lutheran doctrine of consubstantiation, for example, cannot be grasped without it—and as such has serious implications for a poet who, like Gryphius, is deeply committed to Lutheranism. Thus while it is valid to divide Gryphius' four sonnet books into a secular (Books I and II) and a sacred (Books III and IV) cycle, in doing so the specific relationship of the sacred to the secular summarized in the preceding remarks must be borne in mind. The differences between the two sonnet cycles are not qualitative, but quantitative; the sacred is present throughout the secular cycle. Conversely, there is always at least implicit a secular element in the sacred cycle, for, as Tillich remarks, the sacred relies on the secular as the means for expressing itself. The two Gryphius sonnet cycles do not deal separately with man and with God, but represent two intertwined approaches to the one question of the relationship between man and God.

Just as the sacred and the secular realms are bound together by Christ, Gryphius' secular and sacred sonnet
cycles are united through poems dealing with Him. The only two topics treated by pieces in both cycles are His birth and His death (I:3, p. 30; I:6, p. 32; III:5-6, pp. 189-90; III:27, pp. 201-02). These two events, significant because they suggest the promise and the fulfillment of salvation, constitute the bridge across which the two cycles are united, allowing on the symbolic plane the sacred to enter the secular by sharing with it the figure of Christ. In line with fundamental Christian teaching, only Christ is capable of performing this function, for in Him alone are the infinite and the finite understood to be present fully and essentially.

While the above comments reflect a commonplace of seventeenth-century Evangelical Protestant thought, and while Gryphius has been firmly established as an Evangelical Protestant, no study before has been attempted in which the concept of *finitum capax infiniti* has been systematically applied to all four books of sonnets. Yet Gryphius is not a poet who deals with questions of religion, ethics, and society as unrelated topics, but one who relates them all to the question of man and God. To grasp fully the thrust of his thought, it is necessary first to look at his work with this in mind. The following study attempts to do so.

Meditation in the sonnets exists on two levels. On the one hand, individual poems or groups of poems have a
meditative character. They are self-contained spiritual exercises leading to some insight. On the other hand, the four books form one meditative whole. On this level, the individual pieces taken together are elements leading towards a better understanding of the man-God relationship, seen specifically in terms of salvation as the ultimate concern. The concept of meditation employed throughout the sonnets on both levels is defined in "Auff das Fest deß Grossen Abendmahls":

O Höchster Liebe Pfand! O Brunquell guter Gaben!  
O beste Süßigkeit! O wahres Engelbrodt!  
O Edle Seelen-Kost/ die in der höchsten Noth/  
Wil mein verwundetes Hertz vnd siech Gewissen laben;  
5 O Schatz/ in dem ich mag recht reiche Schätze haben/  
O ewig lebend Fleisch/ das meinen Leib von Tod  
O Blutt/ das mich von Fluch/ von Blutschuld/ Ach vnd Kott.  
Der Sünden ledig mach't: fliht! fliht ihr  
Hellen-Raben!  
Diß vnser Osterlamb geht nur die reinen an!  
10 Es nehrt den der sich selbst mit Eyver prüfen kan/  
Es ist der Bösen Gifft/ der Frommen Stärck vnd Wonne/  
Kom't die ihr irre geht in dieser wüsten Welt/  
Die Zehrung/ die sich selbst für eure Noth auffstellt Verdecket Brodt vnd Wein/ wie Wolcken eine Sonne!  

(III:26, p. 201)

Salvation in this poem, in the form of the traditional Eucharistic symbols, is from above and comes by grace; the individual himself can do nothing to earn it. However, grace is bestowed on the person who can make a pitiless examination of conscience (v. 10). Meditation provides the formal structure through which this examination is made. Meditation is not a good work, but a gaining of insight which shows the individual the essential nature of
things. It makes him receptive to the kairos of salvation, which, in New Testament terms, is the moment at which grace is offered. Unanswered, however, is the question of how much examination of conscience is adequate to ensure receptivity; this uncertainty accounts for the frenetic character of some of the poetry. In such a system, no one can be sure that he has done enough to make himself receptive to grace. Such thinking is a residual influence of the Catholic doctrine of good works; it leads to the distinction between knowledge and faith, to be discussed in detail below, and opens the question of their respective roles in salvation.

Meditation on the first level is done by the individual personae of the poems. While in a number of cases these personae resemble the poet—in those sonnets dealing with Gryphius' family and friends, for example—there is no reason to assume that the autobiographical element unquestionably present provides anything more than a vivid framework upon which to build a meditative poem. For the purpose of this study at least, the autobiographical component of such poems is of little concern. The question of whether the man Gryphius is performing the meditation in, for example, "Beschluß deß XXIV. Jahrs" (II:14, pp. 72-73) seems to me to be irrelevant to our understanding of what the poem says. On the second level, the process of meditation occurs in the mind of what may be
called a persona meditans, within whom are united elements of the poet, the reader, and the individual personae. While identifiable with none of them, the persona meditans is the representative of all; each relates to the work as a whole through him. The process of meditation in the two cycles has as its immediate goal his spiritual strengthening. On both levels of meditation the reader is an observer; the rhetoric of the poetry attempts to convince him of the validity of the insights as they are developed, but he is seldom asked to participate directly.

The following discussions treat the poems both as parts of the entire meditative fabric and as individual meditations. The two approaches must be taken together in order to understand how the four books form a single work, to grasp the full implications of the statements of single poems, and to be able to see clearly the meditative character of the whole and its parts.

II

Time in the first two books of sonnets is linear. The first cycle begins with six poems marking the inception of the New Being, and concludes with six dealing with the end of time. Time is a force driving towards its own end, and with its end comes that of everyone and everything existing within it. All efforts to control the flow of time are fruitless. The inevitability of the end makes
imperative the individual's receptivity to the kairos of grace, for if he is not receptive, he cannot be saved. There is only so much time; if the kairos is missed, it will never return. 8

The cycle begins with two sonnets entitled "An Gott den Heiligen Geist":

0 Fewer wahrer lieb! O brun der gutten gaben!
0 Meister aller kunst! O Höchste Heiligkeit!
0 dreymall grosser Gott! 0 lust die alles leid
Vertreibt! 0 keusche taub! O furcht der Hellen raben!
5 Die/ ehr das wüste meer/ mit bergen rings vmbgraben/
Ehr luft vnd erden ward/ ehr das gestirnste kleid
Dem himmell angelegt/ ja schon vor ewikeit
Die zwey die gantz dir gleich/ von sich gelassen haben.
0 weisheit ohne maaß; 0 reiner Seelen gast/
10 0 tewre gnaden quell'/ 0 trost in herber last!
0 regen der in angst mitt segen vns befeuchtet!
Ach laß ein tröpfflin nur von deinem lebens-taw
Erfrischen meinen Geist. Hilff das ich doch nur
schaw'
Ein fünklin deiner glutt; so bin ich recht erleuchtet.
(I:1, p. 29)

Bisher hab ich die alte kalte welt/
Bisher hab ich die eitelkeit gelibet:
Bisher hatt mich der harte sturm betrübet.
Mach der ich falschem gutte nachgestellt.
5 Kom reiner Geist/ entzünde meine käl.
Zureis das band das meine Seel' vmbgiebet
Vergib was ich für missethat verübet/
Vnd tröste wen mein hertz in schmutz verfelt.
0 Helles licht/ erleüchte meine nacht.
10 Die nacht voll. angst/ vol wehmurt/ ach vnd zagen
Errique mich eh' als mein Geist verschmacht.
0 wahre lust wie das ich trawrig bin?
Weill du nicht hier mus ich so heffigt klagen.
Dein beysein nimmet angst vnd trawren hin.
(I:2, pp. 29-30)

They are, it is true, invocations; 9 and as meditative invocations they serve the same function as an Ignatian second prelude: that is, to ask from God for what is
desired (I:1, vv. 12-14; I:2, vv. 5-11). Their function, however, goes beyond this.

The Holy Spirit is the worker of divine will in the world. His is the dynamic force in the creation of the world (Gen. 1:1-2); He is the progenitor of the savior of the world (Matt. 1:17-18); and He is the power setting into motion the accomplishing of Christ's redemptive purpose (Acts 2:1-4). In each instance He is involved in the beginning of some divine activity. In analogy to this, Gryphius' secular sonnets begin with the two poems addressed to the Holy Spirit. In them we encounter a persona for whom the process of salvation is starting. This beginning is characterized by the knowledge of the Holy Spirit's ability to bless (I:1, v. 11), by the realization of the necessity of His coming (I:2, v. 11), by the confession that the speaker's previous activities were without meaning (I:2, vv. 1-4), and by the awareness that the Holy Spirit has not yet come to him (I:2, v. 13). These four insights are necessary if the individual is to be receptive to the kairos of grace. In order to attain salvation, he must first know that he is without it and that it will come, not from himself or the world, but from above.

The linear quality of time in the first cycle is already apparent in line 11 of the second poem. The persona knows there is a time coming when, if he has not
already been granted salvation, he will lose all hope for it. He also knows that there is nothing he can do in his own behalf; he can only be receptive. This lends urgency to his situation.

Not only is the coming of the Holy Spirit the moment of personal salvation, but His indwelling is its continual guarantee after the kairos has taken place. According to St. Paul:

\[
\text{Gott ists aber/ der vns befestiget sampt euch in Christum/ vnd vns gesalbet vnd versiegelt/ vnd in vnser hertzen das Pfand/ den Geist gegeben hat. (2 Cor. 1:21-22, italics added)}
\]

This is the reason for the lament in line 13 of the second poem. To realize that the Holy Spirit is not indwelling is to realize that one has not been saved.

The first poem begins with a consideration of the nature and attributes of God. In Him are united all elements and their opposites. These lines are orthodox, as is the statement that the Holy Spirit is identical to the other two persons of the Trinity and at the same time proceeds from them. The assertion of the absoluteness of God leads, in the final tercet, to the insight that salvation lies with Him. This is expressed by the opposites of fire and water already developed in the first eleven lines. Thus the insight of the poem—only God can save man—is derived from a meditation on God’s absolute transcendence.
The concept of God's absoluteness developed in the first sonnet is operative in the second. The two poems have the identical insight. In the second, however, it is derived from meditation on the persona's previously futile existence. As God is absolute, existence without Him can be nothing but vanity. Hence the only hope is existence with Him. Yet because of God's absoluteness, it must be He who comes to man, not man to God.

The persona meditans knows that the Holy Spirit transmits and guarantees salvation; he also knows that the Holy Spirit is not its source. From this point it is logical to proceed to that source; the next four poems, therefore, deal with Christ.

Behind the four Christological poems stands the concept that Christ does the work of salvation. Because of this work, the infusion of the Holy Spirit is conceivable. The kairos of Christ is the one from which all others, both before and after, are derived. Salvation is a two-step process: there is the act of Christ, which makes it possible, and the act of the Holy Spirit, which makes it actual. The persona meditans in the first six poems of Book I approaches the problem from the opposite direction. He is without grace. He begins by meditating on the divine person who is its bestower. Now he probes more deeply and considers the one who is its origin. He starts with "Vber die Geburt Jesu":

Nach mehr den lichte nacht! nacht lichter als der tag/  
Nacht heller als die Sonn'/ in der das licht gebohren/  
Das Gott/ der licht/ in licht wohnhafftig/ ihmb  
erkohren:  
O nacht/ die alle nächt' vndt tage trotzen mag.  
5 O freudenreiche nacht/ in welcher ach vnd klag/  
Vnd fünsternüß vnd was sich auff die welt verschworen  
Vnd furcht vnd hellen angst vnd schrecken ward  
verlohren  
Der himmel bricht! doch felt nhu mehr kein  
donnerschlag.  
Der zeitt vnd nächte schuff ist diese nacht ankommen!  
10 Vnd hatt das recht der zeitt/ vnd fleisch an sich  
genommen!  
Vnd vnser fleisch vnd zeitt der ewikeitt vermacht.  
Der jammer trübe nacht die schwartze nacht der sünden  
Des grabes dunkelheit/ mus durch die nacht  
verschwinden.  
Nacht lichter als der tag; nacht mehr den lichte  
nacht! (I:3, p. 30)

The images of night and light are derived from "An  
Gott den Heiligen Geist" (2), where (v. 9) the speaker  
asks for illumination to disperse the darkness in which he  
dwells.14 That night is personal; it is overcome by the  
Holy Spirit in the second stage of salvation. In the  
Nativity poem, the night (v. 12) is cosmic; it is overcome  
in the first stage. Christ's birth is the moment in which  
the sacred and secular are united. The divinity's  
characteristic as the union of opposites is expressed here  
in terms of light and night. Night, the usual connotation  
of which in Gryphius is negative,15 is the symbol for this  
overcoming of the separation of sacred and secular. As a  
symbol, "night" points towards the form that the work of  
salvation takes, for while this night is absolute light,  
it appears to be absolute darkness. The oxymora of the
first two lines are literal statements, but must be perceived on two levels. The night is bright for the speaker only because he knows what it is. A detached observer would see only the darkness (cf. Mark 8:27-33). Just as God assumes human form on the literal level, the light, on the symbolic level, assumes the form of darkness. The consequences of God's act are apparent in the next three poems, which show three paradoxical images of Him: He who is absolutely free is arrested (I:4), He who is being-in-itself is dead (I:5), and He who has come to save is condemned on the cross (I:6). Each event of Christ's life treated in these sonnets is derived from the paradox of God's becoming flesh and blood.

"Vber die Geburt Jesu" is itself contemplative. No insights are developed; instead, the poem is an expression of revelation. That revelation is the paradoxical nature of God. The poem's meditative function is to make this revelation available to the next three sonnets, for which it is the prelude. In the next poem, "Vber des Herrn gefängnus," God's paradoxical nature is clearly demonstrated:

Gleich wie im garten sind dem Teufel eingegangen
In seine jägergarn' vnd harter ketten macht/
Die ihre missethat erbeigen auff vns bracht;
So wird die vnschuld selbst im Gartten auffgefangen.
5 Die freyheittt fält in strick/ durch list der grimmen Slangen.
Die hand durch welcher krafft/ das werck der welt erkracht/
Der hellen Gottheit glantz wird in der schwartzen nacht
The parallel between Christ's arrest in Gethsemane and the fall of Adam and Eve in Eden not only shows that the same devil (that is, the symbol for the forces which perpetuate man's estrangement from God) is at work in both, but also suggests that it is the sin of Adam and Eve, the source of all subsequent sin, which Christ has come to expiate. In Protestant thinking, original sin is forgiven by Christ and removed but not destroyed by the Holy Spirit. Only on the Day of Judgment does it disappear among the blessed. The removal of original sin makes him who has been saved one with God. Therefore, the overcoming of separation, expressed as sin, is the meaning and purpose of the kairos of Christ. When the speaker (v. 14) asks to be free of sin, he is in fact asking to be united with God. Elsewhere in the poem, salvation is seen in terms of absolute freedom (v. 8). Such freedom is not for something, but from the constraints of the existential realm. This concept plays the central role in the sonnets immediately following the Christological poems and is never long absent throughout the cycle.
The poem's topic is the nature of divine freedom and its meaning for man. The paradoxical expression of that freedom is the arrest of Christ. Just as the light of God is expressed by the symbol of night, His freedom is expressed by the symbol of His being made a captive. Seen from above, it is an overcoming of existential disruption in reverse. Man is a prisoner in the world; God, to do the work of redemption, becomes Himself a prisoner.

If God becomes one with man in the existential realm, the possibility is opened for man to become one with God in the essential realm. This is the insight of the poem, expressed in the second tercet. It is the result of meditation on the arrest in Gethsemane when viewed in connection with the paradoxical nature of God developed in "Vber die Geburt Jesu." The process of meditation is continued in "Vber des Herrn leiche":

ACH weh! was seh' ich hier? ein außgesträckte leichen.
An der man von fuß auff nichts vnzerschlagen findet:
Die seit aus der das blutt mit vollen strömen rint
Die wangen so von schmertz in todes angst erbleichen.
5 Wer hatt dich so verletz't? Wer hatt mitt Geissel streichen
Gewüttet auff dis fleisch/ welch grimmes tygerkindt
Hatt hand hier angelegt/ als diese glieder sindt
Mitt nägeln gantz durchborntt? Wehm sol ich den vergleichen
Der deine zartte stirn mitt dornen hat verschreckkt?
10 Wer hat mein bräutigamb mitt galle dich getränckt?
Ach! dis hatt deine lieb vnd meine schuld verdübet.
Wehn diese liebe nicht zu wiederliebe zwingt?
Wehn dieses jammerbild nicht seel vnd geist durch dringt?
Ist würdig das er dort sey für vnd für betrübet.

(I:5, pp. 31-32)
The consequence of God's act is seen as death caused by the complete violation of the physical body. However, as the persona meditans now knows, the image is the opposite of reality. The death of Christ means life.

That is the theological frame in which the poem finds its place. The insight, however, is not expressed until the last line of the next poem. "Vber des Herrn leiche" by itself has a more immediate point: the suffering and death of Christ are caused by the convergence of divine love and human guilt (v. 11). The greatness of that suffering and death is in itself sufficient cause for man's guilt to be transformed into love; with such love will come the desired union with God. This is the objective of the theologia crucis of the poem. The final tercet, however, leaves open the possibility that guilt may not be transformed. The sacrifice of Christ does not guarantee that man will return God's love. That is, as we have seen, the work of the Holy Spirit. God's love is expressed by His becoming one with man; man's love is expressed by his becoming one with God. If man's love does not come into being, union cannot take place. If that union does not take place, man is deserving of damnation.

At no place in Gryphius' writings is the structure of meditation more clearly seen than in this poem. From a vivid depiction of the scene the persona is led to an affective response. The body of the dead Christ is closely
scrutinized. The observer's eyes are in constant motion, examining each wound. The observations themselves are made in two stages. The first, occupying the first quatrain, begins with the entire body, then sees separately feet, side, and cheeks. The cheeks are of special importance, for in connection with them is presented the evidence of Christ's having genuinely suffered, of His having experienced the angst which the infusion of the Holy Spirit overcomes (I:1, v. 11; I:2, v. 10). The reality of Christ's suffering is central to Lutheran thinking. If God is to become one with man, He must suffer:


The second phase of observation (vv. 5-10) also begins with the entire body and moves to specific members. However, these lines ask who has inflicted the wounds. Observation has led to questioning. That, in turn, leads to the answer
given in line 11; and that leads to the conviction expressed in the final tercet.

Here, not in the Crucifixion poem, are the nature, scope, and meaning of Christ's redemptive act the object of meditation. By the time the persona meditans is finished with "Vber des Herrn leiche," there are no new insights to be drawn. The next sonnet, "An den gereutzigten Jesum," puts what has already been developed into practice:

Hier will ich gantz nicht weg! laß alle schwerdter klingen.
Greiff spies vnd seebell an! brauch aller waffen macht
Vnd flam' vnd was die welt für vnerträglich acht.
Mich soll von diesem Creutz kein Todt/ kein Teufell dringen.

5 Hier will ich wen mich ach vnd angst vndt leid vmbring'nen
Wen erd' vnd meer auffreist/ ja wen der donner macht/
Mitt dunckelrotem plitz auff meinem kopffe kracht/
Ja wen der himmell felt/ hier will ich frölich singen.
Weill mir die brust noch klopfft/ ja weder dort noch hier/

10 Vnd nun vnd ewig soll mich reissen nichts von dir.
Hier will ich wen ich sol den matten Geist auffgeben.
Du aber der du hoch am holtz stehst auffgericht;
Herr Jesu neig herab dein bluttig angesicht/
Vnd heis durch deinen todt im todt mich ewig leben.
(I:6, p. 32)

In the Lissa edition of 1637, the three poems dealing with the Passion were printed in the order of the historical events discussed. In all editions of Book I, however, the Crucifixion poem is placed after "Vber des Herrn leiche." There is no Easter poem at all. The reasons are reconstructed in the following argument.
The Crucifixion is the kairos of Christ. It is the fulfillment of the promise of the Nativity and the event in which God, through paradox, proves His transcendence. It is the moment in which sin is taken on by Him, the moment in which the possibility of salvation begins. In the Crucifixion, eternity flows into the temporal; thus the cross becomes the symbol of the eternal. It exists before, during, and after the actual moment of the execution of the historical Jesus. The poem has nothing to do with that historical moment; it is instead concerned with the relation of the individual to the cross as the symbol of eternity.

The Crucifixion, seen in these terms, is the moment which cannot be surpassed. The Crucifixion poem is placed after the others, not only because it is more important, but because what it depicts is present in every moment, including the present moment of meditation. All historical events, whether occurring before or after it, lead into it. As the Crucifixion is man's point of contact with the divine, the Resurrection as an historical event becomes unimportant for the *persona meditans*; its symbolic function is subsumed by the cross. The triumph over death, interpreted in light of the paradoxical nature of God, is contained in the act of Christ's dying. This is implicit in Luther's dictum "Crux sola est nostra theologia." For him the Crucifixion and Resurrection are the two parts of
one phenomenon (see, for example, the hymn "Christ lag in Todesbanden"). The two are so bound together in "An den gecreutzigten Jesum" that the meaning of the Resurrection, although not the Resurrection itself, is present. Because the Crucifixion already embodies the triumph of Christ, a separate Resurrection poem, the only purpose of which could be to express that triumph, would be superfluous.

The persona's perspective in this poem differs from the perspective he had in the first three. There he was the observer, here he is the actor. The theological questions have been answered; it is time for him to declare his willingness to accept God's love. His problem is one of expression. He knows that he can do nothing, that he can only be receptive. That receptiveness is expressed by the symbol of his resolve to stay by the cross at all costs (v. 1). The meaning of the cross makes this the only thing open to him. If he were to move, his receptiveness would be destroyed.

He will resist all attempts against him, both those of man and of the devil (vv. 1-4); he will resist internalized forces (v. 5). Thunder (v. 6) is an element shared with the Nativity poem. That there is none at Christ's birth is thought worthy of mention by the speaker (I:3, v. 8). Thunder in these sonnets symbolizes the old covenant, dominated by God's anger. As such, thunder represents the ritualistic, legalistic way of thinking about the
relationship between God and man which is overcome on the cross. The persona is declaring that the forces arguing for a return to that relationship will be resisted. The edition of 1657 (D),\textsuperscript{21} which changes the word \textit{macht} into \textit{Nacht} (v. 6), makes the connection between this sonnet and the one on the Nativity even clearer, for the contrast is then between the night of thunder and the night in which the thunder is silent.

The receptiveness of the speaker is an intellectual act. He has been convinced by reason employed in the meditative process that this is the right place to be. The question whether this is contrition or attrition is avoided. By the end of the sonnet the \textit{persona meditans} has realized how the process of salvation works, why it works, and where he must be in order for it to work for him.

The \textit{persona meditans} attempts to grapple throughout the sonnets with the problems of ultimate concern and of being rather than doing. The first six poems have given him insight into these, but the answer he wants is not forthcoming. The right relationship between man and God is partially perceived, but it is not attained. The remaining poems of the cycle reflect on and develop the insights of these six in a variety of contexts.

The next four sonnets, "Gedencket an Loths Weib," "Es ist alles eitell," "Threnen in schwerer kranckheit" (1), and "Der Welt Wolust" (I:7-10, pp. 33-35) form one
unit. The first piece is transitional. By looking at Sodom (vv. 9-11), Lot's wife is expressing her oneness with the city and all it represents, in spite of God's having damned it. She is bestürzt (v. 9) and weeps at the sight of the flames which destroy the city (v. 11). By turning her gaze back, she succumbs to those forces which the speaker of "An den gecreutzigten Jesum" knows he must resist. She has been unresponsive to grace, which allowed her to escape the city, and so is destroyed. "Es ist alles eitell" transforms Sodom into the world and Lot's wife into all of us. Just like her, mankind is unwilling to avert its eyes from the temporal and corrupt and see instead the divine (v. 14). This is again a moving from the cross, and the implied results are the same. The poem spends all but one of its lines describing the things of the earth, all of which stand under the sign of time and inevitable decay. The contrast with the cross, with that which is eternal (v. 14), is absolute.

"Threnen in schwerer kranckheit" (1) moves beyond the previous two sonnets by applying the insight developed to the speaker himself. The corrupt and temporal world is now seen in the speaker's own body:

Ich bin nicht der ich war/ die kräftte sind verschwunden. 
Die glider sind verdort/ als ein durch brandter graus. 
Mir schauwt der schwartze tod zu beyden augen aus. 
Ich werde von mir selbst nicht mehr in mir gefunden. 
5 Der Athem will nicht fort/ die zunge steht gebunden. 
Mein hertz empfindet schon den letzten straus.
The persona meditans, by seeing himself in a state of incipient physical decomposition, is able to create within himself the sensations a man might feel at the point of death (v. 3). His catalogue of ills includes the inability of the body to function (vv. 1, 5) as well as its imminent collapse into a state of decay (vv. 2, 7-8). Light in the poem (v. 9) works on three levels. The first is the textual level, in which light is the source of life for the meadow flower. The flower itself ties this poem with the previous one (v. 13). The second level applies the image of light to the persona's physical condition. Here light is a symbol for those forces which sustain his life. The third is the spiritual level. Light is the symbol of the indwelling of the Holy Spirit (I:2, v. 9). The presence or absence of light therefore tells us something about the state of the individual's soul.

This poem presents a picture of a man who, in spite of his receptiveness, has not been saved. The speaker dies before the kairos of his personal salvation; time, and therefore hope for the kairos, runs out (v. 13).\textsuperscript{22} There
is nothing he can do about this; he cannot even sing (cf. I:6, v. 8)—or pray—because his tongue has ceased to function (v. 5). The simile of the meadow flower takes on added meaning. In "Es ist alles eitell" it is described as something which, once lost, can never be found again (v. 13). The speaker of "Threnen in schwerer kranckheit" (1), just as the flower, has been lost forever.

The persona's receptiveness is embedded in his declaration that he has remained awake (v. 13); to remain awake is to remain receptive. Yet the tenses of the verbs in the sestet indicate that, although the moment of death has not quite arrived ("so sterb ich"; "Mein stündlin laufft"), he has already ceased to be receptive ("hab ich ausgewacht"). Thus the position taken in "An den gecreutzigten Jesum," when put to the test, is not maintained. What there seemed easy has now become impossible. All that remains is to succumb to the sleep of death. 23

For the persona meditans, this meditation on death is vital in two ways. He sees first that receptiveness itself is no guarantee of salvation; man is powerless to bring about his own kairos of grace. He also sees that being receptive and resisting those forces trying to prevent it may be impossible. The persona of the poem is rendered helpless by the things he must resist. The world is the embodiment of these forces. Thus he is led in the next
poem, "Der Welt Wolust," to a description of the world as the vale of tears. Christ's words regarding Judas (Mark 14:21) are applied universally. Anyone would be better off unborn:

12 O welt du threnen thall? recht seelig wirdt
   geschätzt;
   Der eh er einen fuss/ hin auff die erden setzt.
   Bald aus der mutter schos ins himmels lusthaus fähret.
   (I:10, p. 35)

Even the light of the world offers no comfort (v. 9), for it is from Apollo, not the Holy Spirit. The despair of "Der Welt Wolust" is, given the outcome of the meditation on death just preceding, inevitable. Mankind and Lot's wife are identical.

In these four poems, the persona meditans tests the mechanics of salvation and finds that they are not capable of being manipulated at will. His attempt to apply them as he understands them from the first six poems fails. While he has made progress, something is still lacking. What that is and how to deal with it are the problems he now faces.

"Menschliches Elende" (I:11, p. 35) is both a recapitulation of the previous four sonnets and the introduction to the next five. Its topic is the meaninglessness of individual existence. The persona meditans has been grasping for some absolute to which he can cling. He found it in the cross, only to discover that his approach of simply declaring himself receptive
was inadequate. The world, if it wishes, can render him incapable of maintaining the necessary stance. All this leads to the futility of human existence as expressed in this poem.

The next five poems (I:12-16, pp. 36-40) attempt to deal with this nihilism. Their titles, which make clear that the poems are memorials to persons now dead, already contradict the position "Menschliches Elende" expresses in these terms:

6 Die vor uns abgelegt des schwachen leibes kleidt
   Vnd in das toten buch der grossen sterblikheit
   Längst eingeschrieben sind/ sind uns aus sinn vnd hertz
   (I:11, italics added)

The persona meditans seeks, by meditating on a few exemplary individuals, to discover whether there is something about them and their lives which has made them receptive to grace. Important in these people are the characteristics which show their oneness with God. Calvin would call them signs of election.

There is now discernible a movement outward from the isolated stance of the persona meditans in the previous eleven sonnets. What he learns from these meditations is the importance of an active spiritual life. True receptiveness to the Holy Spirit will be seen to consist of serving as an example to others, of teaching the Word, and of taking stances based on faith.
The poem addressed to Gryphius' father lists nine things for which his soul will be rewarded (italicized in the following text):

DEr Christum frey bekant/ und seine Stimm erhoben
Gleich einer Feldposaun/ den rufft er aus der Welt.
Eh als die Blutt-Trompett aus seines Grimmes Zelt
Erschall'/ eh' als sein Grimm so scharff anfing zu toben.
5 Hir ruht der müde Leib/ bis JEsus selbst von Oben
Erschein'/ und vor sich heisch was Grufft und Grab
verstellt/
Was der besigte Tod in seinem Kercker hält.
Die Seel ist schon bemüht der Götter Gött zu loben/
Sie wartet auff die Cron/ mit der ihr treuer Fleiß/
10 Ihr Lehren/ und ihr Bau'n/ ihr Kämpffen/ Angst und
Schweiß/
Ihr Eyfer/ welcher nie der frechen Laster schonet:
Ihr Wissen/ daß sie nur zu Gottes Ehr anwandt
Ihr Leiden/ daß sie dem/ der vor sie lid verbandt
Und keinen Lohn gesucht/ wird über Lohn belohnet.²⁵

Six of the causes for reward suggest the active nature of Paul Gryphius' life. The other three (Angst, Schweiß, Leiden) point to the reactions of a man of faith in the sinful world and to imitatio Christi. Leiden is the tie between the soul and Christ; Schweiß, while underscoring the man's active nature, also suggests a parallel to Christ in the Garden (Luke 22:44); Angst is a condition which, if unresolved, leads to damnation (cf. I:2, v. 10), but which itself is a sign that he who experiences it is at least asking the right questions.²⁶ However, the most important thing reported about Paul Gryphius is that all he did was done without thought of reward (v. 14). If that is true, he has experienced resignatio ad infernum; his life was dedicated to God alone. Therefore, he himself has been
received by God.

What makes this man blessed, the person meditans discovers, is the unquenchable desire to do God's work in spite of all obstacles. Even in the sleep of death his soul seeks to praise God (v. 8). The stress placed on activity in the poem reopens the question of the doctrine of good works. The opening line, furthermore, carries with it implications of an exercise of free will in line with such a doctrine. The statement that all was done without thought of reward points to contrition, but contrition and the efficacy of good works are not incompatible. To interpret those works as signs of grace alone does not seem to be supported by the sestet, for there it is clearly the deeds which are rewarded. This question is resolved only in the poem on Gryphius' brother to follow (see p. 114, below).

The next sonnet, on Gryphius' mother, deals with the suffering of a woman who is saved. Important in her is the stoic stance in the face of misfortune. Suffering, countered by Paul Gryphius with acts, is met by his wife with virtue (v. 1) and patience (v. 3). Her premature death is not bemoaned because of natural affection, but because she represents a good example which is now gone. Her being virtuous becomes, when seen by other people, an act in the same sense as all the father's deeds. It does good for others and at the same time demonstrates that she
has been accepted by God.

The necessity of human contact, implicit in these two poems, is developed in the next one, "In Bibliothecam . . .

Georgii Schonborneri":

\[\begin{align*}
\text{DIS ist der trawte sitz den Themis ihr erkohren.} \\
\text{Dran Svada sich verlibt/ der hohen weisheit zelt} \\
\text{Das aller künste schar in seinen schrancken hält.} \\
\text{Vnd was berühmte leut aus ihrem sin gebohren.} \\
\text{Hier les ich was vorlängst Gott seinem volck geschworen} \\
\text{Hier sindt gesetz vndt recht' hier wird die grosse welt} \\
\text{In büchern/ vnd was mehr in bildern vorgestellt.} \\
\text{Hier ist die zeit die sich von anbegin verlohren.} \\
\text{Hier find ich was ich will/ hier lern' ich was ein Geist.} \\
\text{Hier seh ich was ein leib/ vnd was man tugend heist.} \\
\text{Schaw aller städte weiß' vnd wie man die regiret.} \\
\text{Hier blüht natur vnd kunst/ vndt was man seltzam nänt.} \\
\text{Doch als ich diesen mann/ der alhier lebt erkänt;} \\
\text{Befandt ich/ das ihn diß vndt mehr den dises zihret.} \\
\text{(I:14, p. 38)}
\end{align*}\]

Schönborner was a lawyer, so Themis, the personification of justice, and Suada, the goddess of persuasion, are appropriate mythological references with which to begin. However, there is more to both these figures than their significance for the legal profession. Themis, the mother of Prometheus, was responsible for instructing her grandson Deucalion how to repopulate the world after Zeus destroyed it by flood. Suada, whose Greek name is Peitho, is, besides the goddess of persuasion, also a marriage goddess:

\[\begin{align*}
\text{Sie [Peitho] erscheint jedoch ursprünglich nicht als die Personifikation der allmächtigen und vielseitigen Gewalt der Rede, sondern vielmehr in besonderer Verengung des Begriffes auf die Sphäre der Erotik als Liebes- und Ehegöttin. ... 28}
\end{align*}\]
An erotic element, which will subsequently play an important role in the cycle, has made its entrance. The two-edged nature of human love, now standing in analogy to divine love and now representing the temptations of the world, make it an important object with which the persona meditans must deal. It is appropriate that it is first suggested in a poem dealing with the value of contact between people.

Schönbörner's library has a latent quality about it. It is the repository for the records of both God's and man's deeds. It provides the speaker with limitless intellectual stimuli. Yet it is not reality. In it the speaker learns about things but he does not experience them. In the figure of Anna Erhardina the persona meditans directly encountered virtue; here all that can be seen is what men call virtue (v. 10). The speaker learns all the wisdom of recorded time, he comes to understand the workings of the world, but greater than this wisdom of books is the personal contact made with the owner of the library (vv. 13-14). Wisdom alone, including knowledge of God and the ways of salvation (v. 5), is inadequate. More important, the poem argues, is the creation of contacts among individual men. Salvation, the persona meditans will soon learn, while granted individually, is a process which takes place within the context of the invisible Church.
The last two sonnets of the subcycle repeat and summarize the insights of the first three. The poem concerning Gryphius' half-brother (I:15, p. 39) is important as the answer to the question of good works posed in the meditation on his father. Christ is seen now to be the cause of such works:

1 De r eyers voll von Gott hat tag und nacht gelehnert/  
   Den Christus hatt erleucht/ den Gottes geist  
   regirt. . . .

Divine inspiration brings about the teaching of the Word (cf. I:12, vv. 1-2). The persona meditans, having considered the possible validity of salvation by good works, now places himself firmly in the Protestant camp. That notwithstanding, the important elements of the life of the poet's brother are his exemplary character, including his status as a martyr, and his work as a pastor. To be infused with the Holy Spirit has as its inevitable result the striving to help others become receptive to their individual kairoi of grace.

The view of the inadequacy of wisdom alone for achieving salvation, developed obliquely in the Schönborner poem, is stated directly in the one addressed to Michael Eder:

7 Ihr zeiget was mit Gott die menschen kan verbinden/  
   Des Glaubens eigenschaft/ vnd lebende gestalt.  
   Ihr lehret das vmbsonst/ nichts thun/ vnd alles wissen:  
   Das leiden/ das Gedult den Himmell auff kan schlissen/  
   Vnd das der nicht ein Christ/ der nicht als Christus  
   libt. (I:16, p. 40)
Faith must be possessed and made actual. This is a view consistent with the mechanics of salvation developed in the Holy Spirit and Christological sonnets. The inevitable result of the indwelling of the Holy Spirit for the individual is his becoming an exemplary figure for others. In this he is in turn emulating Christ. Good works are not activities which lead to greater social welfare, material comfort, and the like, but ones which point the way to God for others. They are simultaneously being and doing, the latter the necessary result of the former. They are the outward marks of active faith, the only acceptable faith. It alone comes from God. *Imitatio Christi* is at the heart of this system. Taking place in it is an attempt to replace the values shattered by the destruction of the sacerdotal Church. The tangible tools of salvation, whether the Eucharistic symbols, the efficacy of the mass, or the power of intercessory prayer, are replaced by the marks of active faith.

By meditating on the lives of these five people, the *persona meditans* has come to a clearer understanding of the process of salvation. It exists within the invisible Church, but remains an individual matter. The solitary believer, not the whole community, is rewarded or damned. The qualities which make him an example for others are also those on which he is judged.
The importance of the exemplary person is argued in "An H. Petrum Crugerum Mathematicum" (I:18, pp. 41-42). Gryphius' estimation of science and scientists is no sign of a split in his personality between the man of faith and the man of reason.29 Mauser's conclusion is correct:

Krügers "weisheit" graut nicht vor dem Sterben, seiner mathematisch-astronomischen Erkenntniskraft hat "das radt/ Der parcen/ vnd der todt nichts zu gebieten": "Weil dis was himlisch ist/ nicht mag verscharret werden." Der welterkundende Geist Krügers ist göttlicher Geist, ist unsterblicher Geist; er kann es deshalb sein, weil er die Welt auf den göttlichen Ordnungswillen hin durchschaut.30

Light, with its connotations for salvation, is expressed in the poem by the symbol of the sun (v. 3). Given the association of the sun with divine grace, the line might at first glance be taken as an expression of humanistic hubris:

Der ihr der Sonnen selbst/ auch eine Sonne seidt.

However, a closer look at the use of the symbol reveals that there are two distinct suns with two distinct functions. The sun (v. 3a) is to be understood as the light which bestows grace. The perception of that light by man, however, is subject to distortion. A sun (v. 3b), which is Crüger, is a light which helps dispel the darkness causing that distortion. Crüger's mathematical work helps others see the divine plan more clearly.
In this poem and the next, friendship, suggested in the Schönborner sonnet (vv. 13-14), comes into prominence. It is an idea consistent with the line of thinking developed in the poems to this point. Friendship is a reflection in human terms of God's love. In the Crüger poem, this is expressed by the speaker's willingness to face being buried alive if he were ever to forget his friend. In "An sein Buch das er H. Michaeli Borck vbersendet" (I:19, pp. 42-43), it is expressed by his willingness to submit his work to the judgment of his friend:

12 Er ists der mir viel ehr vnd mehr als ehr erweist/
Er ists der mich nicht nur ins angesicht gepreist.
Wehn solt ich dir wol sonst zum freund vnd richter setzen.

This is an analogy to the process of divine justice. The individual, with complete trust in God, submits his deeds—the evidence of his true being—to God's judgment. The author, with complete trust in his friend, submits his work—the tangible product of his thought—to that friend's judgment. Throughout the cycle, the persona meditans evaluates friendship in the highest terms. Because it reflects divine love, it is possible to assign it eternal qualities. Friendship transcends linear time:

12 Nichts ist das zeit vndt todt nicht unterdrücken kan
Ohn freundschaft/ welcher zeit vndt sterben
unterthan. (I:39, p. 55)

Gryphius has, as Mauser observes, changed the sociological
concept of friendship into a religious one:

Die wiederholte Beteuerung der "ewigen" Bindung an den Freund . . . zeigt, in welchem Ausmaß es Gryphius gelingt, die soziologisch begründbare Bewertung der Freundschaft religiös zu überhöhen und so mit gesteigerter Verbindlichkeit auszustatten. 31

Heretofore the persona meditans has considered only individuals whom he evaluates positively. In "Grabschrift eines vortrefflichen Juristen," he follows Ignatius' advice and thinks of a man he knows to be lost:32

Ich der durch alle recht vnd durch gesetze brach/
Dem an verstand vndt kunst kaum jemand gleich zu schätzen
Ich der für keinem thron mich jemals kont entsetzen
Verlohr/ als mir der Todt sein hartes vrtheil sprach.
5 Der wolberedte mund/ der gleich wie eine bach
Sich vnverzagt ergoß/ der jede zu verletzen
Vndt trösten mächtig war/ vergaß sein weises schwätzen/
Der strenge richter lies mir keine frist mehr nach.
Er schlos die augen zue/ dehn nichts verschlossen war/
10 Den grossen sin vnd mich beschleust die enge bahr
Was hilfft mich das ich vor befördert so viel sachen?
Das meine wiederpart mitt schrecken mich gehört?
Das jeder dem ich kundt mich mitt bestürzung ehrt?
Da nichts mich von dem spruch des Todes los kan machen.
(I:20, p. 43)

Striking is the lack of any of those qualities which in other poems have been interpreted as signs of grace. There is instead only human hubris, laid low by death. The speaker's worldly position, which gave him, godlike, the power to save and to condemn (vv. 6-7), is now meaningless. His values were temporal, and death, by claiming him, has destroyed them. That death is physical, but also spiritual. In the absence of the signs of grace there can be no grace. The jurist has lost his life, but also his
so soul (v. 4). His eyes were closed to life, but also to the light of grace (v. 9). For him God is a stern judge (v. 8), death is a hard sentence (v. 4). These terms would not be used by someone bound for paradise.

The jurist is an example of a man who not merely missed the kairos of grace, but who did nothing to prepare himself for it. It is crucial for the persona meditans to bear him in mind. In view of the nature of the active faith delineated above, it is necessary to guard against becoming so involved in the affairs of the world—even noble ones—that sight of the question of salvation is lost. The unforgivable sin of the jurist was to see himself solely in terms of his temporal position, to pay no heed to the question of eternal life.

The remaining sonnets of Book I deal with the world, the forces of good and evil at work in it, and the position of man. They are concerned, especially in the erotic sphere, with a careful definition of what are proper and improper ways of dealing with man's existential situation. Certain types of behavior are evaluated in regard to their relation to the question of salvation. They represent the types of problems the persona meditans would be likely to encounter in life. Death is scattered throughout these pieces. Gryphius, like his English contemporaries Donne and Herbert, appears eager to show that death is an inevitable part of life. Death for the unnamed jurist
was the destruction of all things of value for him. For the faithful, it must be a falling away of existential ambiguities and constraints. It is not an ending, but a fulfilling.

Just as the secular cycle begins with two poems addressed to the Holy Spirit, there are now two sonnets addressed to the figure of Eugenie. In "An Eugenien" (1)(I:21, p. 44), the speaker begins with a list of the qualities necessary for true beauty. That beauty, however, is less important for him than is Eugenie herself, its embodiment. Only in the personal encounter with the woman who is beautiful does beauty acquire value. The line of reasoning is analogous to that found in the Schönborner poem.

Eugenie is an exemplary and ideal figure. Seen in terms of the religious perspective being explored in this study, it may be argued that she represents a secularization of the Virgin. Protestantism in the sixteenth and seventeenth centuries, while denying Mary's role in the process of salvation, continued to emphasize her special place among women.34 While her specific position in Christian thinking may be altered, the womanly attributes she embodies are immutable in it. They are ascribed by this poem to Eugenie.35 This does not imply that Gryphius' Eugenie sonnets are in reality hymns to the Mother of God. It does suggest, however, that Eugenie
occupies a place within the theological system of the sonnet books in some way analogous to that of the Virgin within Catholicism. Because such an association is not absolute, however, the persona, while treating Eugenie with the reverence he would give the Virgin, may also be her teacher. This role he assumes in "An Eugenien" (2):

\begin{verbatim}
Was wundert ihr euch noch/ Ihr Rose der Jungfräwen
Das dieses spielt der zeit/ die ros/ in ewrer handt
Die alle rosen trotzt/ so unversehns verschwandt?
Eugenie so gehts! so schwindet was wir schaven.
5 So bald des Todes seens wird diesen leib vmbhawen:
Mus dieser hals/ die stirm/ die augen/ dieses pfand
Der liebe diese brust/ der mund/ der arm in sand/
Vnd dem/ der euch mitt lieb itzt ehrt/ wird für euch

Der seufftzer ist vmbsonst! nichts ist das auff der welt/
10 Wie schon es immer sey bestand vnd farbe hålt
Wir sind von mutterleib zum untergang erkohren.
Mag auch an schönheit was der rosen gleiche sein?
Doch ehe sie recht blüht verwelckt vndt fält sie ein
So greifft der Todt nach vns so bald wir sindt gebohren.
\end{verbatim}

(I:22, pp. 44-45)

Calling Eugenie "Rose der Jungfräwen" (v. 1) further suggests the association of her with the Virgin, for the rose is Mary's flower. The poem, however, goes beyond the level of such a suggestion.

The sonnet is a meditation on death's inevitability and the resultant unavoidable decay. All the beauty of this world, everything we see (schaven, v. 4) perishes. This much of the poem is a simple paraphrase of the first line of "Es ist alles eitell." The use of the particular verb, however, ties the thought to the second tercet of the previous poem. There it is stated that he who wishes
to look at (schauen) Eugenie's virtues will find all he is seeking:

12  Wer dieses schauen will wird finden was er sucht
    Vnd kaum zue finden ist/ wen er 0 blum der zucht/
    0 schönste/ wen er euch/ wird jemals mögen kennen.
    (I:21, p. 44)

The persona meditans uses these two sonnets, tied together by the verb schauen, to attempt to delineate the nature of the divine essence of man. That essence is manifested in certain ways, among them the qualities listed in "An Eugenien" (1), but those qualities themselves are not the divine essence. They are its masks, the tangible evidence of its existence, but are themselves of the existential realm alone. By looking at them, man is pointed in the right direction, but he does not see beyond the symbol to what it symbolizes: That the divine essence exists at all is a matter of faith. The concluding lines of "An Eugenien" (1) may now be read in two ways. The surface meaning is that he who wishes to see rare womanly virtues will find them when he meets Eugenie. The more profound reading is that he, knowing that virtues are symbols of the divine essence, will find that divine essence—which paradoxically cannot be found at all (kaum, v. 13, taken as litotes)—when he encounters her. Eugenie leads the persona meditans to the essential nature behind its existential masks. By thinking of her, he is led to the divine.
The erotic realm, suggested in the opening of the Schönborner poem, now manifests itself. Nowhere is the precariousness of man more apparent than here. Eros for the religious thinker is ambivalent. On the one hand, it is a gift from God. Its divine character is obscured by the Fall, but it is not lost. On the other hand, sex is a tool of the devil, used to drag men from the possibility of grace. "Auff Herrn Joachimi Spechts Hochzeit" shows the positive aspect of eros:

IN dem der sternen Fürst von vns begint zu weichen/
In dem der Sommer stirbt/ in dem das grüne kleidt
Der wiesen durch den frost des herbstes wird gemayt.
Vnd vor dem Scorpion die matten baim erbläichen.
5 Fangt auch der vögels schar an in ihr nest zu schleichen.
Drumb schwat unser Specht sich vmb bey dieser zeit/
An welchem orth er doch der Winter grimmikeit
Entgeg'/ vnd ob für ihn ein nest sey zu erreichen.
In dem er also sucht/ zeigt ihm Cupido an
10 Den orth/ in dem er sich gar sicher bergen kan:
Drauff ist er Jungfrau Braut/ in ewre schos geflogen.
In der er voll von lust jhmb seinen sitz erkiesst/
Vnd weill er ewrer gunst gar hoch versichert ist
Wirdt mancher junger Specht hier werden auff-erzogen.
(I:23, p. 45)

The poem is first of all a verbal conceit playing on Specht's name. This accounts for the imagery used. However, that imagery simultaneously points to a religious reading of the piece. As winter approaches, the direct source of warmth (v. 1) begins to recede; Specht is faced with the necessity of finding a refuge from the cold. This he finds in his virgin bride (v. 11), who he is certain will welcome him (v. 13). Like Specht, man is in a situation in which time is running out. The light, the
source of life (cf. the second value of "das licht der welt" in "Threnen in schwerer krankheit" (1), above, p. 106), will last only so long. Summer, the time of life, is passing; winter, the time of death, approaches. Man is faced with a choice: he can ignore the signs of imminent winter and death, or he can seek to find some means to save himself. The latter is the only logical approach, so it is the one the reasonable man takes. Because he searches, he is shown the way (vv. 9-10), and the search leads him to the virgin bride. The term Jungfrau Braut suggests, besides its literal value, the Church as the bride of God. As used in this poem, it becomes a metaphor for acceptance into eternity. Man, the seeker of salvation, may be certain of it, for God is a loving god.

Marriage is used here as a symbol for God's acceptance of those who seek Him. That they seek out of love is guaranteed by the Holy Spirit. Marriage as a symbol of divine acceptance becomes itself a part of that which it symbolizes. That sex achieves divine sanction is made clear by the last line of the poem. As an integral element of marriage, participating in the symbolic value of marriage, it also is touched by the divine.

The negative, demonic side of marriage is discussed in "An Poetum":

DV Poetus, du beginst die Musen den zue hassen/
Vndt Phillis wird dein weib/ es sey vns lieb vnd leidt!
The actual act of marriage here is the same as it was in the Specht poem; now, however, the value of that act has been inverted. The difference is to be found in the characters of the two women, for while Specht's bride is pure, Phillis is a whore. Because she is impure, the possibility of her participation in divine love does not exist. Specht's actions were rational; those of Poetus are irrational. Whatever attracts him to Phillis is illusory. The speaker is at a loss to say what it is, for he knows her true nature. Poetus, on the other hand, has been ensnared by her and believes himself in love (vv. 5-6). In actuality he has been damned, for his decision for Phillis is also a decision against the virgin bride and all she symbolizes.

The problem presented in this poem is that of perception. It is necessary to be able to see through the surface into the level of reality. External signs point the way, but man must know what those signs are and how to interpret them. Physical beauty, for example, may be such
a sign, as in "An Eugenien" (1), but it is also capable of leading astray, as in "An Lucinden" (I:26, pp. 47-48).

Eugenie's beauty is true beauty from God, it is one of many signs of grace. Lucinde's beauty is illusory and from Satan. Siren-like it lures and destroys the unwary. Only those who can see through it are safe:

9 So sprechtt ihr vnd ist war/ wer vol von zunder steckt
Wird leicht zue böser lust/ vnd ewrer lieb erweckt/
Man kan zu stro vndt holtz bald flam' vnd fewer finden.
Wer aber bey sich selbst/ was ihr für Göttlich acht
Die schöne phantasie/ vnd wer ihr seid betracht
Dehn glaubt mir/ wederet ihr Lucinde nicht entzünden.

The persona meditans, in his considerations of marriage and of women, works towards developing a clear understanding of the role of both in his quest for salvation. What he learns is the necessity of probing beneath the surface of a particular phenomenon in order to evaluate it properly. This is a development of the system of values propounded in "Es ist alles eitell" and repeated in "Ebenbildt vnsers Lebens" (I:43, p. 58). Marriage and a woman's beauty are positive only if they reflect a positive reality. The persona meditans thus warns himself to accept neither unambiguously and for its own sake.

In "An Frawen Marien Richterin," the persona meditans examines the question of theodicy:

SChawt Gott/ wie er den schwart/ von seiner himmell feste
Auff dis was heilig ist/ vndt einig auff ihn hält;
Wie das sein donnerstrall den immer auff euch felt
Ihr schönstes tugendt reis/ vndt schont der dürren äste?
5 Auff welche schlegt sein plitz wen so viel hellen Gäste
Gantz trunken voll von lust sich breiten in der welt
Ist pest/ ist flam vndt todt/ den nur auff euch bestellt/
Da doch der bösen loß stät's fält auffs allerbeste?
Was sag ich? nein fürwar/ weil ihr in diesem leidt
10 Ein spiegel der gedult/ vnd bild der Hoffnung seidt/
Mus dieser wetter sturm den starcken Geist bewehren.
Dehm/ weil er mehr den trew' in vngemeiner noth/
Bey Christus blutfahn hält der ewigtrew Gott
Mehr den gemeinen lohn vndt frewde wirdt bescheren.
(I:32, p. 51)

The octet describes what has been taking place: Maria Richter is assailed by misfortunes while the wicked flourish. The sestet gives the response: she accepts her tribulations with patience and undiminished faith. What is expressed in the form of a question at the end of the octet is its own answer: God tests hardest those He loves best. It is the same lesson taught in Job. Suffering in the world has a number of aspects. It is necessary first to see beyond the actual misfortunes to determine where they are pointing. The concept of the world as distorted reality makes unacceptable the view that they indicate lack of grace. The world is a vale of tears because it is estranged from God. The more keenly an individual is aware of this, the more deeply he will suffer because of it. Furthermore, as suffering exists within linear time, the man of faith knows that it will come to an end. It is temporary and temporal and therefore of no real consequence. Thus it is bearable. It would be irrational to rail against it in light of these insights, and the irrational is the demonic. The only
reasonable response is quiet acceptance. All of this may be subsumed under *imitatio Christi*. Just as Christ suffered, so do the beloved of Christ suffer. Suffering becomes outwardly a sign of grace and inwardly an inevitable part of it. This insight is repeated in "An einen Vnschuldig Leidenden" (I:34, p. 52), which, making specific reference to Christ's sacrifice, argues that even the most extreme forms of torture are of no concern to the innocent man; his innocence assures the transcendence of earthly shadows. There is nowhere an attempt to deprecate the genuineness of pain or to make light of suffering. What is done, however, is to look at them with a view to the ultimate question of being and non-being.

By this time the *persona meditans* is able to confront the world, God, and the question of his own salvation with intellectual certainty. He has developed all the insights essential to be able to see what is happening and why. Nothing to come will alter the basic conception of the relationship of these three subjects. However, intellectual certainty is not complete certainty. He is thus able to ask, in "An seinen H. Bruder" (I:37, p. 54), why the living lament for the dead they know to be saved:

10 *Es scheint in vnserm leidt*
   Als wen der glaub' in vns erloschen vndt gestorben.
   Wir reden mitt dem mund als weren sie bey Gott.
   Dis laugnet vnser thun/ in dem wir ihren todt
   So klagen als wen Leib vndt Seele gantz vertorben.

Part of this lament is inwardly directed. Those who have
died have ceased to be living examples from whom others can profit (cf. I:13). Yet a greater part is the lingering uncertainty about the state of the dead. Matters of faith cannot be verified by intellectual means. The most which may be done is to determine whether that which is believed has greater or lesser probability of being true. Man by his nature as a creature of the world cannot have absolute certainty about any matter of faith. When he asks the basic questions concerning God and man, he must rely on faith for the answers. There is no way to prove that some loved one is saved. Because there can be no certainty in such matters, there is anxiety. Anxiety is the clearest mark of human existence, overcome by faith (cf. I:2), but not destroyed until the Day of Judgment. Thus even the most faithful experience its effects.40

If doubt persists about the fate after death of loved ones, it also persists about the individual. Thus in "An die Sternen" (I:36, pp. 53-54), in which the persona looks forward to his departure from life, he does not assume his own state of grace:

11 Regirer vnser zeitt/ wen wird es doch geschehen?
Das ich/ der ewer nicht alhier vergessen kan/
Euch/ derer libe mir steckt hertz vndt Geister an
Von andern Sorgen frey was näher werde seen.

(italics added)

The last line indicates that he knows he will be free of other—worldly—cares; what remains for him is the uncertainty of the Day of Judgment. He does not know what
its outcome for him will be, nor is he capable of knowing as long as he is on earth.

The insights of Book I lead the persona meditans, at its end, to an extended meditation on death. Death, present throughout the work, is now studied in detail. Its reality is of utmost importance for the whole cycle. If it were not for death, the questions asked and the answers proposed would be irrelevant.

Death is the third of the seven subjects for the evening meditations of Luis de Granada. The key to Luis' meditation, as Martz points out, is to envision death as present and personal. The persona has already done this in "Threnen in schwerer kranckheit" (1); he does so again in "Threnen in Schwerer Kranckheit" (2), "An die Freunde," "An die vmbstehenden Freunde," "An sich Selbst," and "An die Welt" (I:45-49, pp. 59-62). The overall structure of the five poems is straightforward. The first begins by establishing that the persona is assailed by a painful and probably fatal illness, then expresses the vanity of life. The sonnet reinforces the view of life as meaningless. This meaninglessness is a direct consequence of the linear nature of time:

9 Was bilden wir vns ein! was wündtschen wir zu haben? Itzt sindt wir hoch vndt gros/ vndt morgen schon vergraben: Itzt blumen/ morgen kott/ wir sindt ein windt ein schaum. (I:45)

The next poem, "An die Freunde," is symbolically the
richest:

GEhobt euch alle woll! O erden gutte Nacht!
Ihr Himmel ich vergeh! vmbsonst hatt meine wunden.
Mitt so viel wehrtem fleis Callirhoe verbunden!
Man hatt vmbsonst an mich/ so liebe schreiben bracht!

5 Uranie vmbsonst hab ich so viel gewacht!
Eugenie ich bin eh' als jhr meint verschwunden.
Die kalte brust erstart/ der puls wirdt mehr nicht funden:

Die augen brechen mir; der matte geist verschmacht.
Soll ich mein Vaterlandt/ soll ich dich nicht mehr schawen.

10 Soll ich mein todtes pfand der frembden gruft vertrawen/
Scheid ich Eugenie ohn ewren abschied kus?
Mein licht! jhr werdet mir die augen nicht zudrucken:
Vndt mitt Cypressen mich vnd Lorber-zweigen schmücken.

Der Myrten acht ich nicht: weill ich verwelcken mus.

(I:46, pp. 59-60)

The persona meditans envisions himself dying in a foreign land. This narrative level, however, points to a symbolical one. For man, the only true home is with God. Heaven is the fatherland, not any earthly country (cf. I:49, v. 13). The representative of that fatherland on earth is, within Catholicism, the sacerdotal Church. In this way the phrase "to die in the Church" is meaningful. For the persona meditans, however, that Church has been replaced by the theological system he has been developing. It may now be argued that this system is itself symbolized by the position beneath the cross taken in "An den gecreutzigten Jesum." The speaker's death away from that position is represented in this poem by his being in a foreign land. The Protestant stance becomes problematic, however, with the introduction of Eugenie (v. 6). Her
farewell kiss (v. 11) is the equivalent of a blessing, even of the last rites of the Church. There is, however, no Protestant practice analogous to the sacerdotal function of the last rites. Given the associations already suggested for the figure of Eugenie, there is something un-Protestant about her kiss. Implications of this line lead to the Rome sonnets of Book II, poems which render questionable any evaluation of Gryphius as an unambiguously Protestant poet.

While the persona of "An die Freunde" dies away from the symbolic place at which he may be saved, the opposite is the case in "An die vmbstehenden Freunde." The speaker of this poem faces death calmly. The key to the sonnet is found in its title; the speaker's friends are with him, he is surrounded by those who share his active faith. He is, as it were, dying in the Church.

"An sich Selbst" functions in the same way as "Threnen in schwerer kranckheit" (1). It is more graphic, with greater emphasis on the details of decomposition, but the results are the same, at least outwardly. There is, however, one important difference. The persona of the earlier poem was unable to speak (v. 5); he could not call on God. Here, although his speech is assailed, the persona is still able to pray. He cannot do this with the organs of speech, but he can with his soul:

5 Die zunge/ schwartz vom brandt felt mitt den worten nieder/
Vndt lalt ich weis nicht was; die müde Seele ruft/
Dem grossen Tröster zue. . . . (I:48, p. 61)
The real, represented by the soul, triumphs where the illusory, the physical organ of speech, fails. The final poem concludes the process by bringing the soul safely into paradise. Death, here expressed in the *port* metaphor (I:49, v. 4), is nothing more than the means by which all must pass from the vale of sorrows into the state of transfiguration.

By confronting death directly, the *persona meditans* has come to an understanding of it. As a physical phenomenon it is nothing to be feared. It is inevitable, it initiates the ending of all sorrow, it is the first step towards reunion with God. Spiritual death, however, is to be dreaded, for it is eternal damnation.

The time-of-day sonnets at the beginning of Book II are, with the Holy Spirit and Christological poems, the most important pieces in the cycle. In the opening poems of Book I, the *persona meditans* learns how the process of salvation works. In the time-of-day sonnets, he places the drama of salvation on the stage and observes it.

"Morgen Sonnet" begins the subcycle:

Die ewig helle schar wil nun jhr licht verschlossen/
Diane steht erblaßt; die Morgenröte lacht
Den grawen Himmel an/ der sanffte Wind erwacht/
Vnd reitzt das Federvolck/ den neuen Tag zu grüssen.
5 Das leben dieser welt/ eilt schon die welt zu küßen/
Vnd steckt sein Haupt empor/ man siht der Stralé
pracht
Nun blinckern auf der See: 0 dreymal höchste Macht
Erleuchte den/ der sich jetzt beugt vor deinen Füssen.
Vertreib die dicke Nacht/ die meine Seel vmbgibt/
10 Die Schmertzen Finsternüss die Hertz vnd geist betrübt/
The value of morning as a metaphor for the enlightening of the soul is demonstrated by Jöns. He cites Arndt in support of his arguments and is right as far as he goes. However, the function of the poem within the salvation drama moves beyond the simple metaphoric level. Bekker is right in arguing that this morning constitutes a threat. Yet de Capua, too, is right in his assertion that the morning sun represents succor and hope. Both these views are necessary, for God is both a god of anger and of love.

The stars, already encountered in "An die Sternen," are divine lights, but not the divine light. They exist as reminders of God in the darkness of the world, but they play no direct part in the bestowal of grace. They are signs pointing in the right direction for those able to interpret them. With the coming of the sun, they are for the moment unnecessary and so fade away.

The sun operates on two levels, analogous to the first and third meanings of light in "Threnen in schwerer kranckheit" (1). For the mass of people, it is nothing more than the source of daylight, allowing mankind to go about its business (v. 5). These people are able to see this light; it has for them no deeper significance, however, nor will it gain any in the course of the day. The
persona behaves differently. Disassociated from the other people, he does not do what they do. For him the sun is something more than physical light.

The people awaken to kiss the world (v. 5). They are a part of it, they have no aspirations beyond it. The speaker turns away from the world and addresses God. His uniqueness is emphasized by contrasting images. While the people are hurrying and looking upward (vv. 5-6), he is bent motionless at the feet of God (v. 8). They perceive the physical light (vv. 6-7), he perceives the darkness in which his spirit dwells (vv. 9-10). For him the sun is the spiritual sun. Its appearance presents the possibility that grace will be bestowed on him, that, metaphorically, the darkness will be dispelled. In this sense it is proper to speak of hope. However, the possibility of grace is not the certainty of grace. The coming of the sun means that the kairos is near. Yet time is linear; if the kairos passes the speaker by, it will never return; he will be damned. The next morning, "Mitternacht" tells us, is the Day of Judgment (II:4, vv. 12-14). The present day is the speaker's only chance for salvation. Because the decision is by no means certain to be in his favor, and because he has, up to this point, at least been able to survive, the coming of this moment is also a threat.

The signs of faith cease to be significant at this point. Their time has passed. What remains is the reality
behind the process of salvation, which is that everything is in the hands of God. In a colloquy the persona prays for contrition and the power to dedicate himself to God (vv. 12-13). The last two lines show the same stance taken by the persona of "An den gereutzigten Jesum."

Resignatio ad infernun is rejected in favor of a statement which at once expresses love for God in the guise of wishing to be with Him and the fact that ultimate concern is conceived in terms of personal salvation.

In "Morgen Sonnet" the speaker is aware that the kairos is approaching. "Mittag" moves further into the drama:

AVff Freunde! last vnß zu der Taffel eylen/
In dem die Sonn ins Himmels mittel hält
Vnd der von Hitz vnd arbeit matten Welt
Sucht jhren weg/ vnd vnsern Tag zu theilen.

5 Der Blumen Zier wird von den flammen pfeylen
Zu hart versehrt/ das außgedörnte Feldt.
Wünscht nach dem Taw' der schnitter nach dem zelt
Kein Vogel klagt von seinen Liebes seilen.

Das Licht regiert/ der schwartze Schatten fleucht
10 In eine höl/ in welche sich verkreucht
Den Schand vnd furcht sich zu verbergen zwinget.
Man kan dem glantz des tages ja entgehn!
Doch nicht dem licht/ daß/ wo wir jimmer stehn/
Vns siht vnd richt/ vnd hell' vnd grufft durch dringet.

(II:2, pp. 65-66)

The Crucifixion is the kairos of Christ; in it the potential for salvation is created. It is the moment in which the eternal flows into the temporal and transcends it. Individual kairoii of grace have the same characteristic of freedom from time. In "Mittag" the sun stands still; time is momentarily overcome; the kairos has
arrived. In contrast to those who rushed to greet the world (II:1, v. 5), the speaker, aware of the meaning of this moment is now animated (v. 1). Although salvation is an individual matter, it exists within the framework of the invisible Church. Membership in that Church is reflected in the bond of friendship. This causes the speaker to call to his friends, his fellow believers, to join him. Where they are to move is to the Taffel (v. 1). This suggests the table of Christ, both the table of the Eucharist and that of communion with God in eternity (Luke 22:30). It is at once a symbol of the same order as standing beneath the cross and one of actual salvation. The sun, in its motionlessness, is actively seeking to do something. Line 4 exists on three levels. On the narrative plane, it means that the sun's position marks the midpoint of its journey across the sky and the midpoint of man's day. On the first religious level, it means that the sun is trying to separate "ihren Weg" (cf. Christ's "Ich bin der Weg," John 14:6) and man's temporal concerns. On the second religious level, theilen must be understood in the sense of "to share." In the sharing of the sun's way (eternal) and man's day (temporal), God and man are united in a manner analogous to their union in the person of Jesus.

God is at once loving and angry. How each individual perceives Him depends on whether or not he has grace. The
same God who accepts the blessed into His presence also
condemns the damned to hell. Thus the heat of the sun
burns the world and forces those who do not perceive the
light properly to hide in order to escape destruction.
Hiding, however, is impossible. The heat will destroy
those who are not beloved of God; those who are will be
able to withstand it. Their protection is the table of
line 1. The table, at least in its Eucharistic meaning,
is not a guarantee—Judas was at the Last Supper—yet it
represents the only hope. The speaker of this poem,
however, has been granted grace.

Popular Christianity has often tended to think of
salvation as a condition which results in the elimination
of all cares in the worldly life of the saved. Luther and
every other honest theologian know better:

Deus enim non erigit aut confirmat, nisi tristitia
absorptos, morituros aut desperabundos. Quia
verbum vitae et salutis pertinet ad eos, qui sunt
in angustia et desperatione, quibus recte dicitur:
Tu times, et conscientia tua excruciat te,
stimulus Diaboli et caro te exagitat, confide,
Deus non irascitur tibi, etc.47

The bestowal of grace is no magic transformation of pain
and care into earthly delights. We have already seen that
they suffer most deeply who are most beloved of God. To
understand the next two poems correctly, the insight
suggested by Luther's remark must be borne in mind.

In "Abend" the speaker stands to the other side of the
kairos:
DEr schnelle Tag ist hin/ die Nacht schwingt ihre fahn/
Vnd führt die Sternen auff. Der Menschen müde scharen
Verlassen feld vnd werck/ Wo Thier vnd Vögel waren
Trawrt jtzt die Einsamkeit. Wie ist die zeit
verthan!

5 Der port naht mehr vnd mehr sich/ zu der glieder
Kahn.
Gleich wie dß licht verfiel/ so wird in wenig Jahren
Ich/ du/ vnd was man hat/ vnd was man siht/ hinfahren.
Dieb Leben kömmt mir vor als eine renne bahn.
Laß höchster Gott mich doch nicht auff dem Laufplatz
gleiten/

10 Laß mich nicht ach/ nicht pracht/ nicht lust/ nicht
angst verleiten.
Dein ewig heller glantz sey vor vnd neben mir/
Laß/ wenn der müde Leib entschlöffft/ die Seele wachen
Vnd wenn der letzte Tag wird mit mir abend machen/
So reiß mich aus dem thal der Finsternuß zu Dir.

(II:3, p. 66)

The sun has disappeared. The stars resume their position
as reminders of God for the faithful. The "life of this
world" has vanished (vv. 2-4). It is of no consequence,
for it has remained ignorant of the meaning of the day.
Only the speaker remains.

The value of port (v. 5) as a metaphor for death has
already been established in "An die Welt." It moves
beyond that simple equation, however, both in that poem and
here, and may be paraphrased as the goal of human life,
embracing death, judgment, and acceptance or rejection by
God. Schindler argues that the way the term is used
divests it of its reassuring connotations. He is right
insofar as the persona remains uncertain of what confronts
him after death. The speaker knows that death is
inevitable; life, now that the kairos of grace has come
and gone, becomes a process of waiting to learn what God
has done. It is also more than that. The image of the 
racecourse used in lines 9-10 implies the possibility of 
falling from grace. The racecourse itself is derived from 
1 Corinthians 9:24. The connection is seen somewhat more 
clearly in the Vulgate than in Luther's version:

Nescitis quod ii qui in stadio currunt, omnes 
quidem currunt, sed unus accipit bravium? Sic 
currite ut comprehendatis. (italics added)

WJisset jr nicht/ das die/ so in den Schrancken 
lauffen/ die lauffen alle/ Aber einer erlanget 
das Kleinod. Lauffet nu also/ das jr es 
eregifft.

To slip from the track is to fall from grace; the persona 
is aware that doing so remains a possibility for him.

The speaker knows he is capable of being tempted 
and, as he is aware of the consequences, he prays for 
God's support. He is asking (v. 11) to remain forever in 
the light of grace, the same light of "Mittag." The 
 eternal character of that light makes this possible. Just 
as the cross, it exists as a single historical moment in 
the time-determined world of man, but its essence is 
 eternal. "Day" figures twice in the process of salvation. 
The first day breaks into the night of earthly being in 
order to bestow grace on those to be blessed. The second 
is the Day of Judgment (v. 13), when all ambiguities are 
resolved.

In "Mitternacht" the depths of the human condition are 
plumbed:
Schrecken/ vnd stille/ vnd dunkeles grausen/ finstere kälte bedecket das Land/
Itzt schläfft was arbeit vnd schmertzen ermüdet/ diß sind der trawigen einsamkeit stunden.
Nunmehr ist/ was durch die Lüffe sich reget/ nunmehr sind Thiere vnd Menschen verschwunden.
Ob zwar die jammerdar schimmernde lichter/ der ewig schitternden Sternen entbrand!
Suchet ein fleißiger Sinn noch zu wachen? der durch bemühung der künstlichen hand/
Ihm die auch nach vns ankommende Seelen/ Ihm/ die an jzt sich hier finden verbunden?
Wetzet ein bluttiger Mörder die Klinge? wil er vnschuldiger Hertzen verwunden?
Sorget ein ehren-begehrende Seele/ wie zuerlangen ein höherer stand?
Sterbliche! Sterbliche! lasset diß dichten! Morgen! ach! morgen ach! muß man hin zihn!
Ach wir verschwinden gleich alß die gespenste/ die vmb die stund vns erscheinen vnd flihn.
Wenn vns die finstere gruben bedecket/ wird was wir wünschden vnd suchen zu nichte.
Doch wie der glänzende Morgen eröffnet/ was weder Monde noch Fackel bescheint:
So wenn der plötzliche Tag wird anbrechen/ wird was geredet/ gewürcket/ gemeynt.
Sonder vermänteln eröffnet sich finden vor deß erschrecklichen Göttes Gerichte.
(II:4, pp. 66-67)

Once again the importance of the stars is emphasized (v. 4). Even in the darkest part of the night when terrors abound, they are present to guide those who know what they mean. The speaker is one such person, the nameless multitudes are not (v. 2). They sleep in their beds, taking no part now and having taken no part earlier in the drama. The blessed, however, do not fall asleep until the sleep of death (cf. I:15, v. 1).

This poem contains a paradox, the same one present in the distinction between good works and signs of grace. The persona knows that human effort is futile, that no act
of man is any more acceptable to God than any other. The actions of a fleißiger Sinn (v. 5), a bluttiger Mörder (v. 7), and of an ehren-begehrende Seele (v. 8) are all meaningless, for those actions exist within linear time and must perish. When the temporal world is destroyed, they, too, will be destroyed. On the other hand, man will be judged on the basis of his deeds (vv. 13-14). There is no contradiction. The deeds themselves are and remain meaningless, but they point to values which are meaningful. Those values answer the question whether man loves God. If the answer is affirmative, man is saved; if negative, he is damned. The persona makes the distinction by speaking of the deeds themselves concretely: the attempt to communicate on paper with others, the sharpening of the murderer's blade in order to do harm, and the act of meditation itself. The criteria for God's judgment, however, are abstracted as "was geredet/ gewürcket/ gemeynt" (v. 13). Specific deeds are not judged, but these general, abstract categories point to the one criterion, love of God, on which judgment is actually based. God now appears horrible to the speaker, not because he knows he is damned—as was the case with the already judged unnamed jurist—but because he knows he deserves to be damned. Because he knows that, because he exhibits all the anxiety of existential estrangement, it is possible to place him among the saved.
The persona meditans in these four poems constructs a meditation on his central topic of salvation. He does this by creating an analogy between the process of salvation and the course of one day. The pieces use the same linear time structure as the cycle as a whole. This lends the poems their agitated quality, for the speaker knows there is no hope for him beyond the noon of this day. "Abend" and "Mitternacht" reflect the same ambiguousness as "An seinen H. Bruder" (I:37), for, in spite of having experienced the kairos, the speaker cannot answer the one question whose answer is important. That is the insight to be gained from this exercise. Certainty in matters dealing with ultimate concern is not possible. If it were, there would be no need for faith. Life itself makes absolute knowledge unattainable. Only in death, "Vberschriift an dem Tempel der Sterblichkeit" (II:10, pp. 70-71) makes clear, is man released from his hopeless state:

Ihr jrr't . . .
Biß der gefund'ne Todt euch frey vom jrrren macht.

The problem of certainty is explored further in a second set of poems, "Beschluß deß XXIII. Jahrs," "Beschluß deß XXIV. Jahrs," and "Auff die Letzte Nacht seines XXV. Jahrs" (II:13-15, pp. 72-73). These sonnets approach the problem from a different perspective, for in them the persona meditans does not consider the ambiguities of earthly life as such, but the spiritual certainty above
them. At work first, however, is the laying low of the view of grace as the lifting of all earthly cares.

The persona makes his commitment to God in the first poem, but he does so in an attitude which is not even attrition. He realizes that the world has done nothing for him and so resolves to turn from it. His motivation is selfish:

6 Ich wil den freyen Geist/ nun wehmut frey/ erheben/ Ich wil mit freyem Sinn/ weit vber alle schweben.

God, it would seem, he thinks capable of giving him a better deal. His actions are outwardly correct, evidenced by a resolve to remain uninfluenced by the irrational, which is the world (v. 11). Yet he turns to God because of the world's treatment of him. He does not understand it as the realm of estrangement from God, but as a power which has treated him unfairly. His attitude reflects the spiritual position of a charismatic, seeing a connection between earthly prosperity and grace.

The events of his twenty-fourth year strengthen him in this belief. He grows spiritually to the point of realizing God has chosen him and not he God:

1 MEin Schöpffer! der du mich so wunderlich gemacht, Erlöser/ der du mich zu deinem Kind erkohren. . . .

His unambiguous optimism, however, remains. He begins to love God, but the reason for that love is the belief in his salvation:
Angst, which was among his reasons for turning to God, still exists for him, but he feels himself able to deal with it now because of God; the certainty of salvation comes from his having seen God's light and having accepted it:

His belief in grace, however, does not preclude his asking for salvation.

The persona stands on the verge of being overwhelmed by the world. The anxieties which he resisted a year ago now threaten to destroy him. He realizes that he himself has been powerless to withstand them; God alone has made his survival possible (vv. 9-11). God is no longer a means to
make life better or simpler or less ambiguous. The persona now knows that its ambiguities remain. God makes resisting them possible, but He does not destroy them. The naïveté of "Beschluß deß XXIII. Jahrs" is revealed, for the same speaker who there declared himself no longer under the world's influence knows now that it is crushing him.

The persona's sense of values has been turned inward. When he belonged to the world, he turned from it because of misfortune. Now that he is God's, he remains steadfast in spite of misfortune. His reason for turning to God in the first place may have been theologically suspect, but it enabled him to become faithful. While being beloved of God does not bring with it release from earthly cares, it does make those cares bearable. The question remains, however, how long the speaker will be able to withstand the onslaughts overwhelming him. He does not doubt God's ability to sustain him, but his own ability to remain receptive to God. Thus he asks for an end to his sorrows.

His stance is consonant with *imitatio Christi*:

\[
\text{Vnd [Christus] gieng ein wenig furbas/ fiel auff die erden/ vnd betet/ Das/ so es m"{u}glich were/ die stunde fur vbergienge/ vnd sprach/ ABBA/ MEIN VATER/ ES IST DIR ALLES M"{U}GLICH/ VBERHEBE MICH DIESES KELCHS. (Mark 14:35-36, emphasis in the original)}
\]

While the colloquy closing the poem may be read as a prayer for fewer tribulations, it is also arguable that, by reading "linder zeit" metaphorically, it is a plea for
death. The speaker asks that the harsh years—plural—pass, although the poem has thus far dealt only with one. Furthermore, herb is not appropriate to the persona's state of mind in the previous two pieces. He wishes release from all the years of sorrow, from life itself.

The persona's stance at the end of "Mitternacht" is based on knowledge. All knowledge is human, therefore ambiguous. He knows that the moment of grace has come; yet his perception, based on intellect, can reflect only greater or lesser probability. The stance of the speaker at the end of "Auff die Letzte Nacht seines XXV. Jahrs" is based on faith. His faith, even in its naive stage, assumed God's love and caused him to react accordingly. Nowhere in any of the three poems does he question anything. He believes himself accepted in spite of his misfortunes and in spite of what he perceives to be his own inability to continue.

By working his way through these two sets of poems, the persona meditans is able to see the difference between knowledge and faith. Both are necessary. If the view of grace is solely that of faith, there is the danger that faith may degenerate into superbia. The result is that original sin is recommitted; grace is lost. On the other hand, the uncertain nature of the knowledge of grace makes it possible for man to despair. Despair denies the indwelling of the Holy Spirit; that is the sin against the
Holy Spirit and is unforgivable (Matt. 3:31-32). Knowledge and faith must exist simultaneously. Their interdependence parallels that of the sacred and the secular.

Between these three pieces and the last six poems of the cycle, only the Rome sonnets (II:39-43) do not concern themselves directly with restating the basic positions and insights already developed. Because of their unique nature, I will discuss the Rome pieces in a separate section. It is now time to move to the persona meditans' meditations on the Last Things.

The eschatological poems proper are numbers 46-49 of Book II. By themselves, however, they do not form a complete subcycle, for they must be read in connection with the poem preceding ("Einem Neydischen vnnamhafften Lästerer") and the one following ("Elias"). The object of eschatology is the resolution of all ambiguities; in traditional terms, the blessed are accepted into heaven, the damned are sent to hell. Elijah is an example of the former; the slanderer, of the latter.

The persona meditans begins with the damned:

Schmeh' jümmer weil du kannst/ halt nichts als dich für gutt/
Vnd bleib nur/ wer du bist! Man wird nach dir nicht fragen/
Von dem kein Mann erführt/ ob dich die welt getragen/ Es kümmert sich vmb vieh kein hochgestirnter mutt.
5 Ein vnerschrocken Hertz das jhm durch Fleiß vnd Blutt
Die Ewigkeit vermählt/ das mächtig sich zu wagen
Wohin kein vnmensch denckt/ schätz't/ was vnß meynt zu nagß
Auch nicht deß Anblicks werth/ Neyd ist sein eigne Rutt.
Der Hund bällt nur vmbsonst deß Mondens Fackel an/
10 Ein rasend toles Haupt/ das nichts denn wütten kan
Pflegt/ wer vernunfft noch hat/ mitleidend anzuschawen/
Ach! künstest du dich nur/ du vnmensch recht besehn
Vnd was du thust verstehn/ vnd wehn du pflegst zu
schmehn
Dir würde vor dir selbst biß auff das brechen grawen.
(II:45, p. 89)

In discussing active faith, I suggested that, while
salvation remains an individual matter, those beloved of
God are personally involved with their fellow men. The
central concept is friendship. The slanderer, a total
egocentric, is without meaningful contact with others. His
attitude makes him guilty of superbia, yet, seen from a
perspective other than his own, he is not even human (v. 4).
As one who tells falsehoods about others, he is a man
without virtue. The most tenuous sign of grace is lacking.

The slanderer is characterized as a person who awakens
pity among men of reason. The persona meditans has
developed in poetic terms a theological system which uses
reason strictly and carefully. Meditation demands the
application of reason, not in a narrow scholastic sense,
but as a tool to help in the salvation process. It plays
a vital part in obtaining knowledge of grace; it is also
instrumental in combatting the superbia to which both
atheism and charismatic Christianity are susceptible. If
the slanderer were capable of sharing this view, he would
realize his error (vv. 12-14). The important word in the
final tercet is *verstehn* (v. 13). It is the one thing of which the slanderer is incapable, and it damns him.

Elijah, on the other hand, is saved. The flames in which he lives his life and which dominate the imagery of "Elias" (II:50, p. 92) are identical to the sun’s flames in "Mittag." There they destroy all of the world on whom they do not bestow grace. Elijah, paradigmatic for the man loved by God, thrives in them. His life, from beginning to end, is spent in them. He is also an exemplary figure because of his zealous service for God. As Mauser remarks:

> Wer so konsequent und ohne Zögern, aber auch so leidenschaftlich und entschieden in den Dienst Gottes tritt, dessen Seele ist der ewigen Freude gewiß. ⁴⁹

The eschatological poems proper stand between the two poles of the unnamed slanderer and Elijah. "Der Tod" (II:46, p. 90) restates the often repeated *vanitas* motif. Now, however, the full consequences of earthly vanity are developed. Linear time is about to cease.

These four pieces demonstrate both the communal and the individual aspects of the Last Judgment. "Der Tod" states that man departs life alone (v. 9), "Das Letzte Gerichte" (II:47, p. 90) deals with the judged collectively, but addresses its last line to the individual; the same is true of "Die Hölle" (II:48, p. 91). In "Ewige Freude der Außerwehlten" (II:49, pp. 91-92), the
title itself suggests the community of the saved, but the
speaker, who stands within that community, preserves his
individuality.

The Last Judgment is characterized by the vanishing of
temporal manifestations of the divine:

2 Der Sternen Heer vergeht! der Mond ist dunckel-rott/
   Die Sonn' ohn allen schein! (II:47)
The stars and the sun no longer shine. The paradoxical
images of God vanish and are replaced by the unambiguous
divine majesty (v. 7). There is no longer any need for
God to conceal Himself in symbols. In eternity man
encounters **Deus nudus**.50 God is still expressed in terms
of light, but no longer the light of the sun. The sun, in
fact, becomes darkness in eternity:

7  IESu! ewig-gläntzend Licht! (tunckel ist der Soñen
   kertz!)
   Ach! wie funckeln deine Scharen! Sternen fliht! hier
   schimmern wir. (II:49)
The actual divine light is infinite. The sun and stars,
for all their symbolic value, are finite and therefore of
no meaning in heaven.

Hell is conceived in terms of a continuation of
existential categories, but without hope of salvation. The
pains of the damned are earthly tribulations. The
knowledge of the end of linear time made these things
bearable for the faithful before Judgment Day; this solace
does not exist for the damned. Hell consists of the world
deprived of the dimension of finite time. From it the sun
and stars—and their symbolic values—have vanished, but the demonic moon remains (II:47, v. 2; cf. II:1, v. 2).
The world has been given to Satan; the relationship between sacred and secular is gone. The connection between them, the cross of Christ, has been severed. In eternity neither heaven nor hell knows anything of the other.

The persona meditans has thus meditated on his ultimate concern within the scheme of linear time. By considering a variety of topics, he has been able to develop a clear understanding of the process of salvation. The insights of the individual poems make it possible for him to see what he must be and do. As meditations, the exercises address the intellectual comprehension of grace. This includes knowledge about faith, but not faith itself. Faith is an absolute quality and a gift from God. It is present either totally or not at all. No amount of mental activity, regardless of how strenuous, can bring it into being. Knowledge, on the other hand, is relative and open to acquisition through human effort. The underlying presumption is that the more one knows about God, the easier it is for faith to become genuine. The concept of active faith developed in the sonnets embraces both the absoluteness of grace and the necessity of good works, including meditation. In spite of its Protestant foundation, it owes much to St. Ignatius:
Likewise we ought not to speak at so much length, insisting so much upon grace, as that there be engendered the poisonous error whereby liberty is taken away. Thus about faith and grace we may speak as much as possible by means of the divine assistance for the greater praise of His Divine Majesty, but not in such sort, nor in such fashions, especially in our so dangerous times, as that works and free will may receive any prejudice or be held for nought.51

God is not contrary to reason. That He is not is the sole justification for meditation.

III

Andreas Gryphius, Protestant poet justifiably famed as a defender of the Evangelical Church,52 includes in his second book of sonnets four pieces in which Rome is placed in a most favorable light. The first, "Auff einen ungeschickten Römer" (II:39, p. 86), takes a native Roman to task for being blind to the city; the second, "An Cleandrum" (II:40, pp. 86-87), chides a visitor for the same fault; the third, "Als Er auß Rom geschieden" (II:41, p. 87), is an encomium; and the last, "Vber die vnter jrrdischen Gruffte der Heiligen Martyrer zu Rom" (II:42, pp. 87-88), claims that the city is the meeting place for God and His Church. In spite of the apparent anomaly, the pieces have been all but ignored by Gryphius criticism. Only Browning notes that they form "one of the most interesting sub-cycles," but he goes no further.53
The relation of the first three pieces to the fourth parallels that of the first three Christological sonnets to "An den gereutzigten Jesum." The last poem is chronologically out of place in both cases. In the Christological sonnets, that is because the cross is the summation of the meaning of Christ. Here the persona's experience in the crypts summarizes the meaning of Rome.

In the first two Rome sonnets, the city is depicted as a good teacher with bad students. It is not the fault of the city that both residents (II:39) and strangers (II:40) ignore what it has to offer, any more than it is God's fault if a man resists grace. The speaker, on the other hand, is appreciative (II:40, v. 5). In Rome is to be found that which stands outside the destructive forces of time (II:39, vv. 5-7); the city has curative powers (II:39, v. 13); reason is dominant in it (II:39, v. 4); and it is both sacred and secular (II:40, v. 9). The convergence of sacred and secular power is its most important characteristic, for in that it is analogous to the convergence of the divine and the human in Christ.

Rome, however, is not divine. It has only recently returned to living up to itself:

5 Du/ derer Aschen man/ nur nicht vorhin mit Bäsen 
Auff einen hauffen kährt/ in der man sich bemüht 
Zu suchen wo dein grauß/ (fliht trüben Jahre! fliht/) 
Bist nach dem fall erhöht/ nach langem Ach/ genäsen. 
(II:41)

However high his praises, the persona is not arguing for
Rome's infallibility. The city is not important as an instrument of faith, but as one of knowledge. Its value, like anything else in the *persona meditans* theology, lies in the proper perception of it; it may be misperceived by both native (Catholic, II:39) and foreigner (Protestant, II:40). Because it is a seat of knowledge, its intellectual and artistic possessions—both men and the things of men—are important. Its true significance, however, is not on its surface, but in the depths of its underground tombs (II:42). Here the individual comes into contact with the remains of the martyrs of the Christian Church. To do so, he must assume a position of prayer:

1 Hier beuge Knie vnd Haupt! die vnter jrrd'schen gänge
Die grüffte sonder licht/ die du bestürtzter Christ/
Nicht ohn entsetzen sihst/ die waren als die list
Vnd Macht Gott Krieg anbott/ nicht tausenden zu enge.

(II:42, italics added)

The crypts, not the churches or the Vatican, form the sacred ground of Rome. The bustle of the city—the comings and goings of Pope, cardinals, ambassadors, the singing, the carving, and the like—is contrasted with the solitude among the martyrs. In them are the concrete examples of how the Christian should live; they were the early bearers of the active faith. It is possible now to speak of imitation of the martyrs as well as of *imitatio Christi*.

In spite of the fact that Rome itself is not free of existential ambiguity, it serves as a sign pointing to
God. It is a place in which it is possible for man to experience spiritual growth. Any radical Protestant claim that it is the seat of the Antichrist is rendered absurd. At the same time, the city—that is, its Church—is not sacerdotal. Eternal values are present, but it is not itself eternal.

It must be left to the historians and biographers to determine whether these poems express any meaningful inclination of Gryphius the man to the Catholic Church. In the poems themselves are reflected viewpoints consistent with the theological system of the remainder of the cycle. It must be argued that, in the end, Gryphius the poet is less interested in Catholic orthodoxy for its own sake than he is in using forms and structures taken from Catholicism for his own poetic and theological ends.

IV

In Book III the persona meditans moves from meditations dealing with the manifestations of the sacred in the secular world to meditations about the sacred itself. He attempts to place himself as close as possible to the holy. The difference between this and what has already taken place, however, is quantitative rather than qualitative. The purpose of meditation—to help the persona meditans realize his ultimate concern—is unchanged. Ultimate concern itself is still seen in terms of
salvation. Existential distortion remains—the persona meditans is still in the world—but he now attempts to remove that distortion by considering only sacred themes for meditation. Those primary concerns of the first cycle—things such as friendship, marriage, virtue, even the poet's poor handwriting—play no role here.

Bekker's reading of "Auff das Fest der Weisen" (III:10, p. 192) shows the manner in which that poem attempts to use sacred imagery. His arguments are applicable to the cycle as a whole. Neither the Church nor any of its symbols is sacerdotal in the sonnets, yet the poems continue to use both Church and symbols to express the sacred. The method employed attempts to allow the persona meditans to look beyond the concrete image into the reality behind it. This has already been done in the first cycle. It is only partially successful, for what in fact happens is the replacing of concrete symbols by abstract ones. In "Auff das Fest der Weisen," gold becomes first nicht falsche Treu (v. 9) and then Liebe (v. 12). Yet faithfulness and love are not themselves sacred qualities, but secular ones pointing towards the holy. It is possible to argue that abstract symbols are less ambiguous than concrete ones; they are better able to transcend the world. However, such an argument fails to take into account the existential nature of even the most ephemeral concept: it is subject to misperception, misinterpretation,
and misuse. For example, love, as the first cycle shows, can be divine, but it can also be demonic. No symbol or idea is unambiguous; that quality is exclusively God's. Furthermore, abstraction moves towards the theologically suspect when seen in terms of the Christian belief that God Himself became flesh. God, in assuming physical dimensions, imbued the physical with positive connotations. Theological abstraction, if it becomes dominant, argues against this positive meaning by implying that the truth is not to be found through the physical, but only through the non-physical. It is more a characteristic of Reformed theology than of Lutheran.

Abstraction is a tendency in Gryphius rather than a systematically applied principle. He is capable of using and does use concrete images as true symbols. However, the quest for spiritual truth at times deprives the symbol of the ability to express what it represents. In the first cycle, "sun" is an example of this. It is a symbol of the divine in "Mittag," but it loses this function in "Ewige Frewde der Außerwehlten." In heaven the true light of God shines; the sun has grown dark. What was once adequate for expressing an idea has become incapable of doing so. In moving towards the divine, all temporal elements, even those pointing to the divine, are sooner or later discarded. The moving away from the concrete is a part of the persona meditans' thinking regarding the value
of earthly things.

The linear quality of time is not as pronounced in the second cycle as in the first. The spiritual year, from which its form is borrowed, is recurring. As soon as one such year is concluded, another one begins. This tendency towards circularity—its suggestive of the timelessness of eternity—is mitigated by the existential distortion of which the poems partake. The \textit{persona meditans} remains concerned with the question of finding salvation within the linear time in which he dwells. Time's moving forward may be seen by comparing the initial lines of the first and last sonnets of Book III. The first poem is a call for Christ to come:

\begin{quote}
1 KOm König/ kom den offt dein Zion hat begehret!
Kom Davids Kind vnd HErr/ Gott/ Helffer in der Noth
Vnd zarter Menschen Sohn! (III:1, p. 187)
\end{quote}

The last one depicts His arrival:

\begin{quote}
1 AVff! Jungfern auff! auff Freundin! wacht! erwacht!
Auff auff vom Schlaaff! der Bräutgam wird erscheinen
Ich seh' er kommt! zwar über mein vermeinen:
Auff! auff! er kommt! es ist gleich Mitternacht!
(III:64, p. 222)
\end{quote}

Yet the strong sense of linear movement from the beginning to a point of personal contact with the divine to the end of the world is lacking. Time in any absolute sense has not changed; what has changed is the perception of it by the \textit{persona meditans}. In the first cycle, he views it from below, from the secular perspective; in the second, he views it from above, from the perspective of the sacred.
Seen in terms of the holy and eternal, time loses importance; it becomes an element like all others, something which does not exist in eternity. Yet because the persona meditans remains in the world, time continues to make itself felt on him. However, the emphasis given it in Books I and II is no longer present; by Book IV, it has ceased to be a concern.

In the sacred poems, the persona meditans completes the theological system he began building in the secular ones. He is concerned always with achieving the proper relationship between knowledge and faith in order to avoid both despair and superbia. While the dominant element of Books I and II is knowledge, that of Books III and IV is faith. However, reason continues to play an important role in the second cycle, just as revelation was necessary in the first. In this sense, the second cycle is not an advance over the first, but its balance. For the persona meditans to maintain the position in which he is granted grace, both reason and revelation are necessary. As long as the world exists, the sacred and secular are bound together. The two sonnet cycles present the one way open to man of coming to terms with ultimate concern.

Four Advent poems form an introductory subcycle to Books III and IV. These sonnets establish the direction in which the cycle moves. The object of the cycle is to elicit the faith which guarantees salvation. The reality
of faith must be absolute. Unlike knowledge, faith is not limited to the greater or lesser probability of truth; man believes wholly, or he does not believe at all.

"Auff den Sontag deß Sanftmütigen Königs," which opens Book III, invokes the coming of the Lord:

K0m König/ kom den offt dein Zion hat begehret!
Kom Davids Kind vnd HERr/ Gott/ Helffer in der Noth
Vnd zarter Menschen Sohn! Reiß auß dem Sünden-Koth
Die Seelen/ die Gesetz vnd Sünden-Last beschweret.
5 Erfrische was die Glutt der Höllen hart verheeret!
O Leichter Lebens Tau/ erquicke was der Tod
Mit harten Füssen tritt/ kom süsses Himmels-Brodt
Vnd labe die/ die Durst vnd Hunger gantz verzehret.
Kom vnverfälschte Lust/ wenn vns der Teufel schreckt:
10 Kom Licht! vnd scheine dem/ den Nacht vnd grauen
deckt/
Kom Friede! Kom zu den/ die Angst vnd Pein bekriegen.
O Held vnd Helffer kom/ den aller Völcker Schaar
Zum Haupt vnd Fürsten wündsch't/ vnd zeig vns offentbar.
Daß wer dir widersteht mit spott müß vnten liegen.
(III:1, p. 187, italics added)

The pericope (Matt. 2) deals with Palm Sunday and the casting of the money changers out of the temple. The speaker's longing for his God is expressed by the nine-fold repetition of kom; he is athirst for the refreshment only Christ can give. Assailed by terrors (the terms duplicated above in italics), he perceives Christ as his only hope. The poem is unmarked by questioning. That Christ can and will do everything specified by the speaker is assumed. The piece is, furthermore, a call for salvation from within the invisible Church. The persona speaks of souls--plural--and of those assailed by anxiety and pain. The moment of personal salvation is for the present allowed to recede
from the persona meditans' mind.

The poem becomes problematic in the last line and a half, which is a request for a sign of divinity. Yet throughout His career Christ refused to give such signs. To feel the necessity for one is to admit that faith is not absolute. In this request, the intellectual component—and with it the lack of absolute certainty—appears. The specific sign requested, growing out of the eschatological meditations of Book II, indicates the particular state of mind of the speaker. Rewarding the faithful is not enough; in addition, the faithless must be damned. If this is not the case, the sacrifices made by the faithful become meaningless. Those who do not share the speaker's point of view must be excluded from grace. If a man can be a slave to the world and still be saved, there is no point in not being a slave to the world. Such a line of reasoning is inevitable because of the conception, present in all four books, of ultimate concern in terms of salvation alone.

Thus this first poem defines the beginning state of faith. The call to Christ to come indicates the speaker's willingness to submit himself to God, the logical result of faith, but the demand for a sign shows that this faith is not yet perfect. "Auff den Sontag/ deß wider erscheinenden Richters" attempts to strengthen faith:

\[
\text{SChau't schau't ihr Völcker schau't/ die schweren Wunder-Zeichen!}
\text{Das grosse Firmament/ der Himmel Krafft zubricht/}
\]
Der Monden steht in Blutt/ es scheind't der Sternen
Licht
Man siht die klare Sonn in hellem Tag erbleichen.

5 Die auffgeschwollte See wil über Berge reichen/
   Wer hört die Winde Grim/ der Lüftte Rasen nicht?
   Ein ieder Mensch verschmacht/ vnd weiß nicht was er
   spricht
Vor grosser Hertzens Angst. Die rauen Felsen weichen.
   Auch zittert Berg' vnd Thal. O HErr der Herrligkeit

10 Der du in Fear' die Welt zu richten dich bereit.
   Hilff/ daß ich ja mein Hertz mit Sünden nicht
   beschwere!
   Weck auff HErr/ wenn mich Sorg vnd Sicherheit anfällt/
   Daß/ wenn dein harter Zorn einbricht die grosse Welt/
   Mich nicht der Donnerstral deß letzten Tag's verzehre!

(III:2, pp. 187-88)

The octet through the first half-line of the sestet deals
with the same materials as "Das Letzte Gerichte": the sun
and stars disappear, the moon grows red, heaven opens.
Here the senses of sight (vv. 2-4) and hearing (v. 6) are
used as they are in Ignatian meditation. It becomes clear
in the sestet that these lines have been an exercise, an
attempt to evoke an affective response through holy fear of
Judgment Day. The response is the speaker's placing
himself in God's hands, for only God can protect him from
himself (v. 11). He recognizes that he has the inclination
to sin, and that this inclination is stronger than he. He
must resist it in order to attain the salvation he desires.
Resistance, however, requires divine aid. In line 12 the
necessity of maintaining the balance between faith (which
creates Sicherheit) and knowledge (which creates Sorg) is
reiterated.
The persona is attrite. This is a state which, while itself inadequate for salvation, may be used to advantage as a means to help achieve the necessary state of contrition. It leads to a greater understanding of the divine plan and breaks down resistance to faith and grace. The Day of Judgment itself becomes the sign requested at the end of the first poem. The speaker sees the outcome of Judgment in doubt. For a moment he considers the possibility that he is among those who oppose Christ. He takes the position that he has not yet achieved the necessary level of faith; however, the way by which faith will be achieved is being prepared.

The next step is taken in "Auff den Sontag deß gegenwertigen Messias" (III:3, p. 183). The poem represents a return to "An den gekreuzigten Jesum" (cf. above, pp. 101-04). As there, salvation is seen as dependent on being at the proper place. In this sonnet, however, this place is no longer the definite hier of the foot of the cross (I:6, v. 1), but an indefinite one:

7 Der Außsatz muß vergehn/ hier wird ohn teuren Kauff Den Trost geschenckt/ die vor in Thränen schier ersoffen.
O seelig/ den von hier kein Aergerniß abdringt. . . .
(III:3, italics added)

The octet attempts to express the overcoming of temporal categories in eternity. The ailments mentioned—deafness (v. 3), blindness (v. 5), lameness (v. 6), and leprosy (v. 7)—are both literal and symbolical. As
physical ills they are things which deprive the body of wholeness; as symbols they represent qualities which prevent the spiritual body from being whole. Spiritual deafness, for example, is the inability to perceive fully the Word of God. These qualities are shared in varying degrees by all men. Because they are universal, the persona is capable of evaluating his own spiritual shortcomings more objectively. Lines 7b-8 express in summary form the one thing he must bear in mind: those who suffer are beloved of God.

In "Auff den Sontag daß bekenneten Messias," the speaker is able to place himself among the elect:

Was fürcht mein blödes Fleisch dich/ JEsu/ zu bekennen?
Ich bin's ja/ der recht Geist- vnd Mutt- vnd Eyvers voll
Dich in dem wüsten Thal der Welt außruffen sol/
Vnd dich mit hoher Stim in aller Ohren nennen!

5 Auch weiß vnd glaub ich fest/ daß mich von dir abtrennen
(Weil du im Mittel stehst/ ) kan weder Weh' noch Wol Verley nur/ daß ich mich an dir mein Schutz erhol
Vnd laß mich von der Flamm/ mit der du tauff'est entbrennen!
Zeuch selbst in diß mein Hertz/ dir ist der Weg bereit;
10 Mach eben was erhöh't/ vertreib das stette Leid.
0 Schlangentretter tritt/ was dir wil wiedernehmen.
Erheb was niedrig ist/ vergleiche was nicht recht/
Räum ab was hindern kan. Vnd laß mir/ deinem Knecht Den Glantz der Herrlichkeit/ 0 Lebens Sonn' auffgehen!
(III:4, p. 189)

Having begun the first Advent poem with the invisible Church, the persona now returns to his real topic, personal salvation. This poem represents the apex of receptivity to God. In it faith and knowledge converge to create an
insight which is the product of both revelation and intellectual struggle (vv. 5-6). He is immune to those worldly temptations listed is the sestet of the previous poem, both positive and negative. With Christ at the center of his being, it cannot be otherwise. The previous three meditations have taught him that there is no reason for hesitation in confession of Christ. Flesh, simply because it is flesh, seeks to restrain him (v. 1), but its doing so is irrational and demonic. Both faith and knowledge show him that there is nothing to fear.

Salvation is, however, not by faith, but by faith through grace. Thus the persona is capable of declaring his receptivity, and even the inevitability of his salvation, but he cannot yet say that he is saved. This is the work of God alone; it takes place in the kairos of personal grace. Thus the speaker prays for Christ to enter his heart (v. 9) and to destroy all that stands in His way. In this he approaches resignatio ad infernum, but in the last line and a half he turns away from complete surrender by asking to bask in the light of God. This, as other similar prayers, may be read as a metaphoric expression of the speaker's love of God, but it does not alter the fact that the statement is first a plea for salvation.

The stance assumed by the speaker of this sonnet is suggestive of mysticism. The meditative process, through
which the individual strives to place himself on the right path, is similar to the emptying of all superfluities from the soul in preparation for *unio mystica*. Lines 8 and 9 describe a spirit which has readied itself for union with God. The mystical is a component of man's total experience of the sacred and therefore a legitimate element in a sonnet cycle attempting to deal with that experience. It is a rational outgrowth of the *persona meditans*’ theology. Gryphius was not a mystic, but his poetry contains elements of mysticism.60

The position taken in "An den gecreutzigten Jesum" is the result of intellectual perception of the workings of salvation; that assumed in "Auff den Sontag deß bekenneten Messias" is the result of meditation from the perspective of faith. The speaker sees himself open to grace in both cases; two approaches are used to achieve the same result. The relative calm of the second poem balances the frenetic nature of the first. Together they present a complete picture of receptivity to divine grace.

One technical matter remains to be mentioned regarding the poem. In the 1639 (A) text, line 11 reads:

0 Schlangentretter trit' *die itz* dir widerstehen...  
(Sontags Sonnete 4, p. 136, italics added)

In our text of 1657 (D), which remains unchanged in Gryphius' final edition of the sonnets, the relative pronoun *die* has been changed to *was*. No more is the
speaker concerned, as he was in the opening poem, with seeing the enemies of Christ suffer; he is now concerned with the overcoming of those elements of existence which work against Him. This change is not observable in the original edition of the sonnets; there the speaker begins and ends by demanding damnation for Christ's enemies. In the revised version, the speaker shows that he is capable of moving beyond his original position. He shows himself able to overcome a shortcoming of salvation-oriented thinking by ceasing to demand damnation for those fellow men who do not share his theology. He is taking his first faltering steps in emulating divine love. This is a necessary step, for one of the tests of active faith is the manner in which the individual treats his fellows.

"Auff den Sontag deß Barmhertzigen Vaters" begins:

1 SOL dich der Höchste GOTT mit Vater Treu anblicken
So must du iede Zeit voll sanfter Geister seyn
Wer nichts als richten kan/ wer Rach' vnd grimmer Pein
Stets auff den Nächsten rufft/ wird endlich in den Stricken
Deß Sathans/ in dem Strom der Schwefelbach/ ersticken
Gnad ist vmb Gnade fey1, wer gibt nimm't häuffig eyn.

(III:41, p. 209)

The task of the believer is not to condemn the heretic, but to lead him to God. Man's ability to perceive the spiritual condition of others is limited. At the Day of Judgment, even the keenest observer may be surprised:

11 Ich seh' hier als verdamt/ die ich vor heilig schätzte... (III:63, p. 222)
As has already been remarked, the only two topics common to poems of both cycles are Christ's birth and His death. In the sacred cycle, there are two poems devoted to the Nativity:

Auff die selige Geburt deß HERrn

SCHAue höchster König schaue/ wie vnmässig mich geschätzet
Der ergrimnte Fürst der Erden/ mit Weh'/ Ach vnd Angst vnd Leid
SCHAue/ wie mich itzt vmbhüllet hat die Nacht der Traurigkeit
SCHAue/ wie ich in dem Stalle der Bedrängnis eingesetzt.
5 Wird denn nicht mein blödes Hertz durch die süsse Freud ergetzet
Die von allen Völkern abnimbt Schrecken/ Pein/ vnd Zwang vnd Streit?
Werd' in mir doch neu-gebohren. Herr/ diß ist die rechte Zeit.
Weil die Furcht mich hart-bedrängten/ hat biß auff den Tod verletzet.
Vmb mich blitzt der Himmel Flamme/ kaltes Zittern fällt mich an.

Zeige/ daß durch deinen Frieden ich nun dem gefallen kan
Der/ daß Er die Welt erschaffen/ sich so häfntig offt beschweret.
Wol! ich seh' er ist versöhnet/ singt! ihr Engel-Schaaren sing't
Dem sey Ehre/ der vns Frieden/ der vns Freude wider bringt/
Vnd den heissen Zorn außleschet/ der wie leichte Glut verzehret. (III:5, p. 189)

Auff die Geburt deß HERrn

DAs wesentliche Wort/ das in den Ewigkeiten
Eh' eine Zeit entstand/ Gott ist/ vnd Gott geschau't
Das Wort/ durch das Gott hat der Erden Haus gebau't
Durch das der Himmel stund/ das Licht das vns wird leiten
5 (Das mehr denn lichte Licht)! wenn Händ' vnd Füsse gleiten
Vor dem nichts finster ist/ vor dem der Höllen grau't/
The two poems treat the same material, but view it from different perspectives. In the first, the speaker is concerned with the gift bestowed by God. The opening six lines describe him as a man suffering under the yoke of existence. The forces oppressing him are the ones seen at work in the world in both cycles. In addition to them, however, the speaker is now seen to be in a *Stall[1] der Bedrängnis* (v. 4). This image establishes a parallel between the Christ child's physical position and the persona's metaphoric one. Thus a type of *imitatio Christi* is invoked. From this comparison spiritual comfort may be derived, for if the eternal can become temporal and enter a literal stable, it may be possible for the temporal to become eternal and leave a figurative one.

The middle section of the first poem (vv. 7-11) is a prayer for salvation. Without God there is spiritual death; the speaker knows that it approaches him (v. 8), and that the only way out for him is through Christ. Fear assails him, the same fear expressed in the opening line of the last Advent poem. Fear is the product of uncertainty,
uncertainty is the result of the finiteness of knowledge. It must be balanced by faith, in the second tercet expressed by the belief that the Nativity is God's reconciliation with man. That belief is sufficient for the speaker to conclude that divine redemption has been set in motion.

The Nativity represents the reality of God's desire to redeem man. The offer of salvation is the gift He bestows, but man is free to accept or reject it. Salvation is embodied in the person of Christ. To receive salvation, man must receive Him (III:6, vv. 12-14). The second Nativity poem deals with the proper response of man to God's offer.

"Auff die Geburt deft HErrn" makes three observations. The first (vv. 1-7a) declares the identity of God, Word, and light. The second (vv. 7b-11) states that the Word has become flesh. The third (vv. 12-14) argues that he who accepts the Word become flesh will be enflamed with divine love. There is no logical progression from the first observation to the second or from the second to the third. However, the sequence is not illogical or irrational; there is simply no logically developed and defended connection joining the three theological truths presented. The statements are the products of revelation and must be accepted as matters of faith. Their connection is likewise a matter of faith. He who has the faith to be
able to see that connection will be saved. In order to see it, the individual must proceed along these lines. He must accept as fact that the nature of God encompasses a redemptive purpose, manifested in the Nativity. The Nativity is, furthermore, proof that God will receive all who receive Him. It is an offer of love; to accept it is to return it. By doing so, love is actualized and the process of salvation is complete. No logician could accept such a line of reasoning, for there is no demonstrable support for any part of it. Yet everyone desiring salvation must accept it or be damned.

While in the first cycle the meaning of the Resurrection is subsumed by the Crucifixion, the two topics are treated in separate poems in the second cycle. The Crucifixion poem, "Auff das Fest deß Todes Jesu Christi" (III:27, pp. 201-02), is related thematically to "Vber des Herrn leiche" (I:5, pp. 31-32, see above, pp. 98-101). Both sonnets move from observation of the marks of Christ's suffering to the conclusion that such observation is sufficient cause for declaring oneself His. In the earlier poem, the purpose of meditation was to convince the persona meditans of the validity of this procedure. To do this, it used a moment other than the Crucifixion. In the first cycle, the Crucifixion itself is reserved for arguing that the cross represents the kairos of Christ. That assertion has by now become embedded in the sonnets'
theology; therefore, this Crucifixion poem can be used to consider the actual sacrifice made by God. "Vber des Herrn leiche" was a report second-hand, as it were. The suffering had already taken place; all that remained were its marks. Now it is possible to observe the suffering directly. Read in connection with the insight of "An den gecreutzigten Jesum," the full impact of Christ's redemptive act may be seen. Because the cross exists above time, God suffers not just at a given historical moment, but throughout history. Imitatio Christi is not merely the emulation of the momentary sufferings of the historical Jesus, but of the everpresent ones of the eternal God.

The Crucifixion is, however, now balanced by the Resurrection. The two are not distinct phenomena, but parallel expressions of the kairos of Christ. The Resurrection is the Crucifixion without paradox. The destruction of the temporal ensures the bestowing of the eternal. The kairos of Christ is sorrowful because God takes on the distortions of the existential realm; it is joyous because, in so doing, He overcomes them, making it possible for man to transcend them. The eight questions of "Auff das Fest deß Aufferstehenden Erlösers" and their answers argue that God has succeeded in making transcendence possible:
The redemptive act has destroyed the impediments to salvation. The Resurrection is not and cannot be logically demonstrated to be true; however, if man wishes to accept God, unconditional acceptance of its meaning is necessary. Such acceptance is the responsibility of faith.

As in "Auff den Sontag deß gegenwertigen Messias" (cf. above, p. 164), the Resurrection poem twice refers to "here":

9 Dort lieget meine Schuld! hier ist das Lösegeld/
   Dort ist das leere Grab/ hier ist der starcke Held
   Der iedem Petro rufft! (III:28, italics added)

In both sonnets, "here" is the location in which salvation is found. The implication that it is the position from which the persona speaks is obvious. He views himself among the elect. Doing so is the only stance he may take which is consistent with faith.

The other sonnets of Book III deal with the question of faith in a variety of contexts. The certainty of faith is tempered repeatedly by the ambiguities of knowledge. Two ideas dominate: man's helplessness to do anything to assure salvation, and God's desire to redeem him. However, man's perception of these two points is distorted. The two ideas are separated by an existential gulf expressed most
clearly in two poems. In the first, "Auff den Sontag deß schlummernden Helffers," man sees no offer of salvation at all:

AVff! Auff/ wach auff HErr Christ/ schau wie die Winde toben!
Wie Mast vnd Ruder knackt/ jetzt sinkt dein Schiff zu grund/
Itzt schaum't die wilde Flutt wo Flack vnd Segel stand
Vns fehlt an Störck vnd Rath! bald kracht die Lufft von oben/
5 Bald schluckt die Täuff' vns eyn! wird dich denn Jemand loben
Der ins verterben fährt? Ist diß der feste Bund/
Der stets vns hoffen hieß/ wenn gleich der weite Schlund
Der Höllen riß' entzwey? wo hast du hin verschoben
Was deine Treu versprach? hilff ehr der Kahn sich trenn't
10 Hilff ehr das schwache Brett an jene Klippen renn't
Kan denn kein Zeter schrey'n dich auß dem Schlaff erwecken?
Auff! auff! schilt Flutt vnd Meer! so bald du auff-wirst-stehn
Wird Brausen/ Sturm vnd Wind in einem nun vergehn/
Durch dein Wort muß/ was vns mit Nöthen schreckt/ erschrecken. (III:14, pp. 194-95)

The persona recognizes three things: he is in immediate danger of destruction, he can do nothing to help himself, and Christ can save him with a word. The situation is a test of faith, and the speaker does poorly in it. The pericope for the sonnet (Matt. 8:23-27) describes the sea journey taken by Christ and the disciples between Capernaum and the land of the Gadarenes. In it the disciples, fearing the storm, succeed in awakening Christ. He rebukes them:

Jr Kleingleubigen/ Warumb seid jr so furchtsam?
Vnd [Christus] stund auff vnd bedrawete den Wind
vnd das Meer/ Da ward es gantz stille. (Matt. 8:26)

Christ has not yet awakened in the poem, and the speaker remains unsaved at its conclusion. His faith is sufficient for him to believe that Christ can rescue him (vv. 12-14), but it is not sufficient for him to believe that He will. In the face of danger, the speaker behaves irrationally by acting contrary to absolute faith. His failure to trust his faith manifests itself in feelings of betrayal and in childish threats (vv. 5-9). The persona meditans' entire theological system seems on the verge of collapse, for in a situation in which man could expect God to fulfill His part of the covenant with man (v. 6), nothing happens. The speaker demonstrates that he has not cast his lot with God for His sake and out of love, but in order to save himself. This position does not go beyond attrition and is therefore insufficient for salvation. The speaker's approach is not adequate to awaken Christ and secure safety. By placing more trust in his perceptions than in his faith in God, he himself is behaving contrary to the covenant. The speaker, not God, is breaking it.

This poem shows that, where faith is inadequate, man is incapable of perceiving the process of salvation.61 The answer to the question in line 11 is no. Cries of desperation are not the way to elicit God's aid; that can be done only through faith and love.
"Auff den Sontag deß schlummernden Helffers" views the salvation process from below, from the point of view of man. "Auff den Sontag deß zu der Hochzeit inladenden Königs" observes it from above, from the perspective of God:

God invites all to His table, but man is so preoccupied with worldly things that he stays away. God imposes no conditions; the offer is free and unambiguous. However, to accept it necessitates turning away from temporal matters. Here the things mentioned (field, wife, oxen, vv. 5-7) are not exotic temptations, but everyday concerns which divert attention from the divine. In terms of the question of salvation, they are as insidious as the most beguiling temptations, for it is easy to dismiss them as not being temptations at all. Yet man must make a decision. He can declare that he is God's and accept the invitation, or he
can declare that he belongs to the world and refuse it. It is impossible to do both. To place worldly matters above divine ones is to reject God.

Rejection by man of God results in God's rejection of man. The failure to accept His freely bestowed offer elicits God's anger (thunder, v. 10), making salvation impossible (cf. I:3, v. 8). Man must make a choice between two alternatives. The choice to accept God is the result of both faith and reason. Faith is necessary to be able to accept the genuineness of God's offer. Once that genuineness has been established in the persona's mind, reason proves the rationality of accepting and the irrationality of rejecting it. There is no logical defense for rejecting the eternal of whose existence an individual is certain. To refuse God is thus both contrary to faith and irrational. Yet man's temporal position, in which the sacred appears in distorted form and may be entirely obscured by immediate concerns, makes rejection possible.

Both poems are warnings to the persona meditans. Salvation demands both complete acceptance of God and total trust that He will protect the believer's spiritual well-being, no matter how precarious circumstances may seem. These are the two constituent elements of faith. If either is lacking, faith cannot exist; the result is damnation. Seen from above, God will damn those who continue to go about their worldly affairs in spite of His
calling to them. Seen from below, He will do nothing to save those who do not place absolute trust in Him.

The fruits of faith, on the other hand, are examined in "Auff den heiligen PfingstTag" (III:36, pp. 206-07). The poem develops no new insights, but summarizes and restates elements of the persona meditans' theology which have been presented elsewhere. The opening three lines reformulate the process of salvation developed in the initial sonnets of Book I:

WEnn Christi Lieb entzündt: pflegt Christi Wort zu trauen.
Wer Christi Worten traut: den schleust der grosse Gott
Der Vater fest ins Hertz. . .

Faith, a gift of the omniscient God, causes the recipient to accept Christ; in turn, this causes God to accept the recipient. Here the circularity of the process is seen, for the gift of faith, if it is not salvation itself, at least may be said to make salvation inevitable. Such a view of salvation makes acceptance of the idea of predestination unavoidable. It is important in this context to see faith as originating with God, for doing so removes from it any existential ambiguity it might otherwise have. All decisions of man are potentially tragic, for they exclude alternatives with positive values of their own. Faith, however, stands above the potentially tragic, for it neither excludes viable choices nor is it made with man's imperfect intellectual abilities. The
suprarational nature of faith is expressed in the sonnet by the metaphor of being enflamed with love.

The state of grace is again seen as a guarantee of spiritual, not material well-being. It does not ensure that the temptations of sin will cease, but that they may be resisted:

12 Er wil/ Wenn Fleisch vnd Seel in Sterbens Schmertzen kracht
Vnd wann der matte Mensch auffs Teufels Siebe schmacht/
Durch diß/ was JEsus spricht: vns halfen Überwinden.

Just as the cross is the means by which the eternal flows into the temporal, faith is the vehicle through which certainty penetrates uncertainty.

The Pentecost poem is the summation of the concept of faith operative in the sonnets. Its central importance is underscored by its location in Book III. Of the sixty-four sonnets in the book, fifty-seven have given Sundays as their themes. "Auff den heiligen PfingstTag" stands at the physical center of those fifty-seven. Pentecost commemorates the descending of the Holy Spirit to the apostles; given the role the persona meditans ascribes to the Holy Spirit in the process of salvation, Pentecost becomes a representation of the moment of personal redemption. That moment would be central in the life of anyone who has experienced it.
Just as the Pentecost poem summarizes the thinking of the *persona meditans* on faith, "Auff den Sontag deß liebreichen Samariten" restates the position in which the believer finds himself in the world. The poem establishes a physical polarity. The speaker stands outside the church and is assailed. He wishes to enter it in order to secure eternal life:

11

<table>
<thead>
<tr>
<th>Die rauen Wüsteneyen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Der Mörder-vollen Welt vermehren nur die Noth/</td>
</tr>
<tr>
<td>Ich wil ins Kirchen-Haus/ da man auff dein Gebot</td>
</tr>
<tr>
<td>Durch Wort vnd Sacrament kan von dem Tod entfreyen.</td>
</tr>
</tbody>
</table>

(*III:50, p. 215*)

*Kirchen-Haus* is another means for expressing the same thing the foot of the cross (I:6) and "here" (III:3) have expressed before. The church, representative of the Church—as large C—as the community of God, is almost imbued with a sacerdotal quality, mitigated only by the implication that Word and sacrament are the persona's actual concern. The Church is the place of salvation. It does not, however, create salvation, although salvation may not be realizable without it. In the Church spiritual refreshment is found; there man is freed from the destructive forces of the world, those things which stand on the verge of annihilating the speaker. His hope consists of removing himself from that world and placing himself, within the Church, in the care of Christ. His belief in the saving powers of God is mitigated by the anxiety implied in His not yet having saved him. This
anxiety may be contrasted with utterances throughout the cycle of the certainty of grace; for example:

10 Ja! Muß ich in den Thal der Finsternüß/ mein Licht/ Mein JEsus/ wird mich recht auff rechtem Wege leiten.  
   (III:24, p. 200)

12 Weil mich dein liebster Sohn inständig bitten heist  
   Vnd mir ohn vnterläß selbs für dir Beystand leist  
   Wird was ich heische/ mir/ dein Hertz nicht wegern  
   können.  (III:33, p. 205)

3 Mein Vater/ der auff Graß vnd wilde Thiere denckt/  
   Der wird mir was ich darff zu keiner Zeit versagen.  
   (III:52, p. 215)

5 Doch wenn mich dünckt/ daß ich im Elend itzt vergeh/  
   Vnd meine daß vor mich kein Mittel zu gewinnen/  
   So werd ich deiner Hülff vnd gegenwart recht innen/  
   Vnd daß in deine Hand ich eingeschrieben steh. . . .  
   (IV:13, p. 231)

For Luther man is in a state of continual flux between the certainty of his salvation and doubt that he will ever attain it. The same is true for the persona meditans. Faith in the ability of God to save is always maintained; it is not always possible for the individual to maintain faith that he is elect. Yet it is essential for him to make the effort to believe. The failure to do so results in the despair we have associated with finite knowledge not balanced by faith. As Luther states:

so ligt nu dran, das mann wisse, ob man gottis gnaden erlanget hab. dann mann mus wissen, wie man mit got dran sey, soll anders das gewissen frolich sein und besteen: wan so jemand daran zweyfelt und nit fest dafur helt, er hab einen gnedigen got, der hat yn auch nit, wie er glaubt, so hat er, darumb so mag nymant wissen, das er in gnaden sey und got yn günstig sey, dan durch den glauben: glaubt er es, so ist er selig, glaubt er es nit, so ist er verdamt.63
Book III ends with "Auff den Sontag deß Hiëlischen Bräutigams," which deals with the coming of Christ:

AVff! Jungfern auff! auff! Freundin! wacht! erwacht!
Auff auff vom Schlaff! der Bräutgam wird erscheinen
Ich seh' er kommt' zwar über mein vermeinen:
    Auff! auff! er kommt! es ist gleich Mitternacht!
5  Die Braut zeucht ein in ihrem Hochzeit Pracht
   Geziert mit Gold' vnd Seid' vnd edlen Steinen
   Der Bräutgam glänzt vmbgeben von den seinen
     Von Herrlichkeit vnd ewighoher Macht
   Ergreift die Lamp' auff! es ist mehr denn Zeit!
10  Euch mangel Oel! auff! Freundin/ wer bereit
   Der folge mit/ zu diesem Freuden-Feste.
   Die lauffen hin vnd kaufen Lichter ein!
   Ach viel zu spät! O Schmertz! O grimme Pein!
   Der Bräutgam kent kein vngesichkte Gäste.
   (III:64, p. 222)

The poem is a warning the persona meditans gives himself; as such, it supports the value of the spiritual exercises he has been conducting. His meditating is, more than anything else, a process of preparation for the kairos of grace. By using the parable of the wise and foolish virgins, the persona meditans is able to see the necessity of maintaining constant receptiveness to God. To do so not only involves wakefulness, but also having what is necessary to be acceptable. This is expressed in the poem by the metaphor of oil for the lamps. Within the context of the two cycles, that metaphor may be interpreted as knowledge of and faith in God; without these, salvation is impossible. The whole process of meditation thus far has been an attempt to make it possible for the persona meditans to have both.
The insights into faith developed in Book III are, like faith itself, less a product of intellectual activity than of revelation. Yet the intellectual component is present; its function is to ensure that the suprarational element does not lead to the demonic. Man is in constant danger of misinterpreting grace; reason's function is to make certain that this does not happen. Book III critically examines the workings of faith, just as Book I develops the insights necessary for the intellectual perception of salvation. As Book II puts the insights of Book I into operation, Book IV implements those of Book III. In the opening poem of Book IV, "Auff den Tag deß Apostels Andreas" (IV:1, p. 225), the speaker assumes the stance of faith. The tone approaches the ecstatic:

5 Mein Schatz/ auff den ich Gut/ Hertz/ Haab vnd Geister setze  
Ist einig meine Lust! ob schon der Himmel fällt  
Doch wil ich durch ihn stehn. . . .

The physical world has served its purpose and so may be discarded. Life is no more than waiting for the moment of acceptance into eternity:

12 0 seelig/ wenn ich frey von dieser Glieder Band  
Durch diß was sterben heist/ dir JEsu in die Hand  
Zum Pfand verliebter Treu/ die Seele werde geben!

The next poem, "Auff den Tag Nicolai" (IV:2, pp. 225-26), repeats the insight of "Auff den Sontag deß Himlischen Bräutigams"—the same pericope is used—but with a shift in perspective. Here the moment of Christ's arrival remains
in the future. The persona counsels eternal vigilance in expectation of the kairos. When it will come is unknown; however, there is no doubt that it will arrive:

12 Wir können nicht die Stund’ aus sprechen;
   Doch wird er unversehns einbrechen:
   Menschen ach seyd vnverdrossen/ euer Heil ligt
eran/ wachet!

Within the persona meditans’ theological system, Christ is the only way man may attain salvation:

Auff den dritten Pfingst-Tag.

Wer durch das Thor nicht geht/ wer falsche Weg’
erdencket/
Vnd hinterwerts einfällt/ thut als ein Räuber pflegt/
Der wütend vmb sich greifft/ vnd in die Heerde
schlägt/
Vnd rasend manches Schaff auß Geitz zu Tode kräncket.

5 Wer aber zu der Thür/ sich vnerschrocken lencket/
   Der ists/ auff dessen Wort sich iedes Lämblein regt/
   Der vngerfältschte Gunst zu meiner Heerde trägt/
   Der führt sie wo das Feld die feiste Weide schencket/
   So spricht deß Höchsten Sohn/ der selbst die rechte
   Thür.

10 Wer durch ihn eingeht: lebt/ vnd wird auch für vnd
   für/
   Gewünschte Seelen-Ruh vnd gutte Weide finden.
   Wer vor/ vnd ohn ihm komt/ thut wie die Wölffe thun/
   Die würgen/ weil bey Nacht die müden Hirten ruhn/
   Vnd wenn der Tag anbricht/ auß Furcht in eyl
   verschwinden. (IV:16, pp. 232-33)

To enter through the door is to be accepted (vv. 5-6); to enter in any other way is to destroy what is sought (v. 4). The door to salvation is Christ (v. 9). The attempt to attain salvation in any way other than through Him leads to damnation (vv. 12-14). The sentiment is a commonplace of seventeenth-century Protestant theology, yet its appearance here goes beyond that commonplace. The pericope (John 10)
argues that one of Christ's purposes is to bring into the company of the ones to be saved—that is, into the invisible Church—those who belong but are not yet there. The possibility exists in the sonnet that someone who enters through some way other than Christ has the power to destroy those who otherwise would be saved (v. 4); the danger exists of demonic intrusion into the lives of the faithful. This is combatted by the individual entering the fold through Christ; he assures that it receives the necessary care (v. 8). We are back to active faith. The person who shows others the way of Christ has entered "through the gate" (v. 5); anyone else, regardless of who he is or what his intentions are, is acting as a robber (v. 2) and a wolf (v. 12). He leads those on whom he intrudes astray. If a non-Christian force can succeed in entering the thinking of a person who is on the right path, that person risks damnation. Simultaneously, anyone seeking salvation by means other than Christ is doomed. Such an individual will be unable to tolerate the light, which is, as has been seen throughout the sonnets, divine (vv. 12-14).

Christ is not one of a number of means for salvation, but the only means. This insight is consonant with the view of Christ as the single factor uniting the temporal and the eternal. If it were possible to attain salvation through some other means, this view of Christ could not be
valid. In "Auff den dritten Pfingst-Tag," the persona meditans thus affirms the Christ-centeredness of his thinking. If there were another avenue of salvation open, the decision for Christ would take on tragic potentiality, for it would then exclude a positive alternative. Within the sonnet books, this would be intolerable.

The relationship between the Savior and the saved is demonstrated in "Auff den Tag Mariae Magdaleneae":

Die Threnen/ die du schaust von diesen Wangen fließen/
Dringt ernste Reu/ doch mehr entränkte Lieb'/ hervor
Die offt vor Christi Wort/ verstopfet Hertz vnd Ohr
Komt itzt vnd fällt vor Angst zu seinen zarten Füssen.

5 Die Augen/ die sie ließ bald hin bald wieder schiessen.
Sehn traurig unter sich/ ihr seufftzen steigt empor
Das Haar der Vnzucht Netz/ der Mund deß Hertzen Thor
Das Geile fing/ lernt itzt die Keuschheit selbst einschiessen.

In dem sie Christi Fuß mit heissen Zehren netzet/
10 Hat Christus aller Schuld vnd Sünde sie entsetzet/
Sie macht deß HERren Fuß/ Er ihre Seele rein.
Sie rührt den Artzt kaum an/ Er heilet ihre Wunden/
Sie wind't ihr Haar vmb Ihn/ vnd wird doch selbst verbunden.

Sie salbet seinen Leib/ Er stillet ihre Pein.

(IV:20, p. 235)

The figure of Mary Magdalene stands for all who have been grasped by Christ. Formerly the world's, she is now God's. She has become contrite. Her tears are caused by regret for her past actions (v. 2a) and by enflamed love (v. 2b). The latter takes precedence; it is divine love, identical to that discussed in "Auff den heiligen PfingstTag." She weeps out of sorrow and out of joy; sin may be forgiven by God, but it cannot be forgotten by the sinner. Sin is the cause of God's suffering on the cross; the repentant sinner
realizes his responsibility, demonstrated by Mary's attitude. The pre-eminence of divine love, however, prevents this recognition of responsibility from leading to the despair it might otherwise engender. God bestows His love in spite of man's guilt, sin, and responsibility for the Crucifixion. That love is sufficient for the salvation of all who accept it. The perception of divine love is not always clear, as we have already seen from "Auff den Sontag deß schlummernden Helffers" and "Auff den Sontag deß zu der Hochzeit inladenden Königs." It is not clear to Mary, who comes to Christ *vor Angst* (v. 4). Realizing her guilt, she submits herself to the one who has the power to damn her for it. The genuineness of her sorrow drives her to His feet. Her attitude of submission before Christ expresses her giving herself up to God. By assuming this position, she has achieved the *resignatio ad infernum* which has heretofore been impossible. She does not ask for anything for herself, not even salvation. She does not even hope for the love which is already hers. Yet her sorrow is the outward sign of her love, and that love guarantees the love of God in return. That, in turn, guarantees salvation. This argument is presented in the series of images contained in the sestet. Mary's physical actions elicit spiritual ones from Christ. Her acts themselves have no power; they are meaningful only as expressions of her love. This positive element of Gryphius' tendency to
abstraction moves beyond seeing magical significance in things and acts and strives towards perceiving their underlying reality. That tendency, when treated mechanically as in "Auff das Fest der Weisen," fails to achieve a satisfactory result. In the Mary Magdalene poem, the process is integrated carefully into the fabric of the piece; the intended result is achieved.

The attitude taken by Mary Magdalene represents the spiritual point beyond which man cannot go. In this sense the poem represents the culmination of all four books. Mary, like the persona of "An den gecreutzigten Jesum," is at Christ's feet. He is there because he knows it is the only place he might achieve salvation. She is there because of love and her acknowledgment of sin and guilt. He asks for everything (I:6, v. 14); she asks for nothing. Her salvation is assured; his is still in doubt.

Yet for the persona meditans the process goes on for several more poems. The experience described in the sonnet is not his, nor that of the piece's persona. Both are observers, keen and sympathetic ones, but still not participants. Mary's submission to Christ solely out of love is an ideal about which the persona meditans must meditate. If he acts rationally, such meditation will lead him closer to his ultimate concern.

Books III and IV are a study of the nature of faith. Faith is the acceptance of the reality of God's redemptive
purpose in spite of the lack of concrete evidence. Faith is weak when it seeks such evidence (III:1, III:14) and strong when it overcomes not only the lack of evidence, but also things which may be interpreted as proving it false:

1 Wie oft / mein Licht wie oft vmbringt mich Angst vnd Weh!
   Wie offtmals wil mir Trost/ vnd Glaub/ vnd Muth zerrinnen?
   Wie offtmals kan ich mich vor Schmertzen kaum besinnen.
       Wie offtmals ruff ich schon: mein Leben nun Ade.
   Doch wenn mich dünckt/ daß ich im Elend itzt vergeh/
   Vnd meine daß vor mich kein Mittel zu gewinnen/
   So werd ich deiner Hülff vnd gegenwart recht innen/
       Vnd daß in deine Hand ich eingeschrieben steh. . . .
   (IV:13, p. 231)

The world is a constant test of faith, for demonic powers do everything they can to destroy faith. Against them, the persona meditans now knows, he must be constantly alert.

V

We began this study by dividing the sonnets into a secular and a sacred cycle. Both attempt to deal with the problem of personal salvation. The persona meditans seeks through meditation on a variety of topics to come to a clearer understanding of the ways of God and their meaning for man, and thus to increase his receptivity to divine grace. To do this he constructs a theological system based on faith and reason. In the reality of man's situation in the world both are necessary. The world itself is conceived as the embodiment of forces working for man's damnation. Christ makes it possible to see beyond the
distortions of the world into the divine. He is the bridge unifying sacred and secular; therefore, only through Christ is salvation possible. Salvation is not the result of good works, but of the proper relationship with Christ. Faith is sufficient to bring this relationship into being. However, because man exists within the world, faith, to be discovered and maintained, requires intellectual support. Faith seems irrational from the perspective of existence; knowledge demonstrates that it is not. That knowledge comes from meditation, the purpose of which is the enlightenment of the individual, the persona meditans. The reader, by observing the process of meditation, may himself be enlightened by it.

The essence of the system developed in the sonnets is the balance between secular and sacred, between reason and faith. Each contributes to the whole; only by looking at that whole may the implications of the system be grasped fully. If the sacred poems do not demonstrate the intellectual pointedness of the secular ones, it is because they deal with the problem of faith, and faith is not subject to logical proof or disproof. Its nature as a divine gift, furthermore, makes it impossible for man to do anything to invoke it. He can do something to improve his knowledge, but he can only make himself receptive to faith.

A tension exists between the realization that man is helpless to bring about his own salvation on the one hand
and the need for that salvation on the other. In legalistic religions the problem is not great. The individual follows the written law and thus merits salvation. At the core of Christianity, however, is the transcendence of law. Christ's commandment is to love God and one's fellow man (Matt. 23:37-39). Yet love, unlike obedience to a set of rules for social behavior, is not an objective reality, but a subjective one. It cannot be turned on and off at will, as can submission to the law. Love is a condition over which man has no real control. Thus no amount of activity, spiritual or otherwise, will itself bring about salvation, which is nothing more than the result of divine love. The doctrine of good works grew out of the need for an objective reality to reflect the subjective one. In it, good works become the unambiguous reflections of love; from this position it is only a short step to the belief that the good works themselves bring about salvation. It is merely a question of how many are necessary. The fact that this question can never be answered leads to uncertainty. Luther believed that by returning to the commandment to love and avoiding the intermediary step of good works he was removing the uncertainty. What he instead did was to put another one in its place. There is always the possibility that faith is not genuine, or not strong enough, or inadequate in some other way. Calvin's signs of election represent one
attempt to overcome this uncertainty. The active faith of the sonnets is another one. Yet there is no meaningful difference among good works, signs of election, and active faith. They all serve the one purpose of demonstrating that the individual loves God and is therefore saved. They are attempts to find something unambiguous in a world which is perceived as wholly ambiguous.

The world's ambiguity is man's dilemma and also his hope, for, in the context of the sonnets' theology, its source is seen to be Christ. If it were not for Christ, the secular would be wholly bad and the sacred wholly good. The two realms would exist apart from and ignorant of each other. Because the sacred and secular overlap within the world, man perceives both his lack of grace and his need for it. The sacred communicates to man through the secular. We have seen how the sun functions as divine light in the time-of-day sonnets, but also that it is in reality an existential manifestation of the actual divine light. This true light is perceivable only after Judgment removes the connection between the secular and sacred.

The ambiguous nature of the world makes it possible to see the sacred in the secular. Thus it is possible to interpret the secular poems of Books I and II as carrying a religious meaning beyond their narrative levels. This does not mean that a poem such as "Auff Herrn Joachimi Spechts
Hochzeit" ceases to be a cleverly worded verbal exercise commemorating the wedding of one of the poet's associates. It does mean that behind the conceits stands a theological truth precisely in the same way that theological truths stand behind Christ's parables.

The sonnet cycles are an attempt by the persona meditans to understand his relationship to God. He examines his situation in the world and the nature of faith. Faith without knowledge is impossible. He cannot be saved who does not realize that he needs salvation. Knowledge without faith is meaningless. It leads to relative certainty; however, absolute certainty is required for salvation. Knowledge is the attempt of the secular to grasp the sacred; faith is the means by which the sacred grasps the secular. Having completed these two hundred exercises, the persona meditans has come to an understanding of the relationship between sacred and secular. He has examined the dangers lurking in his path. Meditation is not a means for obtaining salvation, but for making the meditator open to it when the kairos comes. In eternity all uncertainties are resolved:

4 Ich find alles. alles lern ich! alles schaw' ich HERR in dir
Ich zuschmetz in lautter wonne! IESu: IESu. meine zier! (II:49, p. 91)

9 [D]er grosse Tag entdeckt
Was vns verborgen vor: was man so tieff versteckt.
(III:63, p. 222)
Meditation in the sonnets is an attempt to resolve them relatively. Absolute knowledge, the fusion of faith and reason, is not and cannot be achieved. Yet the attempt at understanding must be made; it is the last and most important element of active faith.
Notes

1 This idea is a point of fundamental disagreement between Lutheran and Reformed theologians, and is the motivating factor for Luther's animosity towards Zwingli. Luther's thinking on the question is available in two essays: "Dass diese Worte Christi 'Das ist mein Leib' noch fest stehen, wider die Schwarmgeister," WA, XXIII, 38-320, esp. 133, 143; and "Vom Abendmahl Christi, Bekenntnis," WA, XXVI, 241-509, esp. 339. See also Kramm, pp. 52-55.

2 WA, XVII, 192; XXIII, 137; XXXIX, 217, 245.


5 Tillich, Systematic Theology, I, 218.

6 Parenthetical references to Gryphius' sonnets are by book (Roman numerals) and poem number (Arabic numerals). The pages cited are those of Andreas Gryphius, Gesamtausgabe der deutschsprachigen Werke, ed. Marian Szyrocki and Hugh Powell, I (Tübingen: Max Niemeyer, 1963). All citations of Gryphius' poetry are from this edition unless otherwise noted.


8 WA, XLIII, 349.


12 Mauser, p. 42.

13 Thus it is possible for Old Testament figures—Elijah is the one with whom we must eventually deal—to be saved. Their salvation is in anticipation of Christ.

14 Mauser, p. 78.


17 See Mauser, pp. 86 ff., for a discussion of the relationship between Gryphius' poem and Sarbjewski's "Ad pedes Christi."

18 WA, XLV, 370-71, italics added.

19 Cf. Mauser, p. 29.

20 WA, V, 176.

21 The sigla referring to editions of Gryphius' work are taken from Szyrocki's introduction in Gesamtausgabe, I, xi.


23 For Luther, this sleep is the period between the death of the individual and the Day of Judgment; it embraces both the saved and the damned. Unlike seventeenth-century Orthodoxy generally, Gryphius' thinking reflects Luther's view. Cf. Paul Althaus, Die Theologie Martin Luthers (Gütersloh: Gerd Mohn, 1962), pp. 342-49.

24 Gryphius' stress on active faith places the sonnets closer to Luther than to Orthodoxy.

Szyrocki's decision on questionable grounds not to print the Ausgabe letzter Hand stands in the way of understanding this poem. While his choice of texts makes more sense than Palm's (cf. Victor Manheimer, Die Lyrik des Andreas Gryphius: Studien und Materialien (Berlin: Weidmannsche Buchhandlung, 1904), pp. 308-09), it fails to be fair to the poet by suggesting that his most mature thoughts about his poetry are the product of a type of artistic senility.

26 Cf. WA, XLIV, 638.

27 The 1643 (B) version, printed by Szyrocki, is closer to the Orthodox view.


30 Mauser, p. 55.

31 Mauser, p. 211.

32 Ignatius, p. 32.

33 Martz, p. 141.


35 The praises of line 1 suggest the Ave Maria; line 2 may reflect the interpretation, common throughout the history of the Catholic Church, of the New Testament genealogies of Christ as Mary's; line 5 suggests the story of Mary's childhood recorded in the New Testament Apocryphal Book of James, as well as various associations of Mary with wisdom; line 8 suggests steadfastness in adversity, demonstrated by the Virgin in the flight to Egypt and at the Crucifixion. See Geoffrey Ashe, The Virgin (London: Routledge and Kegan Paul, 1976), esp. pp. 61-63, 72, 76.

36 See "An Eugenien" (3) (I:42, p. 57) and "An Eugenien" (4) (II:8, p. 69).

221-28. Martz discusses the association of Mary and the rose on p. 223.

38 Cf. WA, XLII, 53.

39 Cupid, as the embodiment of the positive aspects of love, leads the way. Cf. Cupid's similar role in Andreae's Chymische Hochzeit. See Montgomery, II, 425.


41 Martz, p. 137.


43 Bekker, p. 29.


45 See above, pp. 116-18.

46 Luther translates Vulgate mensa, Greek New Testament ἁγόρα as Tisch. However, Gryphius' use of taffel in this sense is shown in a line from Leo Armenius: "Wol't jhr mit mord befleckt zu JESVS taffel gehn?" (Gesamtausgabe, V, 43).

47 WA, XLIV, 638. Martin Luther, Works, ed. Jaroslav Pelikan, VIII (St. Louis: Concordia Publishing House, 1966), 80, translates:

For God does not buoy up or strengthen men unless they are engulfed in sorrow, at the point of death, or in despair. For the Word of life and salvation pertains to those who are in distress and despair. To them it is rightly said: "You are afraid, and your conscience is plaguing you; the goad of the devil and the flesh (cf. 2 Cor. 12:7) is tormenting you. Have confidence. God is not angry with you."

48 Schindler, p. 75.

49 Mauser, p. 105.

50 Cf. Althaus, pp. 31-34.
Ignatius, p. 224. In the original:

[A]simismo no debemos hablar tan largo instando tanto en la gracia, que se engendre veneno para quitar la libertad. De manera que de la fe y gracia se puede hablar cuanto sea posible mediante el auxilio divino para mayor alabanza de la su Divina Maiestad; mas no por tal suerte, ni por tales modos, mayormente en nuestros tiempos tan periculosos, que las obras y libero arbitrio reciban detrimento alguno, ó por nihil se tengan. (italics in the original)

Cf. Mauser, pp. 8 ff.

53 Browning, p. 117.

Marian Szyrocki, Der junge Gryphius, Neue Beiträge zur Literaturwissenschaft, No. 9 (Berlin: Rütten und Loening, 1959), pp. 76-77, suggests a Catholic influence on Gryphius in the person of Alexander von Seton.

"An H. Caspar Dietzel. Vber die Abschrift vnd verlag Leonis Armenii" (II:44, pp. 88-89). Leo Armenius is said to die twice: first as an historical person, then as a figure in Gryphius' play. He dies yet a third time, because no one can read the poet's handwriting (v. 11). However, Dietzel, who prints the text and therefore gives it life, saves the day. Dietzel makes the word understandable and shares it with others; his task is analogous to that of the preacher or poet standing before the Word of God.

56 Bekker, pp. 48-55.

57 Cf. Manheimer, pp. 94-96.

58 Cf. Mark 8:27-33 and Tillich's remarks, Systematic Theology, I, 117, about Christ's miracles:

Miracles are given only to those for whom they are sign-events, to those who receive them in faith. Jesus refuses to perform "objective" miracles.


60 Hans-Henrik Krummacher, Der junge Gryphius und die Tradition: Studien zu den Perikopensonetten und Passionsliedern (Munich: Wilhelm Fink, 1976), pp. 173-75, gives a contrary argument. It is true that Gryphius cannot be placed among the mystics, but to deny the
presence of mystically-colored elements in this poetry is to ignore the obvious. These elements may represent "orthodox" mysticism—that is, they are concepts derived by way of Luther—but that does not alter their inherent mystic character.

61 It may be instructive to compare this position with Boehme's view that God speaks His Yes and His No simultaneously. The failure to hear the Yes is tantamount to hearing the No. See Hans Popper, "Schöpfung und Gnade: Betrachtungen über Jacob Boehmes 'Gnaden-Wahl," Antaios, 3 (1961-62), 465.

62 See Krummacher, Der junge Gryphius, p. 186, for an analysis of the value of "church" in pericope literature contemporary with Gryphius.

63 WA, II, 249.

64 WA, XXIV, 310.
Historically, positive and negative judgments of reason exist side by side, even in the same thinker. Luther, for example, expresses both these views:

Et sane verum est, quod ratio omnium rerum res et caput et prae caeteris rebus huius vitæ optimum et divinum quiddam sit.¹

Wucherey, seufferey, ehebruch, mord, todschlag etc., die kan man mercken, und verstehet auch die welt, das sie sünde, Aber des Teuffels Braut Ratio, die schöne Metze, feret herein und wil klug sein, und was sie sagt, meinet sie, es sey der heilig Geist, wer wil da helfen? Wedder Jurist, Medicus, noch König odder Keyser, Denn es ist die höchste Hure, die der Teuffel hat. . . .²

The apparent contradiction of these two statements is overcome by recognizing that the term "reason" (ratio, Vernunft) may be used to denote two related but distinct concepts. Reason in the sense of "something divine"—Tillich speaks of ontological reason³—embraces all those means by which the mind seeks ultimate truth; such reason has comprehensiveness as its principal characteristic and is protected from possible distortions because of its capacity to see everything in the proper perspective. However, reason in the sense of "the devil's bride"—
Tillich's technical reason\textsuperscript{4}—lacks this capacity. Technical reason consists only of the mechanical processes of thought; the creative element implicit in ontological reason is lacking. Because of technical reason's limited scope, it cannot develop a comprehensive view of any given object; because of its inability to perceive all the materials pertinent to a question, it is open to possible distortions when attempting to deal with that question.

The difference between these two types of reason must be borne in mind when considering the work to be discussed in this study, Lohenstein's \textit{Geistliche Gedancken}. While the poem is composed as a series of rational arguments, it repeatedly makes reference to the limitations of reason. The same characteristic is observable in Lohenstein's other religious poetry. This does not indicate a confusion on the part of the poet, but shows that he distinguishes between a form of reason capable of achieving a comprehensive view of a question and one which is incapable of doing so. From the former he constructs his poem, part of which is a criticism of the latter.

\textit{Geistliche Gedancken} is conceived as an extended meditation through which the mind demonstrates to the soul how the ways of God may be understood rationally. The entire poem is an intellectual exercise taking place within the persona; remarks addressed to various communities are not made in order to establish contact with them, but serve
as points of reference from which the persona develops specific ideas. In this regard the title is significant. The poem consists of a series of thoughts based on a sacred text, the fifty-third chapter of Isaiah, the verses of which serve as the headings of the poem's sections. The poem is an intellectual exercise with the purpose of establishing a rationally unassailable and comprehensive understanding of the salvation process as reflected in the Isaiah text. The biblical passage is taken to be a revelation of truth; through it the persona systematically works, assigning to each successive element of that revelation its proper value. This procedure, similar to that followed by Herberger in *Beym begräbnis eines gelehrten Bürgers*, is suggestive of Ignatius' second mode of prayer:

*The Second Method of Prayer is that the person . . . says Father, and rests on consideration of this word for as long a time as he finds meanings, comparisons, relish and consolation in considerations belonging to such a word. And in like manner let him do with every word of the Our Father, or of other prayer whatsoever that he shall wish to pray in this way.*

Spiritual illumination is to be found in the close and orderly examination of the components of a sacred text.

The dominant role of the mind is essential to Lohenstein's poetry. Gillespie goes so far as to see in the poet's work "the complete autonomy of the creative mind, loosened from the ideological contexts with which it
plays." While that is somewhat of an overstatement in the context of Geistliche Gedancken, the approach taken in the poem makes clear that we are dealing only with poetry of the mind; the persona is confined to intellectual perception of the problems with which he deals.

The task before the persona assumes cosmological proportions, for his meditation concerns the entire process of salvation. As the poem progresses, he is led from the Garden of Eden to the coming of Christ in glory, that is, from Genesis to Revelation. However, cohesiveness is obtained by means of the dominant role that Christ plays throughout the poem. He permeates every element of the discussion; even the text's division into thirty-three parts has Christological significance, for it suggests the traditional thirty-three years of His life. More specifically still, the Crucifixion is the point of focus for the poem. We have seen reflected in Gryphius' Christological sonnets a theology which interprets the Crucifixion as the decisive event of history; the same view is present in Geistliche Gedancken. If the cross is properly understood, then, within the context of the poem, everything falls into place. If it cannot be understood, then the Christian process of salvation can be interpreted only as a series of absurd and untenable assertions. Yet technical reason finds the Crucifixion and its teaching of the literal death of God (vv. 1760-61) impossible to
accept. Because of this, ontological reason alone provides the valid means for conducting the meditation.

*Geistliche Gedancken* is versified theology. Its large scale allows the persona ample room to develop and support his theological positions. Unlike the other works treated in these studies, Lohenstein's poem is less concerned with discovering truth than with showing why the truth must be so and not otherwise. The personae created by Weckherlin, Fleming, and Gryphius are content with understanding how the process of salvation works and where the individual fits into that process. Lohenstein's persona, on the other hand, moves beyond this level of understanding by attempting to discover the rational structures underlying salvation, and to explain them. He attempts to elucidate God's every act, and to see in everything some meaning relative to salvation.

While the poem is an intellectual exercise, thought is not a self-enclosed activity; it is directed toward a specific end, the salvation of the essential self. The poem may be compared to a sermon, although an internalized one. The mind addresses the soul and attempts to convince it of the validity of what it says. This process suggests that the mind's wisdom will do the essential self—the whole personality—no good if the soul cannot be cured of its spiritual blindness. The mind appears convinced that the only way to achieve this cure is through careful and
methodical analysis of the rationality of all God does. The soul, however, is free to accept or reject the mind's insights. There is no guarantee that the mind's work will be successful, any more than there is a guarantee that the persona of Gryphius' "An Gott den Heiligen Geist" sonnets will accept the blessings of the Holy Spirit once they come. Indeed, the relationship between the mind and the soul in Lohenstein's poem suggests that the mind has assumed the function traditionally performed by the Holy Spirit. In the poem, the instrument for transmitting the offer of grace ceases to be the mysterious workings of the third person of the Trinity and becomes instead the mind's grasp of the rational structures of God and all He does. Meditation ceases to be only a method for perceiving the process of salvation and becomes also a part of the process. Protestant thinkers have traditionally ascribed a prominent place to the intellectual grasp of salvation (notitia); in Geistliche Gedancken, it is the crucial element in the bestowal of grace.

The following remarks are divided into two parts. In the first, the poem's theological elements are systematized and summarized. In a real sense, Geistliche Gedancken is a textbook of apologetic theology; however, it does not present that theology in an organized and cohesive manner. Instead, it discusses theological concepts in an order dictated by the wording of the Isaiah text. Thus, for
example, the discussion of the Crucifixion is begun, but not ended, before the Fall has been mentioned. There is also a considerable amount of repetition of basic ideas with slight poetic and no theological variation. My discussion of the poem's theology attempts to simplify this amorphous material by stating in summary fashion its fundamental components. This makes possible an overall view of the piece and leads to the second part, a close reading of four key sections of the work.

The persona uses the concept of the Fall in a way which is in keeping with fundamental Protestant views of man. Eve is responsible for her act, and that act is interpreted as a crisis of faith:

933 Der Eve Kitzel glaubt der Schlange mehr/ als Gott.  
Faith is the mechanism through which the essential relationship between man and God is preserved. That relationship exists outside the phenomena of time and decay; it is eternally now:

910 Das Jahr und Alter blieb stets in der ersten Blüthe/ Kein Mehlthau/ keine Gift/ kein Reiff/ kein Schnee/ kein Brand/ Verderbte Saat und Frucht. . . .

The relativization of faith, however, destroys the relationship between man and God and casts man into the realm of alienation and existential distortion. The failure of faith is a responsibility borne by the whole person; both body and soul are corrupted:
958 Und kurtz: die Glieder sind ein Zuchthaus voller Plagen/
Ein stinkend Lazareth mit Krancken angefüllt,
Doch ach! das Fäu und Krebs nicht nur am Fleische
angen;
Die Seele selber ist in Unflatt eingehüllt.
Sie stinkt den Himmel an von wegen vieler Sünden/
Ist ärger als ein Weib zu ihrer Zeit befleckt.

The fall of Adam and Eve is an archetypal event,
repeated in every human being (vv. 1298-301). Because of the Fall, man is unable to do anything to improve his spiritual condition. The poem uses the complex of biblical imagery involving sickness and healing to express the persona's understanding of the relationship between God and fallen man. Only God is capable of restoring man to spiritual wholeness (vv. 1254-57).

The motivating force for salvation is shown to be God's love for His creation; because of this love alone, Christ is able to endure the cross (vv. 2140-44). For Christ's love to be God's love, however, the full divinity of the Son is essential. If Christ is in any way less than God, then His action is not quite God's action, but that of an intermediary. Thus the Christ of Geistliche Gedanken is conceived as being homoousios (vv. 197-99).

The Arianism which, as Mauser suggests, enjoyed a revival of sorts in the seventeenth century—certainly it is present in Milton—is excluded as a possible way of understanding Christ.
Adam's sin has corrupted mankind. God, in order to overcome that corruption, must enter the finite realm and do the work of atonement:

99 Nachdem der erste Mensch/ der Herr hier ward auf Erden/
Durch den verdammten Apfel-bies
Selbst seine Herrschaft von sich stieß/
Muß Gott der Herren Herr ein Knecht der Knechte werden:
Umb uns des Adams nackt Erben
Das Erbtheil/ das er fahren ließ/
Durch seine Knechtschaft zu erwerben. . . .

In terms of absolute values, because of the Fall, every man is a servant, regardless of his status in the world. God, therefore, in becoming man, appears in the form of a servant. The absolutely free becomes the absolutely unfree in order to bring about salvation. This concept, which we may call the "inversion principle," determines the form which all God's earthly activities take.

God appears in the world as Christ, who is simultaneously human and divine. He accomplishes the work of salvation in two related ways. The first is the establishment of contact through His person between the human and the divine; the second is the atonement of the cross. Because man's imago Dei has been profaned through sin (v. 292), Christ, to establish the necessary identity with those He is to save, must likewise be profaned. His physical appearance on the cross is the concrete representation of man's imago Dei as perverted through sin. Christ transforms and purifies the imago Dei by bringing it
into contact with the divine. The cross, the instrument for public execution of common criminals, represents the lowest depths to which man may sink in the eyes of the world. God, by reducing Himself to the point below which there is nothing, ensures that His redemptive act is potentially universal, for through it Christ establishes contact with even the greatest sinner.

The particular form the redemptive act takes is not chosen by God at random, one viable choice among several. It is instead an act determined by the nature of sin. Because man is responsible for sin, he is also responsible for the Crucifixion. Every element of the Passion may be related to some aspect of human sin; for example:

1118 Dem Haupte wird ein Krantz von Dornen aufgesetzt;
    Weil unsre Laster Gott ein Dorn in Auge seyn.
    Ein Mörder wird für ihm unstrafbarer geschätzet;
    Denn eines Mörders Schuld ist gegen unser klein.

The suffering of God in Christ is genuine and complete. At the same time, His absolute and infinite character places Him beyond all existential categories; therefore, He cannot be said to suffer. The persona is confronted with two contradictory necessities: that of an absolute God who by definition is beyond all finitude, and that of a God who saves mankind by taking finitude upon Himself. This is expressed in the poem by making a distinction between God and Godhead (vv. 1748-59); but this solution is not wholly satisfactory for the persona. Man, it would seem, with his
limited intellectual abilities, cannot, even aided by ontological reason, fathom the full nature of God, but he can understand the component elements taken singly and, through faith, accept that they form a whole (cf. vv. 1746-47).

Not everyone, however, accepts the persona's view of Christ as God and the cross as the instrument of salvation. Those who possess only technical reason cannot see in the Crucifixion anything other than the execution of a man. They cannot understand the inversion principle or even acknowledge its existence. Such people stand outside the persona's theological circle; the principal group to whom he points is the Jews, although he also specifies Greeks and heathens among the excluded. These people, the spiritually blind, he is willing to see damned. In the end all will come to realize the truth (vv. 1061-65), but for some this realization will come too late (vv. 2055-59). These are damned, and their damnation is their own doing. This position is consonant with the persona's insistence throughout the poem on individual responsibility for all those things separating the essential self from God.

The persona argues that the man of faith must not expect to occupy an earthly paradise. Instead, imitatio Christi is the proper stance of man on earth. His paradise is a spiritual one, outside and above the world.
Because of the inversion principle, eternal joy must manifest itself in the world as temporal pain. The signs of grace are not to be found in worldly success, but in suffering. Thus the poem uses the concept of suffering in two distinct ways. On the one hand, it symbolizes the condition of sinful man—the spiritual sickness which Christ overcomes. On the other, suffering points towards the state of grace. Man, as long as he is in the world, is separated from God. The man of faith, knowing that, suffers because of it.

These remarks summarize the essential elements of the persona's theological position. While as theology there is nothing unusual to be found here, it is unusual for a poem, even a long one, to reproduce so complete a body of Protestant religious thinking. Geistliche Gedanken leaves out no essential doctrine and allows no important argument to remain undefended. The attempt to be all-inclusive, determined by the type of reason used by the persona, is indicative of the same polyhistoric viewpoint evident in Lohenstein's plays and his novel; as there, his thinking is characterized not so much by inventiveness as it is by breadth of knowledge. Whether that is a weakness is a matter of opinion. However, it is something any critic dealing with his work must bear in mind, for the substance of that work is at least in part determined by the demands of comprehensiveness. Because knowledge of God
and of the salvation process is the means through which grace is offered to man, the mind is placed in the position of having to absorb, digest, and express everything it can. The fact it fails to learn or the line of reasoning it fails to probe may be the one thing crucial for determining whether the individual may or may not be saved. The failure to understand the whole process of salvation is tantamount to being excluded from it.

From these general observations we now turn to more specific analyses of parts of the text. The two elements of particular concern are the ways in which the persona's perceptions of the particular theological problem under consideration are expressed and how those perceptions lead him to a clearer understanding of the relationship between God and man. Sections I, VI, XVIII, and XXXII are explored; these four contain the principal arguments of the poem and are, in terms of construction, manner of expression, and use of meditative techniques, typical of the work as a whole.12

Section I defines the problem with which the persona intends to deal in all that is to follow. This problem is the leading of his soul to a clear and complete understanding of the truth of God, for only with such an understanding on the spiritual plane, as opposed to the intellectual, may salvation take place. Images of sight and light, supported by references to hearing, dominate;
these are contrasted with their opposites of blindness, darkness, and deafness. These images are used in a way consonant with the symbolic values they possess in the Bible; for example, the unregenerated soul is blind, the regenerated soul has been blessed with sight. This imagery implies a specific understanding of the offer of salvation. It is not something created within those individuals whom God elects, but is an omnipresent reality; man participates in it through spiritual sight. Divine election is a concept the persona accepts, but more important is his belief that salvation is offered to all. The offer and the actualization of grace are, however, distinct processes for him. While the intellect is capable of dealing with the former, the latter remains outside its control. The destruction of doubt and other characteristic qualities of unregenerated man takes place through the clear perception of truth (vv. 17-18). To gain such perception is a matter of opening the eyes and ears (vv. 9-12) and allowing the truth to enter through them.

To open the eyes and ears, however, is not a simple mechanical process. Within the context of the poem, spiritual sight is definable as the soul's grasping of the rationality of what God does and why He does it. This is spiritual sight, the poem's metaphor for faith. The work of salvation has already been performed by Christ—night has come to an end (v. 26)—but the soul, still blind, is
unable to perceive this. Because God's truth appears irrational, the persona, using ontological reason, must demonstrate the rational character of God to the soul if spiritual sight is to be a possibility.

The spiritually blind soul vacillates between extremes (vv. 4-7). Blindness does not preclude momentary contact with truth, but it makes impossible the sustained contact necessary to grasp that truth. The moment of spiritual sight, on the other hand, is characterized by attaining a goal, a fixed point in which all relativization is overcome. Spiritual sight is total sight. In it, fear and hope are banished (v. 18), for both are stances of someone who lacks the absolute certainty which a soul no longer blind has.

Because the persona's soul has not yet overcome its blindness, lines 25-28 are cast in the form of a question, the implied answer of which is negative. This presents the persona with his problem and creates the impetus for all which is to follow. He accepts as fact that what he knows is absolutely true. It is not subject to mediation from an outside source, nor is it anything less than the complete truth. This position is reflected by statements (vv. 50-51, 55-56) that man is capable of seeing directly into the Godhead. While the idea is a common Christian notion, referring to the fulfillment of the Law in Christ, it is also a specifically Protestant one, for it denies
the existence of any intermediary with sacerdotal power between God and man. There is, furthermore, no room for relativization of any kind. Thus the persona warns his soul to avoid compromises with the non-spiritual world, represented by the biblical figure of Nahash. Nahash (1 Sam. 11) demanded the right eyes of the men of Jabesh as a condition of peace. To accept such a condition, within the context of the poem's understanding of sight, is equivalent to a guarantee of damnation.

Sight is not only a biblically derived metaphor for salvation, but is also a crucial part of meditation. In Ignatius' Spiritual Exercises, for example, the visual representation of the subject matter of a given exercise is all-important; even meditation on abstract things must have a visual component. Thus Ignatius prefaces his instructions for meditation on sin with these remarks:

The first prelude is a composition, seeing the place. Here it is to be observed that in contemplation, or visible meditation, ... as contemplating Christ our Lord, who is visible, the composition will be to see with the eye of the imagination the corporeal place where there is found the object which I wish to contemplate. ... In meditation of the invisible, as here of sins, the composition will be to see with the eye of the imagination and consider my soul imprisoned in this corruptible body, and my whole compound self in this vale of tears as in banishment among brute animals. I mean the whole compound of soul and body.13

Sight plays an important role throughout Geistliche Gedancken. In attempting to lead the soul to spiritual
sight, the persona demands that it look at specific elements of the salvation process in order to come to an understanding of them. One such instance is section VI, which is the poem's theological center.

Section VI is divided into three parts. In the first (vv. 291-306), the soul is addressed directly. It is instructed to transport itself to Golgotha in order to make observations of a specific type: they are not to be detached and objective, but are to be made with the eyes of faith (v. 298). The type of sight required by reason which is more than a mechanical process is to be put to use. The second part (vv. 303-58), overlapping the first, is a visualization of the Crucifixion. Every detail is examined, every wound subjected to scrutiny. This leads into the third part (vv. 359-88), which deals with the question why the Crucifixion takes place and states in summary fashion the goal of meditation, which is to show that Christ suffers so man may be saved. This section may be summarized as close thinking supported by strong visual imagery, leading to theological truth.

The opening lines of this section reiterate the notion of the soul's guilt. We have seen with Fleming that, although both Luther and the subsequent confessional documents of his Church insist that the soul is responsible for and corrupted by sin, the neo-Platonic concept of the soul as something innocent imprisoned in the impure body
had currency in the seventeenth century. For Lohenstein's persona, who identifies the servant of Isaiah with Christ and bases his entire poem on that identity, the soul must be corrupted. If it were not, he would then have to acknowledge that his understanding of the cross was faulty; his whole theological system would fall apart. The servant of Isaiah is crushed; if his condition is to be applied to God Himself, there must be a reason for it. Christ does the work of salvation by becoming identical to fallen man; salvation is not a liberation of what is pure, but a transformation of what is impure. The persona's understanding of the cross is dependent on the soul's guilt; therefore, he begins this meditation on the cross by reaffirming that guilt.

Christ crucified is studied closely in the second part of this section; special attention is paid to the features of the face and head (vv. 307-22, 329-30, 339-44). These are the most distinctive features of a person; the persona concentrates on them as though to increase his degree of personal contact with the Christ figure. The mouth is the focal point (vv. 310, 321-22, 329-30, 343-44). Christianity identifies Christ as Logos; the Crucifixion of Christ is also that of the Word. It is therefore reasonable that the organs of the mouth, through which the Word is transmitted, should receive special attention in a consideration of the Crucifixion. Elsewhere in the poem
(vv. 1760-61), the persona insists on the literal death of Christ on the cross; here, that same insistence is made in terms of the Logos doctrine. The Word is silent because the means for speaking it have been destroyed.

The description of the Crucifixion emphasizes the suffering of Christ; however, the way in which that suffering is described supports the notion of His being fully divine as well as fully human. Certain statements made about Christ indicate that what before was beautiful in Him has now been destroyed; lines 309-10, 319-22, and 333-34 are examples. Seen symbolically, these lines show how the corruption of sin penetrates Christ. However, other statements—lines 307-08, 311-12, and 339-42, for example—show that there is no actual penetration. In these, images of corruption are superimposed on ones of beauty without destroying them. Although distorted almost beyond recognition, Christ's head is still gold, His hair is still black, His countenance still causes the angels to stand in awe. Taken together, these statements, along with a third type which cannot be placed in either category, demonstrate how Christ is both destroyed and not destroyed by sin; in other words, they support the assertion that the divine and the human appear simultaneously in Him. Line 358 summarizes the paradox and gives its meaning by stating that there is nothing uglier (häßlicher) or more beautiful (schönerer) than the Crucifixion. The two terms employed
must be understood in relation to lines 291 and 299 respectively: the soul (the human element) is ugly, while Christ the bridegroom (the divine element) is beautiful. Both are fully present on the cross.

The third part moves beyond the cross and examines the reasons for Christ's willingness to suffer. Having now seen the cross and having understood it the way he does, the persona is ready to state the direct connection between Christ's acts and man's sin. This is done first on the cosmic or mythical level by showing the relationship between original sin and the cross; it is then done on the personal level by relating the Crucifixion to the individual soul. The final two lines state explicitly the inversion principle which has been implicit throughout the section.

The third part of section VI reflects the way in which the persona frequently uses his theological materials throughout the poem. He is concerned with motivations for specific things Christ does and the meanings which may be derived from His acts. The procedure is straightforward; the persona speaks in general terms: Christ suffers because man has fallen from grace and in order to restore him to grace. This method is altered at various places in the poem. Section XVI, for example, consists of a series of statements reducible to the formula "Because man did A, Christ does B":

1088 Weil Adam durch die Lust im Garten ward bestritten/
Ist in dem Garten GOTT bis auf den Tod betrübt.

Section XVII consists of a series of remarks in the form
"We deserve A, but because Christ does B, C happens instead":\textsuperscript{14}

1205 Wir solten glimme Kohl'n auf unserm Haupte tragen;
So legt den Dorn-Krantz ihm der Himmels-König bey:
Daß die Gerechtigkeit einst unsre Krone sey.

Section XVIII employs two variations of this general method. It begins by reiterating the universality of the
'Fall, then describes man as diseased and sees in Christ his healer. There follows a series of statements in the form
"Christ does A so that B might happen to us" (vv. 1278-96). The purpose is to demonstrate the relationship between man
and Christ. That relationship is expressed in terms of man's need for and Christ's ability to provide healing.
Man's illness is sin (cf. vv. 1245-46, 1256), placing him in danger of spiritual death. He is helpless to act
himself, but if nothing is done, he will be lost. Christ enters as the physician. The process of healing, however,
destroyes the physician, as the medical treatments to which allusion is made (vv. 1262-69) indicate. Thus the
enormity of Christ's sacrifice in doing the work of salvation is emphasized. Lines 1238-77 constitute the
first variation of the persona's method of relating God and man to each other. As in the description of the
Crucifixion, the persona uses visual imagery to describe
unregenerated man. The catalogue of bodily parts is not as extensive here, but it is adequate to show the scope of corruption by sin. Furthermore, the persona stresses the absolute nature of man's spiritual disease; the body is completely covered by abscesses, the bones are devoid of marrow, and so on. There is nothing sound in man; he cannot survive if help is not forthcoming. The persona follows the Ignatian prescription of seeing the sinful self in terms of disease; his description of the body is close to that suggested in the Spiritual Exercises:

[T]o look upon myself as a sort of ulcer and abscess, whence have sprung so many sins, and so many wickednesses and such most hideous venom. 

The imagery of disease makes concrete the abstract notion of sin by showing its destructive force in the most immediate way possible. It also makes possible the use of the biblical concept of Christ the physician. By doing the work of salvation, He restores the spiritual body to wholeness. The nature of sin makes it impossible for any but God to do this work (vv. 1255-56). To demonstrate this is the purpose of the first half of the section. The fundamental aspect of the salvation process is seen to be Christ's taking on of man's corruption. It is not accurate to say that He destroys the corrupting elements of sin in man; instead, the persona insists that Christ takes man's
sin upon Himself and that it stays there. His view reflects that of Luther, who, in commenting on the first chapter of John, remarks:

Es hat sonst die sünde nur zweene örte, da sie ist, entweder sie ist bey dir, das sie dir auff dem halse ligt, oder ligt auff Christo, dem Lamb Gottes. So sie nu dir auff dem rücken ligt, so bist du verlorn, so sie aber auff Christo ruget, so bist du ledig und wirst selig. . . .16

As in the examples cited from sections XVI and XVII, each element of the Passion acquires specific meaning for the process of spiritual healing. The persona shows how nothing which Christ does or which is done to Him is pointless. To do this requires a type of allegorical reading of the Passion story. Although orthodox Protestantism registers misgivings about such readings, the persona of Geistliche Gedancken, attempting to understand everything, is drawn to them as the means for seeing how the process of salvation works in all its details. Beginning in line 1278, he ascribes meanings to nine elements of the Passion. In each case, some aspect of Christ's suffering is shown to have a salutary effect on man. This is the second variation of the persona's method of relating God and man. In each case, man benefits in some concrete way through what happens to Christ.17 The whole section is directed toward the statement contained in the final line. The persona has considered the nature of man's sinful state; he has examined how the process of
overcoming works. His comprehensiveness minimizes the danger that he might omit something of importance. The meaning of the entire section is contained in the last line, yet the line says nothing which is not already present in the superscription drawn from Isaiah. The purpose of the exercise has not been to arrive at a conclusion which, for a man of faith, is obvious, but to explore what makes the idea contained in the Isaiah text true.\(^8\)

Throughout Geistliche Gedancken, the persona uses methods similar to those we have observed in sections VI and XVIII to examine the elements of the salvation process. The insights gained reveal the scope of God's actions and demonstrate how He works and why He acts as He does. The persona probes the mysteries of his faith in order to prove that every act of God may be seen as part of a logical nexus of cause and effect. The only irrational acts he considers are the Fall and the refusal of some to accept the offer of grace. Man may behave irrationally, but God does not.

The long process of meditation on the rational structure of salvation leads to the intellectual certainty of grace in section XXXII. Christ is seen in His role as mankind's advocate with the Father. Because He asks the Father to forgive rather than to take revenge (vv. 2200-01), the persona is able to see that sin per se will
not exclude man from grace. Because Christ is fully God, His prayer that His persecutors may be forgiven constitutes the guarantee of forgiveness; therefore, the persona may approach the question of salvation with certainty (vv. 2212-13).

To communicate Christ's act of forgiveness, the opposite of forgiveness is first considered. A series of biblical references to destruction (vv. 2192-95) is presented in order to show what Christ does not do or cause to be done. Because He is God, it is implicit that He could do such things if He wished. In all the cases cited, people are destroyed for doing or being something contrary to God. The presence of Judas among them implies that a distinction is not made simply between the Old Testament God whodamns His enemies and the New Testament God who bestows universal salvation. The persona's New Testament God is still able and willing to damn; however, He does so only after His offer of forgiveness is rejected. Because the persona sees God as absolute, however, he cannot ascribe man's acceptance or rejection of that offer to free and autonomous human will; therefore, he must have recourse to the concept of divine election (v. 2209). When he speaks of the impossibility of being separated from God's love, he is speaking only for the elect. Damnation remains a real possibility for individual men. The offer of forgiveness is made (vv. 2196-207), but acceptance of
it in man remains dependent on the presence of faith—
spiritual sight—in the individual (v. 2207).

In this section, the poem returns to the point at
which it began. Section I, as we have seen, is concerned
with the problem of spiritual blindness as the single
impediment to salvation. The final lines of section XXXII
voice the same concern. Thus, when the persona prays, he
prays that the eyes of faith may be opened (v. 2217). The
question he does not answer, except to imply that it is
done by God, is how that final step takes place. Through
the use of ontological reason, he attempts to demonstrate
throughout the poem that any rejection of God's offer of
grace is absurd and self-destructive. That offer is made
through man's intellectual faculties, but its acceptance
or rejection is made by the soul, over which the mind has
no control. In the end the persona, although
intellectually convinced that all he has said is true,
cannot with absolute certainty place himself among the
elect. If he could, he would not need to pray for
salvation, for he would already know he had it.

Meditation in Geistliche Gedanken possesses a
character different from that in the work of the other
poets considered in these studies. Lohenstein's poem
contains hard and close thinking, deals with the
relationship between man and God, employs common meditative
techniques such as vivid imagery and use of the senses,
especially sight, and portrays a persona who is concerned with his own salvation. All of these things it shares with the other poetry. However, its approach to the theological questions with which it deals is dissimilar from anything else we have seen. The poem, instead of using theological arguments, is itself theology; its theological level is its only level. Everything in it is subordinate to the central problem of formulating a comprehensive intellectual understanding of salvation. The mind is not, pace Gillespie, autonomous; it is, however, on the verge of becoming so. The poem is a radical intellectualization of meditation; there is nothing of consequence for man outside the mind. As such, the work is on the one hand a reflection of the Cartesian concept of thought and on the other an anticipation of the Enlightenment's belief in the primacy of human reason.
Geistliche Gedancken: Texts

I.

Siehe

Seele/ die du biß hieher
Blind im Hertzen/ taub an Ohren/
Zweifelns-voll/ an Troste leer/
Halb ergötzet/ halb verloren/
5 Theils mit Furcht/ theils mit Verlangen
Oft mit Hoffen/ oft mit Weh/
Itzt bald tieff/ bald in der Höh
Deinem Kimmer nachgehangen/
Siehe! kom/ kom/ thu die Augen
10 Deines blinden Glaubens auf/
Stopfe deiner Thränen-Laugen
Den gewohnten Schmertzens-Lauff:
Heb dein taubes Hertzens-Ohr
Die zuvor verborgnen Lehren
15 Sonnen-klar itzt anzuhören
Zu des Höchsten Mund empor,
Weg/ weg Zweifel! weg Verlangen/
Weg/ mit Furcht und Hofnung weg!
Denn der Nebel ist vergangen/
20 Welchen deiner Sünden Fleck
Und dein Unverständnüß dir
Für die klare Wahrheits Sonne
Für den Himmel deiner Wonne
Zog in deinen Augen für,
25 Seele/ Seele schauestu nicht/
Nun die Nächte sind verschwunden/
Nun des Hoffens Ziel ist funden/
Dein ersäuftes Tagelicht?
Laße/ nun das helle Licht
30 Und des Heilands Klarheit strahlet/
Dich den/ den die Welt fürmahlet
Ihr zum Gotte/ bläden nicht.
Laße diesen Nbasch dich/
In kein Bindnüss nicht verleiten.
35 Denn es führt den Zwang nach sich:
Daß die Augen rechter Seiten/
Die noch nach dem Himmel schaun/
Linckisch nicht schieln nach der Erden/
Denen/ die dem Teufel traun/
40 Grund-aus ausgestochen werden.
Schau hingegen auf den Herr'n/
Der sich dir zum Mittler zeigt/
Einen Tröster dir zu neiget/
Dir die Augen aufzusperrn.
45 Dieser ist es/ der uns Blinde
Durch den Glauben sehend macht/
Der uns Todte von der Sünde/
Hat zum Leben wiederbracht.
Der die Augen uns erhellet:
50 Daß wir Gott auch vorwerts sehn/
Als dem Mose nicht geschehn;
Der ihn uns so gutt fürstellet:
Daß wir nicht/ wie Adam thät
Fliehen seine Majestät.
55 Seele! kom/ kom/ sie ihn an
Nicht mehr im Propheten-Spiegel;
Denn das' Buch der sieben Sigel
Hat ein Lämlein aufgethan.

VI.

Weil seine Gestalt heßlicher ist/ denn andere
Leute/ und sein Ansehen/ denn der
Menschen Kinder.

Auf Seele! die du dich so heßlich hast beflecket/
Die du das Ebenbild des Höchsten hast entweyht/
Dich in den Sündenschlam bis übern Hals gestecket/
Und dich mit Larven zierst der schnöden Eitelkeit;
295 Wirf einmal von dir weg die sündigen Gedanken/
Den zehen Seelenleim der lüsternen Begier!
Geh aus der Eitelkeit verführerischen Schrancken
Halt deinen Bräutigam des Glaubens-Augen für.
Den schönsten in der Welt und aller Menschen-Kinder/
300 Der von der Unschuld weiß und von der Lieb ist roth!
Schreit aus der Spötter Sitz/ und aus der Bahn der
Sünder/
Schwing deinen regen Geist mit Andacht auf zu Gött;
Geh hin nach Golgatha aus Achsaphs Finsternüssen
Und Grisims Segen sey für Ebals Fluch erkiest.
305 Sei von der Scheitel an den Heyland bis zum Füssen/
Uns schaue: welch ein Mensch/ ja welch ein Wurm er
ist!
Sein Haupt von feinstem Gold' ist eytricht und voll
Beulen/
Die Tauben-Augen sind mit Speichel zugekleibt;
Sein Athemholen ist ohnmächt'ges Winseln/ Heulen/
Weil ihm die dürre Zung' am Gaumen kleben bleibt.
Sein Raben-schwartzes Haar/ von dem stets Thau getroffen/
Bäckt durch geronnen Blutt itzt an einander an;
Die heil'gen Schläfte stehn von tausend Kreilen offen/
Daß keine Nadel nichts/ was heil sey/ anrühren kan.
Man kan die Finger zehln auf den benelckten Wangen/
In dem der Knecht den Herrn mit Backenstreichen schlägt;
Die Sonne/ die mit Gold und Lorbern solte prangen/
Erblaset/ weil sie nur zu Schimpfe Dornen trägt.
Aus seiner Nase trift geronnen schwartz Geblütte/
Die vor wie Aepfel roch/ und Narden Oel stag weg;
Die Lippen/ die vor Myrrh- und Rosen theilten mitte/
Sind braun und blau zerschwollen/ zerkerbet und voll Fleck.
Auf seinem Rücken hat der Hencker Grimm geeget/
Und sein durchsäudert Fleisch mit Furchen angefüllt/
Der Glieder Helffenbein mit Türck'ßen eingelegt
Ist ein viel strömicht Bruß/ wo eitel Bluttschaum kwillt.
Die Händ' un Füsse sind mit Nägeln angepflücket/
Darmert er Erd und Meer hat in die Luft gehenckt;
Sein Mund/ der Balsam huuch und nach Granaten schmecket/
Wird mit Isop und Gall und Aloe getränckt.
Die Armen/ die die Luft den Himel ausgespaßt/
Sind von verzweifelten mit Stricken ausgezerrt/
Die Beine/ die den Tod zermalmt und Übermannet/
Sind bis aufs Marck durchholt/ von Marter ausgedörrt.
Ja ihm gebricht ein Tuch den Bluttschweis abzuwischen/
Den ihm die Höllen-Angst aus Knoch und Adern preßt'/
Der/ dessen Manna mus die gantze Welt erfrische/
Muß nachsehn: daß man ihn für Durste sterbe läßt.
Sein Antlitz für dem sich die Seraphim erschüttern/
Das Moses unverhüllt nicht vorwerts sehen kan/
Für dem die Erde bebt/ die grossen Himmel zittern/
Das geifert Scherg' und Hund mit Rotz und Unflatt an.
Die Lippe/ die wie Blitz und Donner-Felsen brechen/
Verstümt für Bestien und für der Bitte Schaar;
Die Seite voller Hold läßt sich den Stahl durchstechen/
Die aller Unschuld Sitz/ der Liebe Heilbruß war.
Der Engel umb sich hat/ und Sternen zu dem Fussen/
Mus krümen Rück und Hals für seines Kreutzes Last/
Der/ dem wir allzumal das Leben dancken müssen/
Ist Beulen-voll und mehr als Barnabas verhält't.
Der Richter kniet verdammt/ der alles Fleisch wird richten/
Und der ist Fingermackt/ der allen Kleider gibt;
Die Wahrheit mus auf sich Verleumbung lassen richten/
Und Gott/ des Vaters Lust/ ist bis in Tod betrübt.

Kein Glied ist/ das nicht Wund' und Pein und Schmerz
ausändern/
Umb uns in seine Hand zu zeichnen samtlich ein;
Die Tint' ist Schweiß und Blutt/ die Nägel sind die Federn;
Kan nun was häßlichers/ ja/ was kan schöners seyn?
Als Adam wolte Gott an Schönheit gleiche werden/
355
360
365
370
375
380

Hüllt sich in Häßlichkeit/ legt Zierd und Ansehn
nieder/
Enteuerst sich des Thron's und Göttlischer Gewalt.
Wird ärn' und heßlicher als andre schlechte Leute/
Die ein gerincher Schaum unreinen Bluttes sind;
Von denen Fäu und Wurm kriegt Leib und Fleisch zu
Beute/
Das aus selbst eignem Gift' ihm sein Begräbnüs
spinnt.
Nimmt schlechter Ansehn an/ als schlechte Menschen
Kinder/
Wird Sclave/ wird ein Knecht/ der Herr und König ist/
Wird viel verächtlicher als Mörder/ Teufel/ Sünner/
Für Purpur und Palast wird Stroh' und Stall' erkiest.

Läst sich den Zimmerknecht und einen Ketzer schelten/
Und seine Wunder heißt der Pöfel Zauberey;
Das er/ 0 Seele/ nur kan deine Hoffart gelten/
Umb deinem Sünden-Gift' Arztney zu bringen bey.
Wir richen Gott itzt wol die wir für Sünden sticken/

Denn Jesus besalmet mit seinem Blutt' uns ein;
Daß unsre Seele könnt' ihr heßlich Antlitz schmincken/
Muß sein faul Eyter uns die reinste Salbe seyn.

XVIII.

Und durch seine Wunden sind wir geheilet.

Wir alle/ nicht nur Adam ist
Von Gottes Tempel weg den Götzen zugelauffen/
Hat Jericho für Solyma erkiest/
Und ist gefalln in grimmer Mörder Hauffen:
1230

Daß iedes Glied wol hundert Wunden hat
Der schnöden Lust verdammter Missethat.
Ja von der alten Höllen-Schlangen
Hat bey dem ersten Apfel-Biß
Die gantze Welt das Gift empfangen/
1235 Die sie auf Evens Lippen bließ.
Und in dem mehr als wüste Leben/
Sind wir mit Schlangen böser Lust/
Die uns verwunden Seel und Brust/
Mehr als in Gor gantz Israel umbgeben.
1240 Wir sind wie Schnee mit Aussatz überschüttet
Und weg gebannt aus Gottes Stadt/
Die Glieder todt/ das Fleisch zerrüttet/
Weil Boßheit sie verderbet hat.
Der Leib ist gantz mit Schwären angefüllet/
1245 Aus welchem nichts als sündig Unflat quillet.
Der Sünde Sündflut geht weit übers Haupt uns her/
Die Lenden dorr'n/ die Brust ist gantz belecket/
Die Bein und Adern sind von Marck und Friede leer/
Ja/ weil in uns des Höchsten Zorn Pfeilet/
1250 Treuft garestig Schaum und Eyter aus den Wunden/
Die Gott und Himmel stincken an/
Kein Finger-breit wird nicht an uns gefunden/
Was für gesund man rühmen kan.
So muß der Seelen Artzt Gott heilen die Gebrechen
1255 Und dieser Priester kan allein
Uns von der Sünde waschen rein/
Von Schuld und Aussatz uns frey/ loß und ledig sprechen.
Wer aber hat ie solch Artzney erfunden?
Daß man heilt Boßheit durch Geduld/
1260 Er durch die Unschuld unsre Schuld/
Durch seine Wunden unsre Wunden?
Der grüne Kefer saugt so an sich böses Blutt/
Die Taube zeucht an sich der gift'gen Feber Fleckē/
Und für die gelbe Sucht sind die Gold Ämern gutt/
1265 Sie aber müssen selbst das Gift des Todes schmecken/
Und für der Ungesunden Leben
Ihr eigenes zur Beute geben.
So und nicht anders kan es gehn
Dem Meister/ welcher weiß zu helfen und zu raten.
1270 Der Artzt muß was der Krank' ausstehn/
Denn wir verwunden ihn durch unsre Missethaten.
Der Schlange Stich/ die Even schlöffert ein/
Durch die des HErren Volck vergangen/
Kan durch ein Vorbild einer Schlangen
1275 Die JEsum deutet/ nur geheilet seyn.
Doch weß er wil der Schlange Kopf zerbrechen/
Fühl er von ihr sich in die Ferse stechen.
Der Dorn-Krantz macht sein himmlisch Haupt ihm wund: A
Daß unser Haupt vom Wahnwitz wird gesund. a
1280 Daß Thorheit er von unsern Lippen leite/
Zerbeitzt Isop und Wermuth seinen Mund.
Der Speer durchbohrt ihm seine Brust und Seite/
Zu stilln in unser den Gewissens-Hund.
Ja er läßt Händ' und Füße und Adern ihm durchgraben:
Daß Seuchen böser Lust nicht in uns Ruhstadt haben.
Die Schädel-stadt versalzt ihm der Geruch/
Und er muß für Gestanck in Ohnmacht sincken.
Daß Wollust nur mög' unser Seele sticken.
Sein Ohr verträgt Verschmehung/ Hohn und Fluch.
Daß Eitelkeit nicht unser Ohr betäube.
Sein Auge sieht/ Ach! Unlust/ Thränen/ Schmerz:
Daß unserm er den Staar der Augenlust vertreibe.
Sein Fühl'n ist Kwal/ die ihm dringt bis ins Herz/
Den Kitzel uns der Wollust zu vergällen.
Ja sein Geschmack nimmt Myrrh und Gall und Essig an/
Das Feber uns des Schwelgens abzustellen.
Kurtz: Jesus Wunden sind/ durch die man heil seyn kan.

XXXII.
Und für die Ubelthäter gebothen.

DA nun Gott seine Kraft auch sterbende bewehret/
Und seiner Feinde Köpff' ihm zu den Füssen legt;
Siht man: daß auch sein Blitz auf seine Mörder fähret/
Und die verdammte Zucht in einen Klumpen schlägt?
Heist er die Cherubim die Feuer-Schwerter schärffen/
Und wie auf Sodoma die Wolcken Feuer spein?
Läst er wie Judam nicht ihr Eingeweid' auswerffen/
Ja sie wie Dathan nicht die Erde schlingen ein?
Ach nein! der Heyland zeigt demütig sich von Hertzen/
Er bittet für den Schwarm der Hencker in den Schmerzten/
Verredet ihn: daß er nicht wisse/ was er thu!
Ruft seinen Vater an: umb ihnen zuvergeben/
Was ohne Rachgier nicht ein Wurm empfinden kan;
Bestetigt durch den Tod/ was er gelehr't im Leben:
Daß man den segnen sol/ der einem Leid thut an.
Ja er läst auch noch itzt die Sanftmuth uns empfinden;
Wenn bey dem Vater er mit Vorbitt' uns vertritt/
Wenn wir ihn kreutzigen aufs neue mit den Sünden:
Daß Gott den Glauben uns zum Heile theile mit.
Verteidigt nun der Herr uns? wer wil uns verdammten?
Ja nur beschuldigen die Gott ihm außerweht?
Wer wil von Gottes Lieb' uns scheiden? Trübsal/
Flammen/
Verfolgung/ Blößse/ Schwerdt/ und Hunger der uns
kwält?
Nein! denn wir sind gewiß: daß weder Tod noch Leben;
Noch Engel/ noch Gewalt von Gottes Lieb' uns trennt.
So laß ö Gott mich denn/ nicht hier im Schlamme
kleben/

Entzünde HErr mein Hertz: daß es voll Liebe brennt/
Der Liebe deines Sohns andächtig zuvertrauen!
Eröffne/ grosses Licht/ die Glaubens-Augen mir:
Daß sie ö JEsu! dir bis in die Wunden schauen/
Und meiner Seele stets dein Leiden halten für!

Laß meine Lenden sich mit Freud und Hoffnung gürten;
Hemm' aller Eitelkeit in mir den schnellen Lauff.
Gott/ der du ausgeführt der Schafe grossen Hirten
Durch unsers Jesu Blutt/ weck' auch mich todten auf
Itzt von der Sünden Rast/ und denn vom Todes-Schlaf;

Und wenn du Richter wirst auf einer Wolcke seyn/
So nimm zur rechten Hand mich unter deine Schafe/
Und führe durch dein Blutt mich in das Leben ein!
And it is certainly true that reason is the most important and the highest in rank among all things and, in comparison with other things of this life, the best and something divine.

2 WA, LI, 126, italics added.

3 Tillich, Systematic Theology, I, 72-73.

4 Tillich, Systematic Theology, I, 72.

5 Cf. Mauser, p. 73.

6 Ignatius, p. 216, italics in the original. The Spanish reads:

El segundo modo de orar es que la persona . . . diga Pater: y esté en la consideracion desta palabra tanto tiempo quanto halla significaciones, comparaciones, gusto y consolacion en consideraciones pertinentes a la tal palabra. Y de la misma manera haga en cada palabra del Pater noster, 6 de otra oracion cualquiera, que desta manera quisiere orar. (italics in the original)


8 Daniel Casper von Lohenstein, Geistliche Gedancken über Das LIII. Capitel des Propheten Esalas (Breslau, [1680]), p. 49, italics added. All citations from Geistliche Gedancken are from this edition. I have, however, compared the 1680 text with the version published in Breslau in 1708, and adopted the readings of the 1708 text where it seemed warranted. The following is a complete list of readings from the 1708 version which I have introduced into the portions of the poem reproduced in this study:
Lohenstein indicates his biblical references--over 750 of them--in footnotes. Since the present study does not deal directly with those references, I have omitted the notes from the reproduced texts.

9 Mauser, pp. 45-47.


12 The four texts under consideration are reproduced on pp. 229-35.

13 Ignatius, p. 23. In the original:

El primer preámbulo es composicion, viendo el lugar. Aquí es de notar, que en la contemplacion, o meditacion visible, así como contemplar á Christo nuestro Señor, el qual es visible, la composicion sera ver con la vista de la imaginacion el lugar corporeal donde se halla la cosa que quiero contemplar. . . . En la invisible, como es aqui de los pecados, la composicion sera ver con la vista imaginativa y considerar mi ânima ser encarcelada en este cuerpo corruptible, y todo el compuesto en este valle, como desterrado entre brutos animales; digo todo el compuesto de ânima y cuerpo.

14 Renate Gerling, Schriftwort und lyrisches Wort: Die Umsetzung biblischer Texte in der Lyrik des 17. Jahrhunderts, Deutsche Studien, No. 8 (Meisenheim am Glan: Anton Hain, 1969), p. 130, speaks of this phenomenon as "das Prinzip der Konkretisierung und Exemplifizierung der Aussage." Gerling's study, while valuable, concerns itself only with the technical aspects of Lohenstein's treatment of his biblical source materials.

15 Ignatius, p. 34. For the original Spanish, see above, Chapter I, note 15, p. 52.
16 WA, XLVI, 683.

17 I have indicated the structure of this procedure by adding a series of letters in the right hand margin of the text (pp. 233-34). Upper case letters indicate the lines which contain the elements of the Passion in question; lower case letters, the lines which ascribe some meaning to those elements.

18 Cf. Gerling, p. 130.
CONCLUSION

The works treated in these studies suggest the range of expression possible in Protestant meditative verse. The theological thinking contained in this poetry demonstrates that the form is adaptable to various understandings of the process of salvation. The differences between these ways touch upon important issues; however, at a more fundamental level, each specific understanding of salvation shares a number of basic assumptions with the others. No persona questions God's reality, the scope of His powers, or His right to do as He pleases. God is always the source of the salvation man requires; if He does not grant grace, man is lost. Meditation is, therefore, not a means for proving the existence of God or the reality of the salvation or damnation facing man after death; it is rather the way for an individual to come to an understanding of how God works. Even Lohenstein's persona is not concerned with demonstrating that God is real, but with showing first that Christ and God are one, and secondly that because of this man must accept Christ. In each poet's work is to be found the belief in an essential self which will be saved or damned. The differences lie in how that self is to be
understood, whether it is identical to the soul or is a larger entity with the soul as one part. The relationship between body and soul is a related area of dispute—whether one is the cause of sin or whether both share the responsibility. Yet there is no disagreement that man must have grace if he is to overcome sin and survive spiritually. Ultimate concern is, in all the poetry, expressed as the desire for salvation. No persona of any poem argues that anything outside his direct relationship with God can serve as the vehicle for his attaining that salvation.

This last point is the crucial one for understanding the basic theological viewpoint of the Protestant meditative poem. The Protestant rejection of the sacerdotal Church and of the divine nature of ritual and relic means that man can go nowhere in the physical world to confront God. God is, Luther argues, present in all things, but His presence is hidden and distorted and therefore imperceivable through the senses. Salvation depends on man's being made to apprehend God directly. As that cannot happen in the physical realm—in the Eucharistic elements, for example—it must take place, if it is to take place at all, inside man, in the spiritual realm. In Catholicism, the inward man is nurtured through the outer man. Because the Church is unambiguously the earthly expression of divine will, man establishes the
vital contact with God through the Church. Everything, including meditation, exists within the framework of the Church. The Protestant has no such tangible reality to which he can address himself; his Church is simply the community of believers, the only purpose of which is to transmit God's Word to him. It can show him the right path, but it cannot save him. Because, in this view, salvation is independent of the world of physical reality, the Protestant who is serious about salvation must address himself to the world of spiritual reality. There, rather than in the Church, are the existential distortions of his essential self to be transcended. Thus the inwardizing of faith takes place.

Inwardizing is also intellectualization. The intellect assumes responsibility for making real the individual's capacity to be grasped by the divine. God works through the mind rather than through the Church. Thus meditation—hard and close thinking—becomes a crucial element in the process of salvation. Without such thinking, in fact, salvation is impossible, for it is the means through which God prepares man for the \textit{kairos} of grace. Intellectual activity does not guarantee salvation—God may choose to have the individual reject the insights gained through it—but it is necessary if salvation is to be a possibility.
This understanding of man's intellect leads to a conflict between the Catholic tradition of meditation and the Protestant attempt to adapt that tradition. The poetry discussed in these studies reflects that conflict. The human will is an important element of Ignatian meditation; it is, with memory and understanding, one of the three powers of the soul. Like memory and understanding, it is an intellectual capacity of man. In each colloquy, the Ignatian exorcant uses his will by asking God for those things he desires. We have seen the same procedure employed in Protestant meditative poetry; every time a persona asks God for grace, he is doing the same thing someone working through the Spiritual Exercises is expected to do. However, within the Protestant context which sees the unsaved will as of necessity opposed to God, a plea for salvation is tantamount to a guarantee of damnation. The man who is without salvation cannot say and mean that he wants to be saved without also saying that God wants him damned. A partial solution to this dilemma is suggested by the concept of God's omnipotence. Seen from this perspective, the act of meditation is not the result of human, but of divine will; it is the beginning of the kairos of grace. Simultaneous with an individual's first meditation is the neutralizing of his will. Man thinks about salvation only because God is offering it to him; indeed, his thinking and God's offer are identical. A
distinction must be drawn, however, between meditation as the work of the Holy Spirit and meditation as the work of the human will. Only the former is part of the salvation process; the latter, because it is not from God, is unproductive.

It is questionable at best whether the poetry we have been discussing makes the leap suggested by this solution, for such a leap should result in the surrender to divine will characterized by *resignatio ad infernum*. Yet the will remains active in all the poetry. As a component of the intellect, it must. Each poem or cycle of poems is, when everything else has been said, a quest for salvation. Through intellectual means, each persona seeks to bring himself into direct contact with the divine, not that he might surrender to God's will, but in order to be saved. Even in Gryphius' "Auff den Tag Mariae Magdalene," it is not the persona, but Mary Magdalene, the object of his meditation, who has achieved total surrender to God (see above, pp. 187-89). Meditative poetry has elevated the mind to the point that it can, as I suggested in the Lohenstein study, assume the function of the Holy Spirit; this poetry cannot, however, reconcile completely the concept of meditation as an act of human will in search of salvation with the view of that will as opposed to God.

It is perhaps instructive to remark that Mary Magdalene is silent in the Gryphius poem mentioned above.
The meditative poem as a meditation can lead up to but not into the moment grace is realized in the persona. As a poem, it documents the process of salvation and can suggest its result, but it cannot recreate that result. To do so, as Mary's silence suggests, is beyond the scope of words.
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