

The Images of a Minister Built through the Use of Ecclesiastical Words in Emerson’s “The Problem”

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Abstract

“The Problem”, a poem by Ralph Waldo Emerson, expresses Emerson’s preoccupation with the problem of vocation. It is about Emerson’s dilemma of his admiration toward church leaders despite his refusal to remain within their ranks. “The Problem” is analyzed from its diction -which consists of ecclesiastical words- to create images that can help the readers understand the poem. This study covers two main problems. The first is dedicated to find the meaning of the ecclesiastical words- especially those that are related to a minister- in “The Problem” and the second is devoted to find the images created from the ecclesiastical meanings in the previous problem.

The results of this analysis show that in “The Problem” there are twelve expressions containing ecclesiastical meanings. The ecclesiastical meaning of a word is sometimes different from the general meaning. The ecclesiastical meaning is more specific than the general meaning. The second finding is that the ecclesiastical meanings can result in the perception of six images. The first is about the poet’s liking of the job of a minister and its burdens as well. The second shows that the poet would be a minister, with all of its burdens, even though he cannot see a minister’s faith yet. The third is about the poet’s hesitance to be a minister. The fourth is that the Church with its host, chanting choir, and priest Christianize the people. The fifth is about the Bible and the prophets that teach about God and salvation. The sixth is about the poet’s admiration toward Chrysostom, Augustine, and Taylor and also the reason why he chose to leave the ministry.

Keywords: *ecclesiastical words, images*

Introduction

Ralph Waldo Emerson wrote “The Problem”. He grew up in a religious family since his ancestors were preachers. He was once a reverend in a Unitarian Ministry, but he resigned in 1832 because he could not believe in its tenets. After resigning from the ministry, Emerson became known as the leader of American Transcendentalism. He chose to sail to Europe, and while in Europe, he visited many scientific museums and produced some literary works including “The Problem”.

“The Problem” was written in 1840, eight years after he resigned from the ministry. It consists of 5 stanzas. “The Problem” is about Emerson’s dilemma of his admiration toward church leaders despite his refusal to remain within their ranks.

In “The Problem” Emerson uses ecclesiastical words- words related to a church whether its nature, constitution, members, mission, functions, etc., - that are interesting to study. Furthermore, this study focuses on ecclesiastical words especially

those that are related to a minister. The meanings of these ecclesiastical words are sometimes different from the general meanings. They are more specific than general meanings. Therefore, these ecclesiastical meanings can lead the readers to develop some images that can help them understand this poem.

By understanding the use of these ecclesiastical words in “The Problem” correctly, Emerson’s hardship and conflict of faith can be appreciated. Besides, this poem was chosen because of its unique characteristics that lead readers into a world of imagination. “Poetry does not make direct reference to the world of phenomena, but provides a representation of it through its peculiar and unconventional uses of language which invites and motivate readers to create an imaginary alternative world” (Verdonk, 2002: 12). In other words, a poem requires its readers to wonder in an imaginary world in order to understand the poet’s intention. In writing a poem, the poet must be able to deal with the limited space given to express all their feelings and what they wish to accomplish. Therefore, the choice of words in poems or, in this case, the ecclesiastical words play a very important role in affecting the reader’s imagination.

The Meanings of the Ecclesiastical Words in Emerson’s “The Problem”

The meanings of the ecclesiastical words are based on two dictionaries in order to see the general and the specific meanings. The dictionaries used are Hornby’s *Oxford Advanced Learner’s Dictionary Sixth Edition* as the general dictionary and Attwater’s *The Catholic Encyclopedic Dictionary* as the specific one. In this analysis, the first stanza will be explained first and the other stanzas will follow it.

*I like a church, I like a cowl,
I love a prophet of the soul,
And on my heart monastic aisles
Fall like sweet strains or pensive smiles;
Yet not for all his faith can see,
Would I that cowed churchman be.*
(Emerson, 1840, 1st stanza, lines 1-6).

The first stanza above can be paraphrased as follows: *I like a church, I like a cowl, I love a prophet of the soul, and on my heart, monastic aisles fall like sweet strains or pensive smiles. For all I cannot see his faith yet, I would be that cowed churchman.*

From the paraphrase above, the poet wants to reveal his sympathy to the clergy by saying that he likes and loves everything that is related to the clergy- church, cowl, and prophet of the soul. In the poet’s heart, there is a call to live in a monastery. Furthermore, the poet would be the churchman even though he can not see his faith yet.

In the first stanza, five ecclesiastical words can be found. They are *church*, *cowl*, *prophet*, *cowed*, and *churchman*. The meaning of these ecclesiastical words is as follows:

According to Hornby (2000: 221), *church* means building, services, Christian, minister, and institution while according to Attwater (1951: 95) *church* also means building, services, Christians, pastor, and congregation. Both of them are similar. The fourth meaning, which is minister or pastor, it indicates that the first of the first stanza, “I like a church, ...” means that the poet like a minister.

According to Hornby (2000: 306), *cowl* means a garment worn by monks and cover for a chimney. The first is the ecclesiastical meaning, like what is stated by Attwater (1951: 127) that *cowl* is a garment worn by monks and nuns. *Cowl* in the first line of the first stanza “... I like a cowl”, therefore, indicates that the poet likes the thing worn only by the monks. Here, the poet does not only like the *cowl*, but he would also like to be the one who wears the *cowl*. He likes to be a minister.

According to Hornby (2000: 1058), *prophet* means a messenger of God, Muhammad, a person knowing the future, a person teaching new idea, theory, etc., books of the Old Testament and the Hebrew Bible. These five meanings are the general meanings. The ecclesiastical meaning is like what is stated by Attwater (1951: 408) that *prophet* is a messenger of God and a preacher. Therefore, “I love a prophet of the soul” means that the poet loves the spirit to be a

messenger of God and a preacher. The poet loves to be the minister since the minister is the one who has this kind of spirit.

Cowled generally and ecclesiastically is the same. It means wearing a cowl. Therefore, *cowled* also indicates a minister, someone who wears a cowl when doing his duties in church. *Cowled* cannot be separated from *churchman* since it is an adjective. According to Hornby (2000: 221) and Attwater (1951: 95), *churchman* means clergyman. Therefore, *cowled churchman* means a member of a clergy who wears a cowl. It indicates a minister. "Yet not for all his faith can see, Would I that *cowled churchman* be", therefore, means that the poet would be the minister although he cannot see the minister's faith yet.

*Why should the vest on him allure,
Which I could not on me endure?*
(Emerson, 1840, 2nd stanza, lines 7-8)

The second stanza is paraphrased as follows: *Why should the vest, which I could not endure, allure him?*

In the second stanza above, there is only one ecclesiastical word found, *vest*. According to Hornby (2000: 1499), *vest* means underwear and waistcoat. For common people *vest* has no relation to the church. It is only a usual type of clothing worn under a shirt. However, according to Attwater (1951: 515), *vest* means garment worn by ecclesiastics. Therefore, it indicates a minister.

The second stanza shows a contradiction with the previous stanza where the poet wants to be a minister very much. In this stanza his doubt of the church is expressed. The poet asks why the *vest*, which he could not endure, should allure him. This becomes a problem for him. Hence the title, "The Problem", derives from this stanza and all other stanzas which will discuss this particular issue.

*Not from a vain or shallow thought
His awful Jove young Phidias brought;*
(Emerson, 1840, 3rd stanza, lines 9-10)

Lines nine and ten are paraphrased as follows: *Phidias's awful Jove brought not from a vain or shallow thought.*

There are no ecclesiastical words found in these lines, but there are two important words to know, *Phidias* and *Jove*. According to Miller (1962: 571) "Jove was the gold and ivory statue of Zeus at Olympia, the work of one of the greatest of Greek sculptors, the fifth century artist Phidias". This provides evidence that these two lines are related with the work of *Phidias*. *Phidias* made his awful *Jove* not from a vain or shallow thought but on the contrary, he made it with a profound thought.

*Never from lips of cunning fell
The thrilling Delphic oracle;*
(Emerson, 1840, 3rd stanza, lines 11-12)

Lines 11-12 are paraphrased as follows: *The thrilling Delphic oracle never fell from lips of cunning. Delphic and oracle* are not ecclesiastical words, but they are also important to understand. Allen (2003: 982) states that

Oracle: 1. An often cryptic answer to some question, usually regarding the future, purporting to come from deity. 2. A priest or priestess who delivers oracles, or a shrine housing them. 3. A person giving wise or authoritative decisions, or a statement by them

From the above quotation, *oracle* might refer to the priest or priestess through whom the deity was believed to speak. Moreover, *Delphic*, according to Allen (2003: 366), was "relating to ancient Delphi or its oracle". In ancient Greece, worshippers of the god Apollo would visit the oracle in the city of Delphi to ask questions and seek truth. Line 11 and line 12 are related to the oracle or the priestess. These lines mean that the thrilling oracle in the city of Delphi never fell from cunning lips but on the contrary fell from the one who really knew about the deity.

*Out from the heart of nature rolled
The burdens of the Bible old;*
(Emerson, 1840, 3rd stanza, lines 13-14)

Lines 13-14 are paraphrased as follows:

The burdens of the old Bible rolled out from the heart of nature. Lines 13-14 means that the burden of the Old Testament came out of the bottom of nature's heart. It truly came from nature's heart.

*The litanies of nations came,
Like the volcano's tongue of flame,
Up from the burning core below,
The canticles of love and woe.*
(Emerson, 1840, 3rd stanza, lines 15-18)

Lines 15-18 are paraphrased as follows:
The litanies of nations came like the volcano's tongue of flame, up from the burning core below, the canticle of love and woe.

In lines 15-18 above, the poet wants to reveal the litanies that came from the nations. These litanies came like the volcano's tongue of flame, up from below the burning core. These litanies were the canticles of love and woe. This means that there are prayers of mankind that came sobbingly like the volcano's tongue of flame, up from the burning core. They screamed about their hopes and their sorrows.

*The hand that rounded Peter's dome,
And groined the aisles of Christian Rome,
Wrought in a sad sincerity;
Himself from God he could not free;
He builded better than he knew;
The conscious stone to beauty grew.*
(Emerson, 1840, 3rd stanza, lines 19-24)

Lines 19-24 are paraphrased as follows:
The hand that rounded Peter's dome and groined the aisles of Christian Rome worked in sad sincerity. He could not free himself from God. He built better than he knew so the conscious stone grew beautifully.

According to Miller (1962:571) the hand that rounded Peter's dome in line 19 is the hand of Michelangelo, "The hand was Michelangelo's, the architect of St. Peter's at Rome". Michelangelo designed the great dome of St. Peter's Church in Rome. Therefore, lines 19-24 means that Peter's dome and Christian Rome existed because of the artists' hands like Michelangelo. The artists worked in a sad sincerity, they worked so hard in order to make the beautiful church like Peter's dome and Christian Rome and of

course they could not free themselves from God since God was always behind them.

In the third stanza (lines 9-24), the poet wants to reveal his thankfulness towards God, the artists, and its creature. The beginning of the 3rd stanza shows that Phidias made Jove with his thought until Jove was created amazingly. The thrilling oracle in the city of Delphic also came from the expert, not from the cunning. Then it was followed by the burden of the old Bible from the heart of nature and the screaming of hopes and fears that came from the nation. While the nature and people in the nation screamed their hopes and fears, there was an architect, Michelangelo, who made Peter's dome or Christian Rome. He worked so hard with the help of God. He could not free himself from God to make the beautiful art. Therefore, the poet very much appreciates the artists and their works since the artists could play the role of the priest very well. The artists could express the real things that humans need from the imitation of nature.

*Know'st thou what wove yon woodbird's
nest
Of leaves and feathers from her breast;
Or how the fish outbuilt its shell,
Painting with morn each annual cell;
Or how the sacred pine tree adds
To her old leaves new myriads?
Such and so grew these holy piles,
Whilst love and terror laid the tiles.*
(Emerson, 1840, 4th stanza, lines 25-32)

Lines 25-32 are paraphrased as follows:
Did you know that the wood-bird's nest is made of leaves and feathers from her breast? Do you know how the fish shed its shell, painting its annual cell each morning? Do you know how the sacred pine tree adds her old leaves to new ones? The similar things happen toward holy piles or the church. Holy piles grew while love and terror laid the tiles.

In lines 25-32 of the 4th stanza above, there are questions related to nature. These are questions about how the wood-birds make their own nest with leaves and feathers, how the fish build its shell by painting its annual cell each morning, and how the sacred pine tree adds her old leaves to new ones in a very large number. These questions denote

what the poet wants to reveal about gospel. The growth of the church is analogized to wood-birds that make their own nest using their feathers and leaves. People build the church with their own efforts until the church grow. Faith renewal towards Christ, like what happens during the Easter ceremony when people renew their faith annually is analogized to the fish that shed their annual shell. Christians are analogized to pine-trees that make their old leaves into new leaves. Christians have grown into myriads. These churches grow while love and terror happen in this universe, while a lot of people tried to love or support it and on the contrary, tried to destroy it.

*Earth proudly wears the Parthenon
As the best gem upon her zone;
And Morning opes with haste her lids
To gaze upon the Pyramids;
O'er England's abbeys bends the sky
As on its friends with kindred eye;
For out of Thought's interior sphere
These wonders rose to upper air,
And nature gladly gave them place,
Adopted them into her race,
And granted them an equal date
With Andes and with Ararat.*
(Emerson, 1840, 4th stanza, lines 33-44)

Lines 33-44 are paraphrased as follows:
Earth proudly wears the Parthenon as the best gem upon her zone and Morning opens her lids with haste to gaze upon the Pyramids. The sky bends over England's abbeys and on its friends with kindred eyes. For out of Thought's interior sphere these wonders rose to upper air and nature gladly gave them place, adopted them into her race, and granted them an equal date with Andes and with Ararat.

In these lines, the poet wants to reveal something about art, religion, and science. Earth is proud of the Parthenon -a temple of Athena made by man where there is a large statue made by Phidias and beautiful friezes- as the best and the most precious stone in this universe. The same thing also happens to the Pyramid, an amazing structure made by human being. Morning opens her lids with haste to gaze upon the Pyramids. People are enthusiastic to see it. Besides, people also give honor to the abbey and to the ministers in it. These three holy piles, Parthenon,

Pyramids and England's abbeys are related to art, religion, and science. They were all made from thought creativity, and science. Human beings, especially the artists, made these holy piles with their creativity and their ideas and as a result nature gave a place for Parthenon, Pyramid, and England's abbey along side Andes and Ararat which are found in nature.

*These temples grew as grows the grass,
Art might obey but not surpass.*
(Emerson, 1840, 5th stanza, lines 45-46)
Lines 45-46 are paraphrased as follows:

These temples grew as the grass grows, art might obey but not surpass.

Lines 45-46 above means that churches, which had been built by the artists, grew everywhere like the grass. Art, the artists, might obey the churches' authority but it would not be more than that. The artists had their own creativity to make their creative works without the church's intervention.

*The passive Master lent his hand
To the vast soul that o'er him planned,
And the same power that reared the
shrine,
Bestrode the tribes that knelt within.*
(Emerson, 1840, stanza 5, lines 47-50)

The quotation above can be paraphrased as follows: *The Master lent his passive hand to the vast soul that planned over him and the same power that reared the shrine bestrode within the tribes that knelt.*

In these lines, the poet wants to reveal that the artists lent their hands to make the great art or the Church. They were planned by the same hand that bestrode the people that knelt within the shrine. There were so many followers or Christians within it and the artists bestrode them.

*Even the fiery Pentecost
Girds with one flame the Countless host,
Trances the heart through chanting
choirs,
And through the priest the mind inspires.*
(Emerson. 1840, 5th stanza, lines 51-54)

The lines above can be paraphrased as follows: *Even the fiery Pentecost girds the*

Countless host with one flame, trances the heart through chanting choirs and through the priest whose mind inspires.

In these lines, *priest* is an ecclesiastical word. According to Hornby (2000: 1044), *priest* means a person who performs religious duties in church and a person who performs religious ceremonies in some religions that are not Christian. The ecclesiastical meaning of *priest* is like what stated by Attwater (1951: 400) that *priest* is a minister.

Lines 51-54 shows that Pentecost as the signs of the descent of the Holy Spirit and the signs of the birth of the Church made people unconscious through the chanting choirs and through the priest. The existence of the Church with the minister and the chanting choirs, made many people interested with it and finally they became its followers or Christians.

*The word unto the prophet spoken
Was writ on tables yet unbroken;*
(Emerson, 1840, 5th stanza, lines 55-56)

The two lines above are paraphrased as follows: *The word spoken unto the prophet was written on unbroken tables.*

Prophet is an ecclesiastical word found in lines 55-56. *Prophet* in line 55 means Moses, not Messenger of God and preacher like stated in the table. This is evidenced by the quotation below:

Prophet=Moses: (14th–13th centuries BC), Hebrew prophet and lawgiver; brother of Aaron. According to the biblical account, he was born in Egypt and led the Israelites across the desert toward the Promised Land. During the journey he was inspired by God on Mount Sinai to write down the Ten Commandments on tablets of stone (Miller, 1962: 571).

These lines express how the church and their prophets taught about God and salvation.

*The word by seers or sibyls told
In groves of oak, or fanes of gold
Still floats upon the morning wind,
Still whispers to the willing mind*
(Emerson, 1840, 5th stanza, lines 57-60)

Lines 57-60 are paraphrased as follows: *The word told by seers or sibyls in groves of oak or fanes of gold still floats upon the morning wind, still whispers to the willing mind.*

Lines 57-60 above talk differently about the *word* delivered by seers or sibyls, the sons and daughters of Nature. In the two last lines (59 and 60), it is emphasized that these *words* (teachings) are still taught by people like Emerson, for example, and are still waiting for those who are willing to accept these teachings. The poet reveals that he tries to tell the world that salvation does not always come from the church.

*One accent of the Holy Ghost
The heedless world hath never lost*
(Emerson, 1840, 5th stanza, lines 61-62)

Lines 61-62 are paraphrased as follows: *One accent of the Holy Ghost hath never lost the heedless word.*

Because of the Holy Ghost that is active in the world, the world has never stop paying attention. The Holy Ghost always cares for the people in this world. In lines 61-62, the poet wants to point out that the one thing that binds man with his Maker is the human soul. Without nurturing their souls humans are lost.

*I know what say the Fathers wise,
The Book itself before me lies,
Old Chrysostom, best Augustine,
And he who blent both in his line,
The younger Golden-lips or mines,
Taylor, the Shakspeare of divines,
His words are music in my ear,
I see his cowled portrait dear,
And yet for all his faith could see,
I would not the good bishop be.*
(Emerson, 1840, 5th stanza, lines 63-72)

The above quotation is paraphrased as follows: *I know what the wise fathers say, the Book itself lies before me, Old Chrysostom, best Augustine and he who blent both in his line, The younger Golden Lips or mines, Taylor, the Shakespeare of divines. His words are music in my ear. I see his cowled portrait dear and yet for all his faith could see, I would not be the good bishop.*

From the paraphrase above, four ecclesiastical words can be found. They are *father*, *Augustine*, *cowled* and *bishop*. The meaning of those ecclesiastical words is as follows:

According to Hornby (2000: 483), *Father* has five meanings. It means a male parent, a person's ancestors, the first man to introduce a new way of thinking, God, and priest. The fifth meaning of *father*, which is priest, is the ecclesiastical meaning like what is stated by Attwater (1951: 190) "The Fathers: is by right the title of a mendicant friar but in speech is extended to all priests of the regular clergy."

Augustine has no meaning in the general dictionary. However, according to Attwater (1951: 39), the definition is the "Bishop of Hippo".

Cowled generally and ecclesiastically is the same. It means wearing a cowl. Therefore, it indicates a minister, someone who wears a cowl when doing his duties in the church.

According to Hornby (2000: 120), *bishop* has two meanings. First is a senior priest and second is a piece used in the game of chess. The first is the ecclesiastical meaning like what is stated by Attwater (1951: 56) that *bishop* is the supreme ecclesiastical ruler of the diocese.

Beside the information above, there is also important information from *Major Writers of America*. Here is this important information:

Old Chrysostom: St. John Chrysostom, bishop of Antioch in the fourth century. The sobriquet "Chrysostom" meaning "golden lips," was applied to him because of his eloquence as a preacher (Miller, 1962: 573).

From the quotation above, *Old Chrysostom* in line 65 of the fifth stanza refers to St. John Chrysostom, bishop of Antioch in the fourth century. The sobriquet "Chrysostom" meaning "golden lips," was applied to him because of his eloquence as a preacher.

Jeremy Taylor (1613-1667), bishop of Dromore, one of the greatest of Anglican pulpit orators. He is sometimes known as the "Shakespeare of Divines" for his poetic style of expression and was often presented as a model of prose writing. Taylor's fame has been maintained by the popularity of his sermons and devotional writings rather than by his influence as a theologian or his importance as an ecclesiastic. (Miller, 1962: 573)

From the quotation above, this means that Taylor in line 68 of the fifth stanza refers to Jeremy Taylor. He was a bishop and one of the greatest of the Anglican pulpit orators. He was known as the Shakespeare of divines, which implies that he was great artist of divines.

"Mines: that is, of golden eloquence" (Miller, 1962: 573). This implies that *mines* in line 67 refers to Emerson himself, he was the younger "golden lips". He was eloquent as the preacher.

Based on the ecclesiastical words and some of the other information above, the poet wants to tell about his belief that salvations did not come from the church only. He also knew what the ministers said about the Bible. He knew that the Bible had existed before him. St. John Chrysostom, St. Augustine and Taylor, were great preachers and great orators, so was Emerson. Their words were music in his ear and the poet liked them. Emerson knew that they were good clergymen also. However, the poet would not be a good bishop in spite of his faith. The poet chose to leave the ministry.

The Images Created from the Meaning of the Ecclesiastical Words

1. Church

Actually *church* has five ecclesiastical meanings. *Church* means building, services, Christians, pastor or minister, and congregation. The fourth meaning of *church*, which is minister, creates an image of a person who is in clerical states and lives to serve the church. A minister has responsibilities towards God, Christianity,

Christians, and themselves. A minister, as the leader of the church institution, has big duties since there are so many Christians that have various backgrounds in the congregation. There are many responsibilities on his shoulders, regarding the church.

Based on this image, *church* is not as simple as it looks. *Church* which means minister here is to indicate the poet's liking of the minister and to explain the burdens as well.

2. Cowl

The ecclesiastical meaning of *cowl* is a long ample garment with wide sleeves worn by the monks or nuns only as their habit in a church. The image created from this ecclesiastical meaning then is that *cowl* is not a garment worn by everyone, but it is only used by a member of religious orders such as monks or nuns when participating in the liturgy. Those who wear the *cowl* have big duties in both the church and in society. They are unmarried and live in a monastery or in a church. They have to serve God and Christians by leading the mass or preaching in front of the Christians in a church or in other places. They have to behave nicely and be a role model as well as a good person. They must have a moral responsibility since everything that they do is looked on by others. Therefore, to be the person who wears the *cowl* is not as easy as it looks because there are a lot of duties.

Cowl in the first stanza therefore is used by the poet to show his liking of a minister who has these kinds of duties and also to show the burdens of wearing the cowl.

3. Prophet of the soul

This phrase ecclesiastically means the spirit of the messenger of God. The image created when there is a person who loves a *prophet of the soul* is that the person is close enough to God and has a spirit to be the messenger of God or to convey the messages from God since the prophet is a person who gets revelations from God about religion and its mission. Nowadays, a person who wants to convey God's messages or who has this kind of spirit can do it by serving God, Christians,

Church, and society through becoming a minister, nun, or another among the clerical orders.

In this poem, a poet is one example of a person who loves this spirit. The poet loves to be the messenger of God, to be the minister who delivers God's messages and preaches to the Christians. However, this *prophet of the soul* is not only used to convey the poet's liking of the spirit of prophet. Behind the spirit of *prophet* here, there are burdens that are not light. They should convey God's messages for various kinds of people and not all of them can receive these messages easily. Sometimes people who want to convey God's messages have to receive humiliations, unbelief, insults, etc from people who do not want to receive it.

Prophet of the soul in the first stanza is therefore used by the poet to show his liking of a minister who has the spirit of the prophet and also to show the burdens of it.

In conclusion, the three ecclesiastical meanings above- *church*, *cowl*, and *prophet of the soul*- lead the readers to create the image that to be a minister is not easy since there are a lot of duties and responsibilities that can be a burden. They show the poet's liking and burdens of a minister all at once. Four ecclesiastical meanings above are related to clergy, especially with the clergyman or minister. They show that the poet likes everything that relates to the clergy- *church*, *cowl*, and *prophet of the soul*- although to be the clergyman is not easy since there are so many burdens. However, still there is a call in the poet's heart to be the clergyman.

4. Cowled churchman

The ecclesiastical meaning of *cowled churchman* is a male member of Christian clergy or a member of a church. The image created from this ecclesiastical meaning is that a *cowled churchman* can be clergyman, a minister or a priest. *Cowled churchman* has the authority to perform certain rites and administer certain sacraments, it depends on their institution whether he is the Jesuits, the Franciscans, or the Dominican. He performs religious ceremonies and duties in a church. At Mass, he acts as readers, reading aloud

passages from the Bible, and he helps distribute the Holy Communion. *Cowled churchman* has to live under religious vows—poverty, chastity, and obedience.

From the images of *cowled churchman* above, the image created for “Yet not for all his faith can see, Would I that cowled churchman be”, is that the poet would be the minister, with all of its burdens, in spite of the fact that he cannot see the minister’s faith yet.

5. Vest

Vest in the second stanza ecclesiastically means a special garment worn only by a churchman when doing his duty in a church. The image created from this ecclesiastical meaning is that *vest* is a symbol of a minister since not all people can wear it, only a churchman can do it. This is not as simple as its general meaning.

The vest is not only about the special garment worn by ministers but like a minister who wears a cowl, a minister who wears a *vest* has duties, responsibilities, and burdens also. Either in church or in society he has duties to be the leader for many people, to be someone to follow, to serve God and Christians. He has a moral responsibility, everything he does should be good and nice. For example, a minister who wears a vest cannot do something which is not good like dating a woman, hanging out in a mall or club and drinking alcohol. His duties and responsibilities are not easy. There are heavy burdens on his shoulders.

From this image, it can be seen that actually the poet starts to question his ability to carry on as a minister. This stanza shows a problem faced by the poet. In the previous stanza, it is just a sign of a problem faced by the poet. Here in the second stanza, the problem starts to appear clearly. He asks himself why being a minister allures him.

6. Priest

The ecclesiastical meaning of *priest* in the fifth stanza is the minister of divine worship, especially in its highest act, sacrifices. The image that comes from this ecclesiastical meaning is of certain members of the clergy

who primarily performs religious ceremonies and gives religious advice. A priest also has the authority to transmit sacred power to others through ceremonies, conducts worship services, administers the sacraments, preaches among others.

The ecclesiastical meanings of *priest* give an image of “Even the fiery Pentecost Girds with one flame the Countless host, Trances the heart through chanting choirs, And through the priest the mind inspires”. (Emerson. 1840, stanza 5, lines 51-54) The emergence of the church with its holy breads, its chanting choirs and its priest hypnotize the people. The emergence of the Church with its priest and its chanting choirs make many people interested in it and finally they became its followers or Christians.

7. Prophet

The ecclesiastical meaning of this word is the messenger of God. Since *prophet* in problem formulation one refers to Moses, therefore the image created from this ecclesiastical meaning is Moses, a messenger of God who during his journey was inspired by God on Mount Sinai to write down the Ten Commandments on tablets of stone.

Prophet creates an image about the Bible spoken unto Moses that was written on the Ten Commandments. It indicates that the Ten Commandments, which are a list of rules for living and for worship of Christianity, teach about God and salvation. The Ten Commandments are divided into two groups. The first group deals with the relationship between people and God, while the second group deals with the relationship among the people. “The *word* unto the *prophet* spoken Was writ on tables yet unbroken;” (Emerson, 1840, stanza 5, lines 55-56).

“The *word* by seers or sibyls told In groves of oak, or fanes of gold Still floats upon the morning wind, Still whispers to the willing mind” (Emerson, 1840, stanza 5, lines 57-60) means that these *words* (teachings) are still taught by people like Emerson and are still waiting for those who are willing to accept them. The poet tries to tell the world that salvation does not always come from the church. The four lines above talk differently

about the *word* delivered by seers or sibyls, the sons and daughters of Nature.

8. Father

The ecclesiastical meaning of this word is all the priests of the regular clergy. The image created from this ecclesiastical meaning is a priest of the Christian Church. *Father* is a term of address for priests in some churches (especially the Roman Catholic Church or the Orthodox Catholic Church).

9. Augustine

The ecclesiastical meaning of this word is Bishop of Hippo. The image that comes from this ecclesiastical meaning is Saint Augustine. His beliefs can be divided into three main groups: (1) God and the soul, (2) sin and grace, and (3) the church and the sacraments.

10. Colwed portrait

It is an adjective of cowl, which is a long ample garment with wide sleeves worn by the monks or nuns in a church. The image built from *cowled portrait* is the picture of a minister.

11. Bishop

The ecclesiastical meaning of this word is the supreme ecclesiastical ruler of the

diocese. The image that comes from this ecclesiastical meaning is that a bishop is a clergyman of high rank who is the head of a church district or diocese. He administers an area that contains a number of churches. These churches teach that only bishops possess full priesthood and, therefore, only they can ordain clergy and perform certain other priestly functions. Such churches consider bishops the successors of the apostles of Jesus Christ.

The image created from the meaning of *father, Augustine, cowled portrait, and bishop* refers to the poet’s reason why he chooses to leave the church. He knows what the priest says about the Bible, he knows that the Bible has been laid before him. He admires St. John Chrysostom, St. Augustine, and Jeremy Taylor or Shakespeare of Divines because of their eloquence as preachers, orators, and the poet himself is also like them, a great preacher and orator. For the poet, their words are music in his ears. The poet sees his cowled portrait and yet, in spite of his faith, he would not be the good bishop, and he chooses to leave the ministry.

Based on the analysis presented above, the images created from the meaning of ecclesiastical words can be grouped in the following table:

No	Stanza	Ecclesiastical words/phrases	Images created
1	1	Church, cowl, prophet of the soul	The poet’s liking minister and its burden as well.
2	1	Cowled churchman	The poet would be the minister
3	2	Vest	Hesitance to be the minister
4	5	Priest	Church and its host, priest, and chanting choir makes people become Christians
5	5	Prophet	Bible and Ten Commandments
6	5	Father, Augustine, cowled portrait, bishop	The poet’s admiration toward Chrysostom, Augustine, and Taylor and then the reason why he leaves ministry

Conclusion

From the analysis of the first problem, there are 12 ecclesiastical words with specific meanings. The ecclesiastical meanings are sometimes different from general meanings. They are more specific than the general meanings. From the analysis of the second problem, there are 11

ecclesiastical meanings that create six images. First is an image about the poet’s liking of the minister and its burdens as well that comes from *church, cowl, and prophet of the soul*. Second is an image that the poet would be the minister, with all of its burdens, in spite of the fact that he cannot see minister’s faith yet. This image comes from the meaning of *cowled churchman*.

Third is an image of the poet's hesitance to be the minister which comes from the meaning of *vest*. Forth is an image that the church with host, chanting choir, and priest makes people become Christians. This image comes from the meaning of *priest*. Fifth is an image about the Bible and the prophets that teach about God and salvation. This image comes from the meaning of *prophet*. The last is an image about the poet's admiration toward Chrysostom, Augustine, and Taylor and also the reason why he chooses to leave the ministry. This image comes from the meaning of *father, Augustine, cowled portrait, and bishop*.

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