

A PLAIN WATCH  
A Study of Henry Vaughan's Use of  
Time  
in Silex Scintillans

by  
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Time of the Spirit  
 Time of Retreat  
 Time of God's Visit  
 Time of Less Error  
 Time of Integration  
 Night

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## PREFACE

An honors paper is a year-long venture into a whole new world of scholarship for most honors students. For me, it has been eight months of continually facing new situations, new experiences, and new people as I prepared this paper for presentation to the Honors Committee. I have discovered materials and investigation processes, and learned how to work with the new information that came to light as Vaughan began to assume a form. But these additions to my scholastic career are only a part of the whole year's work.

### A PLAIN WATCH

My committee has been invaluable. Miss Puzel and Miss Penninger corrected my commas and shortened my lengthy sentences, questioned faulty statements, and suggested changes. And Miss Farinboit opened up a whole new area of research with her suggestion of the parallels between Vaughan and St. John of the Cross.

### Time

### in Silex Scintillans

But my greatest debt is to my adviser, Miss Amy Charles. She has been my guide, my slave-driver, and the one who always boosted my ego when the right words would not come. It is she who taught me how to write this paper, how to put into words the ideas I have concerning Vaughan.

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## CHAPTER I

Henry Vaughan: The Man in His Time

### INTRODUCTION

Henry Vaughan owes a great deal to those who influenced him in his time. His great debt is to John Donne.

Wanting to find out more about himself and the world he finds himself in, Man has searched differently in each age. Some generations have looked for an explanation in science, some in religion; but the seventeenth century was able to make a synthesis of mind and matter and in the process develop a new type of thought described as metaphysical. The men who followed this way of looking at the world combined reason and intellect with emotion and passion, and wrote of a world that few men had seen before, a world of both heart and head.

John Donne was the greatest of these metaphysical writers, as well as the influence for many other metaphysical poets to follow. One of the most famous of these followers, the poet George Herbert, inspired by one facet of Donne's poetry, the devotional poetry, wrote his most famous work, The Temple. Henry Vaughan, a Welshman, following in the Donne-Herbert tradition, created his own world of devotional poetry. Vaughan began by writing poetry in the manner of his contemporary wits. Then, after the Civil War in England, Vaughan's temper changed, and he began to write the poetry for which he is best known, the poetry contained in his small book, Silex Scintillans. Vaughan, though not widely known, is familiar to those who have some knowledge of the seventeenth century.

Vaughan is a metaphysical, a man of his age; yet he is more than just a part of the seventeenth century, for he saw beyond his age. He wrote of the world as it was, is, and will be; and his poetry thus becomes timeless. It is metaphysical and devotional, subjective and objective--all combining to make him one of the most fascinating and one of the richest poets for study in the seventeenth century.

Henry Vaughan owes a great deal to those who influenced him in his development into a major metaphysical and devotional poet. His great debt to Donne is apparent in his early poems. Vaughan works with the conceit and often achieves an intellectually expressive mood much like that of Donne's earlier love poems. Donne's influence in his later work continues through the assimilation of Donne's effects on Herbert's poetry. He never achieves Donne's mastery of tight construction and is never so much concerned with the mental images in his poetry, but he derives from Donne a manner of expressing ideas that creates those lines which men quote from his poetry, such as the conceit with which he concludes "Corruption":

All's in deep sleep, and night; Thick darkness lyes  
And hatcheth o'r thy people;  
But hark! what trumpets that? What Angel cries  
Arise! Thrust in thy sickle.

and the beginning of one of his most famous poems:

I saw Eternity the other night  
Like a great Ring of pure and endless light  
All calm, as it was bright.

The ability to present ideas so concisely is a debt to Donne. Although Vaughan often slips from these heights of expression and falls into a looser structure, when Donne's influence is evident in Vaughan's poetry, we find form and organization, quality of thought and expression--his best poetry.

A more obvious influence on the poetry of Henry Vaughan comes from

George Herbert. Vaughan credits Herbert with being the influence that started him on his writing of devotional poetry. The preface to Silex Scintillans sets down these words:

The first, that with any effectual success attempted a diversion of this foul and overflowing stream, was the blessed man, Mr. George Herbert, whose holy life and verse gained many pious Converts, (of whom I am the least) and gave the first check to a most flourishing and admired wit of his time.

Herbert was an excellent man for Vaughan to follow because of the very temper of his verse. His quiet nature was much more akin to Vaughan's than Donne's more fervent one; and his more emotional (as opposed to intellectual) view of God and his quieter acceptance of the world of man and of the spirit ~~were~~ more compatible with Vaughan's poetic ideas, which deal mainly with nature and with God's reflection in the world of man. Vaughan drew on Herbert for more than attitude and tone, however. Many of his poems derive their titles or even paraphrase lines from Herbert's The Temple. But though he borrowed ideas and lines, themes and titles from Herbert, Vaughan transformed them into his own work, changed and blended them into poetry that was Vaughan and not Herbert. Vaughan cultivated the perception that he found in both men and achieved in his best poetry a perception that made him a metaphysical poet and a devotional poet. Like Donne, Vaughan is concerned with man in relation to his world, and like Herbert, he is deeply concerned with man in relation to God. A synthesis of these two ideas creates a central theme of Vaughan's, man's attempting an understanding and entrance into a world of earthly man's union with the spiritual in God and nature, so that out of all of these influences and developments comes a poetry that is like Donne's and like Herbert's, but yet is like neither of them; Vaughan has taken them and made them into himself.

Another man important in Vaughan's life, about whom critics and scholars have written extensively, is Henry Vaughan's twin brother, Thomas Vaughan. Educated at the university to accept a position in the church, Thomas Vaughan soon turned away from the religious life and became a "scientist," or more nearly, an alchemist, probing into the experimentation and occult science in vogue in England at that time. He must surely have had an influence on his brother, even though Hutchinson in his biography of Vaughan questions that they were ever close to one another after their school days. Their letters show similarities of mind, and Henry Vaughan could not have ignored the work which his brother was doing. In fact, two works of his own surely show the influence of his brother, as well as the scientific temper of the age. He translated a work called Hermetical Physick whose author was Henry Nollius, and another by the same author called The Chymists Key, in which Vaughan uses the name Eugenius Philalethes. Both of these works show the influence of the scientific thought of the day and are full of alchemical terms and language. Although alchemy is mentioned in Vaughan's poetry, it is used to explore ideas and explain them, rather than to further the influence of the science itself. Scholars disagree on the depth of the influence of Thomas on Henry Vaughan, and the subject can never be fully resolved. Not enough is known about either of the men; but whatever the extent of the influence, it must be taken into consideration.

Vaughan was affected by the general temper of his age in many ways. He was questioning, as were all the thinkers of his time, questioning the marvelous age in which they all lived, an age of rapid developments in science, travel, literature. His was an age of a re-definition of man which called for a change in ideas and concepts. In order to assimilate all these changes and discover what they meant, many of the great minds of

this period turned to speculation about their personal worlds which often resulted in devotional poetry. Vaughan was one who found this method of examination to be compatible with his temperament. He became one of the devotional poets who was not content merely to praise his God and the world in which he lived, but a poet who examined that world and what was in it, his relationship to it, and his relationship to God.

#### Important Works on Vaughan

The first of Henry Vaughan's works to be published was his Poems with the Tenth Satyre of Iuvenal, in 1647, and the last his Olor Iscanus in 1679. The intervening years saw the publication of Silex Scintillans in 1650, and again in 1654, and of Thalia Rediviva in 1678, as well as the publication of his translations from 1648 to 1655, and his devotional prose work, The Mount of Olives, in 1652. His works have since been reprinted many times, the earliest important edition being that of the Rev. H. F. Lyte in 1847.<sup>1</sup> This edition brought Vaughan into public notice again. It was followed, in 1871, by the Grossart edition<sup>2</sup> which is still considered worthy by many of the Vaughan critics. (However, it was privately printed and there are few available copies.) A classic edition of Vaughan's poetry was published in 1896 by E. K. Chambers, but modern scholars of Vaughan use as the authoritative text the edition by L. C. Martin,<sup>3</sup> which was pub-

<sup>1</sup> Silex Scintillans. Sacred Poems and Private Ejaculations by Henry Vaughan, edited by the Rev. H. F. Lyte (London: Pickering, 1847).

<sup>2</sup> The Works in Verse and Prose Complete of Henry Vaughan, Silurist, For the First Time Collected and Edited: With Memorial-Introductions: Essay on Life and Writings, and Notes, edited by the Rev. Alexander Grossart (Blackburn, Lancashire: St. George's, 1871).

<sup>3</sup> Works of Henry Vaughan, edited by Leonard Cyril Martin, (Oxford: The Clarendon Press, 1914); revised edition, (Oxford: Clarendon Press, 1957).

lished in 1914, and republished in 1957. It is accepted as a standard text for Vaughan study, and it is the text for this paper. It contains all of Vaughan's writings, complete with his own introductions and an introduction by Mr. Martin giving information on Vaughan's life and notable editions of Vaughan, an extensive commentary, and an index of first lines.

Critical work on Vaughan is found in profusion, ranging from the most obscure references to excellent critical scholarship on the man and his poetry. One invaluable survey of critical material is the bibliography of Vaughan studies which was the basis for research on this paper. It was compiled and annotated by E. L. Marilla,<sup>4</sup> and lists all the major critical work on Vaughan, in both English and American publications, through 1947. The major reference for the life and experiences of Vaughan is in F. E. Hutchinson's biography of Vaughan.<sup>5</sup> Hutchinson creates an excellent and concise portrait of Vaughan's family background and describes as much of his life as is known; however, there is little critical commentary and the book does little to aid in an understanding of Vaughan's work, except to shed light on his life and experiences that might have influenced him in his poetry.<sup>6</sup>

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<sup>4</sup> E. L. Marilla, A Comprehensive Bibliography of Henry Vaughan (Tuscaloosa, Alabama; University of Alabama Press, 1948).

<sup>5</sup> F. E. Hutchinson, Henry Vaughan (Oxford: Clarendon Press, 1947). This book is the result of many years of work by the American poet Louise Imogen Guiney, a Vaughan scholar, and Miss Gwenllian E. F. Morgan. When they died, Hutchinson took the material they had collected and collated, and wrote this comprehensive biography which is acknowledged to be the authoritative work on Vaughan's life.

<sup>6</sup> A fictionalized account of Vaughan's life is Helen Ashton's The Swan of Usk (New York: Macmillan Company, 1940). Her book fills in some of the historical background and gives some idea of the general demeanor of Vaughan, but no insight into his thoughts or poetry. It is useful only as an introduction to Vaughan, his time, and the life he is supposed to have led. However, her factual information should be regarded with suspicion.

Critical work on Vaughan covers a vast range of ideas and opinions, ranging from the absurd to the astute. The scholars must work to a great extent on supposition, for we know little about the man and his ideas aside from what can be gleaned from his poetry. The quality of the criticism and the depth of the insight must be weighed and judged, but the information is there for the formation of opinions on his work.

For Vaughan, Time has many levels, many meanings, and many forms.

#### Vaughan's Major Themes: With Emphasis on the Theme of Time

Whenever Vaughan's poetry is mentioned, anyone familiar with his work is likely to think of the poems in Silex Scintillans, poems such as the often-quoted "The World," or his calm and beautiful "Peace." Here is his best language, most enduring work, and widest area for study. His most significant work can be seen by a thorough study of this volume of poems which he wrote after his life had taken on a fixed temper.

The major themes of Vaughan's Silex Scintillans provide an excellent index to his devotional works. The nature that Wordsworth scholars like to examine in Vaughan's poetry is a definite idea in his work, and pervades most of his better poems. The theme of man's separation from God, which recurs throughout Silex Scintillans, has received much study from Vaughan scholars. The image of the veil between man and God is a symbol and a conceit in many of his more religious poems. Lesser themes of light and childhood and of man's mortality have also been treated by a majority of the scholars in the field.

One idea that takes the form of a theme, since it appears in a large number of Vaughan's poems, is the theme of Time, through which Vaughan expresses some of his ideas concerning man and God, man and the world, man and his relationship with himself. This theme prevails in so many of his poems that it would be impossible to count it as a mere accident of words

or phrases. It is a conscious idea in the mind of the poet and receives conscious attention and is assimilated into his poetry as an expression of his thoughts and feelings. Vaughan uses Time to express such major themes as the veil between man and God or Time's effects on the mortal nature of man. Time plays a major part in such poems as "The Retreat" or "As time one day by me did pass."

For Vaughan, time has many facets, many shadings, and many forms. It can mean many things, and symbolize even more. Vaughan divides Time into many segments in his poems, using the parts for various symbols he wishes to express. His main divisions, the natural ones of day and night, become many different facets in Vaughan's poetry. By playing them in opposition, Vaughan creates a contrast of ideas. The two parts complement each other in many poems, but they occasionally are used by themselves to express one complete idea or concept. These two segments of his thought have enough value for the understanding of Vaughan's work that they can be examined both as major portions of a pervading theme, and as aids to a deeper understanding of Vaughan's devotional poetry.

The plan for this paper, therefore, is to examine Time, showing its symbolic function and its use in several major poems in Silex Scintillans. This plan will consider seven functions that Vaughan gives to time in his devotional poetry in Silex Scintillans:

- The timelessness of God
- Time as a looking-glass for God's plan
- Man as a part of time
- Time as an agent of separation
- Man's ignoring the passage of time
- Man's going back in time
- Time as an aging and destroying agent

After establishing the background for Vaughan's Time, in the sense of time as a passage of events, the plan is to move into an examination of Vaughan's

use of day and night in the poems in Silex Scintillans. In the study of day, "Dawning" will be the basic poem for study, using other applicable poems, since Vaughan's use of day assumes seven different symbolic uses:

The evil of day  
 Day rids man of fear of night  
 Day as the time of God's influence  
 Time of man's awakening  
 Day as God's shadow: A lesser light  
 Day as a guide to God  
 Time of youth and resurrection of the world  
 Day as a symbol for Heaven

The last, and main, division of the study is an analysis of Vaughan's use of the figures of night, with "The Night" being used as the basic poem for the study. Vaughan uses night in a wide variety of ways to extend and clarify his ideas on man, the world, and God. Vaughan's ideas on night fall into twelve general categories:

Night as a veil between man and God  
 Symbol of ignorance and apathy  
 Symbol of death  
 Night as sin's defeat  
 Time of silence  
 Time of quiet and sleep  
 Time of rest  
 Time of the spirit  
 Time of revelation  
 Time of God's visit  
 Time of less error  
 Time of complete integration with God

Night, like day, has its harmful influences as well as the better ones that Vaughan is concerned with in most of his poems. The evil effects of night are seen only to contrast with the better influences of day, and the same effects of day are seen to improve the reader's view of night. Night, with both its influences, is a major facet of Vaughan's concept of Time, and deserves a careful study.

Using the theme of Time as a basis for the study, and concentrating on day and night as used by Vaughan in his Silex Scintillans, the plan

will be to analyze and examine the whole idea of Time presented in the book. The major emphasis on day and night will be marked by a more detailed study of the two terms, with poetic passages to emphasize and expand the analysis.

#### Resumé

Vaughan's world is a complicated one, for a number of reasons. We know little about the factual side of it, since there are few papers in existence concerning his private life; we have little to work with concerning his poetic concepts, since all theories have their basis in supposition. His world is also complicated by the fact that he was influenced by Donne and by Herbert, by his brother and by the hermetics, by the lush countryside around his home in Wales, by the turbulent period in which he lived. But all these experiences and influences combined to produce a poetry rich in images, color, and a singing quality that have helped it to endure through three centuries of relative obscurity and to emerge as powerful as the day in which it was written.

that Vaughan does not himself know what he wished to say about Time, but rather, that under a certain set of circumstances or in a specific situation, his use of Time varies with the poem or thought, in order to heighten or clarify the passage.

## CHAPTER II

### The Timelessness of God

#### THE THEME OF TIME

In dealing with the obviously important figures in Silex Scintillans, such as light or nature, scholars have almost neglected a less evident but equally important aspect of Vaughan's devotional poetry. This aspect is that of Time. Vaughan uses the element of Time in the majority of poems in Silex Scintillans, not only in the abstract, but often as an integral part of other themes. Several of his uses of Time are important for an understanding of his poetry as a whole, as well as excellent amplifications of some of his major themes. Concrete and abstract applications range all the way from Time and God to Time as an agent in the mortality of man. Vaughan expresses Time in the change of the seasons and the day-to-day turn of the earth, in man's passage through time or man's attitude toward time, making the Time figure a recurring poetic vehicle that has a visible influence on the majority of his better poems. A careful analysis is necessary as it becomes evident that although Vaughan considered the concept of Time important in his work, he did not always maintain the same attitude toward Time and its functions and influences. His time lengths vary, and his valuative judgment of Time, his application of a given quality to a given time, and his assignment of a type of influence to a specific time vary also. By this, I do not mean

that Vaughan does not himself know what he wished to say about Time, but rather, that under a certain set of circumstances or in a specific connotation, his use of Time varies with the poem or thought, in order to magnify or clarify the passage.

#### Time & The Timelessness of God

Vaughan, along with the majority of the devotional poets of all ages, is aware of the timelessness of his God, and he expresses this awareness in the lines

Since then thou art the same this day  
And ever, as thou wert of old. . . .  
(11.49-50)

Vaughan knows that his God has eternal and everlasting powers and that this timelessness of God is not present in his age alone. He repeats his conviction near the end of the book in a passage from "Death":

'Tis now six thousand years well nigh,  
And still thy sov'rainty holds good:  
(11. 3-4)

Vaughan asserts this same intense conviction in many of his poems in such simple statements as the one from "Peace," in which he speaks of God as

"The Rose that cannot wither. . ."

These descriptions are so quiet and simple, and often understated, that they are usually missed. But Vaughan includes his idea of the timelessness of God in most of his poems, as a hope for mortal man. In "Burial," he suggests that time itself is answerable to God:

Tyme now  
Is old, and slow,  
His wings are dull, and sickly,  
Yet he  
Thy servant is, and waits on thee.  
(11. 33-37)

Therefore, Time comes to have a hint of hope in it, and it also becomes a

tool of God, a thing to be used for His greater ends and purposes. In some of his treatments of Time, Vaughan writes of its destructive or divisionary; but in this theme, Vaughan gives Time the quality of an absolute value as it concerns mortal man.

#### Time As a Looking-Glass for Man

Vaughan carries the idea of time as a tool of God into another aspect of the theme of Time. This idea is that of the use of Time itself as a looking glass for man. By using Time, or history, man may see that which God has placed here for the education of man. It often happens, as Vaughan writes in "Hidden Treasure," that man does not look:

. . . yea those and all  
That these three thousand years time did let fall  
To blind the eyes of lookers-back. . .  
(11. 7-9)

Or looking back, he cannot see because of all the trivial things that obstruct man's worldly mind. But, says Vaughan, if man does look back, he will see the lesson that Time has to teach:

. . . every hour  
Shows him [man] himself, or something he should see. . .  
(11. 2-3)

In "The Tempest," Vaughan sets forth his theory that all of Time, and creation, is an example to man, a pattern to emulate or to avoid. Vaughan manages this theme even more expertly in his poem, "As time one day by me did pass," where he uses the figure of man looking through a glass at the days that are past. Through this glass, man sees "disordered lives" and "foul records" set down by Time. This theme, combined with the theme of the timelessness of God, tells of the use man may make of Time for his own betterment and his eventual admission to Heaven. God gives man, through Time, a chance to rise above himself; for being timeless and in control of

time, God allows man to look back into Time past for a glimpse of his own life and pitfalls, giving man the gift of Time, making Time a holy thing. But this view of Time is among the few optimistic ones. Most of the others are usually not so much concerned with the salvation of man as they are with the mortality and the pitiful state of man.

Man's Ignoring Time

Vaughan feels that man has allowed himself to get into this desperate state by ignoring God's help. Man either ignores the lesson of Time or sits in apathy while the lessons pass him by. "The Call" is devoted to this idea:

How many sands  
Have left us, while we careless sate  
With folded hands. . .

(11. 10-12)

Vaughan speaks of how his heart and head have been "dead" and have let time pass by while they did nothing. He berates himself for having been idle all this time. Finally, he calls upon himself and all his faculties to rise up and review this time that has passed, to weigh the minutes and reflect on them, rather than merely sit and let Time pass. This lack of action, Vaughan feels, is close to sin. He repeats this same thought in "The Check":

All things teach us to die  
And point us out the way  
While we pass by  
And mind it not. . . .

(11. 20-24)

"View thy fore-runners," he continues; but Vaughan knows that man will continue to ignore the passage of Time. However, he keeps urging man to realize God's intentions and attend to the lesson that Time will teach. "The World" gives parables of men who ignore the lessons that Time can teach

about the pleasures and material goods of this life. Instead, as Vaughan says in "Man," he roams about the earth, wandering from place to place, without the ability of Nature to rest, for God has ordained a knowledge of Time for the world, which acknowledges that Time is an ever-present part of life:

. . . birds like watchful Clocks the noiseless date  
 And Intercourse of times divide. . . .  
 (11. 3-4)

But man continues to refuse to accept what Nature accepts so readily and therefore must suffer by being separated from God by his deeds and his apathy.

#### Man As a Part of Time

Vaughan conceives of man as an integral part of time and eternity, seeing man not only as part of his own time and age, but also as a participant in all times and ages, an active part of all that was and is to be. From this idea comes one of his most beautiful phrases, contained in "The Evening Watch":

Heav'n  
 Is a plain watch, and without figures winds  
 All ages up...  
 (11. 11-13)

Vaughan views man in time from a number of different angles, and in each one, he attempts to analyze man's place in the scheme of Time and to attempt an explanation of what man is doing in his own allotted space on earth.

In "Corruption" Vaughan traces man down through the ages and examines his development. He sees Adam as man close to God, in those first early days of Time. Gradually, because of Adam's fall, man has grown away from God as Time progressed. Now, Vaughan says, man has progressed so far in Time that he doesn't even realize how far away from God he really is. Therefore

the present is the point in Time when God should come and take man back to his original state. Later in the book, in his "Son-days," Vaughan again returns to a poem whose dominant theme is Time. Using varying metaphors, Vaughan finds a new way to deal with man and his relationship to Time. Sunday, says Vaughan, is

A day to seek  
Eternity in time; the steps by which  
We climb above all ages...

(11. 4-6)

This same theme of Sunday and Time recurs in his poem, "White Sunday." Here, Vaughan also places man in the whole process of Time, and views him with those who have been and with the ages to come. Vaughan also echoes the idea that man is an integral part of Time, yet must somehow separate himself from or rise above Time, in order to find God, in order to "climb above all ages." Here, the paradox comes out. Man, who is both the product and the producer of Time, must remove himself from the trivia of Time in order to be able to meet God. In "Ascension-Hymn" he finds the solution for man's problem. Looking back through Time to early man and coming to a conclusion about the present situation of man, Vaughan decides that man must leave the world in order to rise again. Therefore, by going from the bounds of Time into the freedom of timelessness (Heaven), man can rise above the trouble that he has incurred in the passage of history.

Time runs, and after it  
Eternity, which never ends, . . .

(11. 50-51)

says Vaughan, in "Agreement." Thus Vaughan solves the problem of man's relation to Time by taking man out of earthly time, placing him in the timelessness of Heaven, and thereby making him a part of all Time, that past and that to come.

## Time As an Agent of Separation

One of the reasons that Vaughan feels it so necessary to set man apart from Time is his intense feeling that Time itself is an agent of separation. Vaughan's theme of the veil that separates man and God is composed, in part, of the element of Time. Within this theme of man's separation from God by Time, Vaughan finds several ways of approaching his idea. In "Death: a Dialogue" Soul tells Body that until he can escape this world, this period of time, he must "stay / Tenant for Years and Centuries. . . ," and while here, cannot move up to God. In this way, Vaughan expresses the divisionary powers of time. In this poem and in "Buriall" Vaughan tells man that only through death can the soul escape the bounds of Time. Vaughan looks longingly at Heaven and at the hours and years that separate him from his eventual goal. "There are set, awful hours / 'Twixt heaven and us. . . ." he writes, in "Rules and Lessons." And while Vaughan is waiting for these hours to pass, he spends his time contemplating those who have already achieved his goal and have entered heaven and gone beyond the limits of Time.

They are all gone into the world of light!  
And I alone sit lingering here. . . .  
(11. 1-2)

is Vaughan's cry both in "They are all gone into a world of light," and in "Joy of my life! While left me here." In this aspect of Vaughan's concept of Time, man's interval on this earth becomes a burden, and Time assumes one of its less admirable aspects. He solves the problem of separating man from the limitations of Time by having man's death mean his entrance into heaven, but the solution to that problem creates the concept of Time as that which isolates man from God. Time becomes an undesirable commodity, something to be endured until man can escape it.

## Man's Going Back in Time

One escape that Vaughan suggests for man is that of going back in time. The return to early days parallels Vaughan's theme of childhood, and from this idea came those famous lines from "The Retreat":

Happy those early days! when I  
Shin'd in my Angel-infancy.  
(11. 1-2)

From this beginning, Vaughan continues the poem by speaking of the innocence of childhood and of traveling back in Time to achieve this same state again. By going back into the reaches of Time, man will be able to come closer to that celestial state which was his being before he became involved in the matters of earth. Since this retreat seems to be the only way to move closer to God on earth, Vaughan says in his "Silence and Stealth of days":

So o'r fled minutes I retreat  
Unto that hour  
Which shew'd thee last. . . .  
(11. 12-14)

He feels his theory so strongly that he devotes to it a whole poem, "Childhood," stressing that man must seek the thoughts and feelings of the time of his youth in order to be closer to God:

An age of mysteries! which he  
Must live twice, that would Gods face see. . . .  
(11. 34-35)

But Vaughan also feels that man can achieve much the same return to his original relationship with God by going back in time and communing with the early men who loved and worshipped God. "Ascension-Hymn" is part of this idea:

Man of old  
Within the line  
Of Eden could  
Like the Sun shine. . . .  
(11. 19-22)

Therefore, Vaughan states, if man can only return through Time to this same state, he too will be able to shine like God and be in closer communion with Him than is possible in the world of man's present state. He continues this same thought in "Corruption," tracing man's closeness to God in the beginning and his gradual falling away from God until, with the passage of Time, man is alienated from that very thing that had given him form in the beginning. Nature continues to know God, but man has gone beyond the ability merely to look up and see God. Then Vaughan shows that Time again gave man the chance. God sent Jesus down for man to emulate as Vaughan tells in "Jacobs Pillow and Pillar." Now man has two points in Time that he can return to for a pattern for his own life. Whether man returns to childhood or to early man, Vaughan says that this return into Time is one of the few ways that man can come close to God during his lifetime. Since Vaughan is so tremendously concerned over separation from God, his idea of return through Time is of great importance.

#### Time As an Aging and Destroying Agent

However, if man is to achieve closeness with God before death comes and takes him into that final closeness, then man must hurry about his work, for Vaughan's Time is also an agent of aging and destruction, as he shows in "The Resolve":

. . .run, and reach  
Home with the light,  
Be there, before the shadows stretch,  
And Span up night. . . .  
(11. 17-20)

Vaughan's theme in this aspect of Time is that everything is subject to the eventual mastery of Time; as he says in "The Feast": "No bliss here lent / Is permanent." Everything must die at some time, because of the very nature of Time and man's dependence on it for his growth, maturity,

and eventual death. Vaughan refers to Nature's being subject to Time in "The Timber." He speaks of the tree as having once been alive and green, with birds, long since dead, perched in its branches. But now, after countless years, the tree is dead, also; and other trees now grow up to take its place; but they too will die in their time. He repeats this same idea of death and decay in Nature in another poem, "The Check":

Birds, beasts, each tree  
All that have growth, or breath  
Have one large language, Death.  
(ll. 27-29)

Nature, close to God in all ways, gradually fades and dies; how much more can man expect to decay, when he has moved away from God down through the ages? Vaughan takes up the idea of man's aging and decay and builds it into one of the largest sub-divisions of his whole theme of Time. He sees man gradually, by hour and day, growing toward the final period of Time when he, too, must leave this earth. "The Lampe" contains this idea:

I watch  
That houre, which must thy life, and  
mine, dispatch. . . .  
(ll. 7-8)

"That houre" may be any hour, by Vaughan's definition. He sees man as beginning the whole process of decay in the early stages of man's life.

"Tell youth and beauty they must rot, / They're but a Case . . ." he says in "The Resolve." Each step that man takes moves him further along the path of time toward the end, which is death--and ultimately God, if man has followed the proper path; but time still maintains a negative value, because of its power to tear down and destroy the God-made man. This power is especially evident after man matures, Vaughan says in "Rules and Lessons":

High-noon thus past, thy time decays;. . .  
All but preludes thy End. Thou are the man  
Whose Rise, hight, and Descent is but a span.  
(ll. 103, 107-108)

and repeats himself in the same poem:

Man is a Summers day; whose youth, and fire  
Cool to a glorious Evening, and Expire.  
(ll. 113-114)

The process is not a phenomenon, but a universal occurrence due to the passage of time. He shows the universality in his poem, "Sure, there's a tye of Bodyes." In it, Vaughan says that all men are tied to the same destiny. And if man lives out his appointed years, he is then among "the weak and aged tir'd with length / Of daies. . . ." as Vaughan expresses the idea in "Easter Hymn." For these reasons, Vaughan tells man to remember the power of Time, to remember and take heed. Vaughan teaches this lesson most expertly in "The Garland." The poem is almost a parable which Vaughan writes as though he were speaking of his own life. He tells of his sinful youth, of the worldly pleasures that he enjoyed, and of the "glorious deception" of it all. Then, meeting with a dead man, he changes his way of life and attempts to make amends. He finishes the poem with the moral lesson:

Desist fond fool, be not undone,  
What thou hast cut to day  
Will fade at night, and with this Sun  
Quite vanish and decay.  
(ll. 29-32)

The idea of the destructive power of Time occupies much of Vaughan's poetry on the theme of Time; Vaughan is not entirely hopeless about man's ability to resist the terrible power of Time. In "Resurrection and Immortality" he gives a glimmer of hope for man in his battle against Time. Even though Time may have dominion over man's earthly body, Vaughan says, there will come a time when man will have the greater power and will be superior to the strength of Time:



What stock of nights,  
 Of days, and years  
 In silent flights  
 Stole by our ears, . . .  
 (ll. 14-17)

The fact that Vaughan's definition of Time includes the quality of silence in passage causes his admonitions to man to become even more forceful.

Vaughan is warning man not of something that man is fully aware of, but of a fact that is present, a fact that man is totally ignorant of. Vaughan is doing more, therefore, than asking man to pay attention; he is pointing out to man a part of the universe which man cannot, or will not, see, a part which is quietly separating him from his God and destroying him in its silent sweep. With all its stealth, Time becomes the robber, for man is not giving up himself and his God, but is having life stolen from him unawares. Vaughan's plea for man to awake, then, is more than a plea for man to become aware of himself: it is also a plea for man to awaken to the very existence of Time. For unless man realizes that noiseless time is passing, how can he hope to realize the damage that Time is doing to him and to his life? In this respect, Vaughan goes beyond Time into a realm which takes him into even deeper levels of meaning.

#### Time

Vaughan's theory of Time rests on the assumption that God ultimately controls Time and its effect over man. With this idea fundamental in all his poetry concerning Time, Vaughan cannot make Time into anything absolutely evil, since God has a power over it. Time, therefore, assumes two different aspects. Time has a positive value when it is equated with the timelessness of God, even though God himself is beyond any effect of Time; the idea carries the assumption that man eventually will reach the same

state of timelessness. The ages also assume a valued position when man is able to use them as a pattern for his own life. Man may find this pattern in Time by going back, mentally and spiritually, into the days of his own youth and childhood or into history for the examples that God has placed for him. In these respects, Time has an ultimate positive value for any man who does not sit in ignorance or apathy and let these lessons pass silently.

Vaughan's view of the opposite side of Time is quite another matter. Vaughan's Time also can assume a negative value. Man, in Vaughan's definition, is an integral part of Time. Yet man must move out of Time in order to find God, since Time itself is one of the greatest agents of separation between man and God. And Vaughan takes his idea even further, to say that not only is Time a separation, taking man away from God, but then, before man is able to come closer to God again, Time destroys man, causing his death, and man is left in an isolated state, neither with God nor without God. However, even the terrible destructive power of Time is not without good; since God made Time, Time must be essentially good. For death caused by Time will bring man to God, only if he has followed the lessons of history and is ready to meet his God and assume his state in eternity. Time is a part of the whole scheme of man's life and of his attempt to find himself and his God.

O at what time soever thou  
 (Unknown to us,) the heavens will see,  
 And, with thy Angels in the Heavens,  
 Descend to Judge poor careless man,  
 Grant, I may not like puddle lie  
 In a corrupt securitie,  
 Where, if a traveller water craves,  
 He finds it dead, and in a grave!  
 Not so this restless, vovall Spirit  
 All day, and night doth run, and sing,  
 And though here born, yet is acquainted

Elsewhere, and flowing deep untainted;  
 So let me all my busie age  
 In thy free services engage,  
 And though (while here) of force I must  
 Have Commerce sometimes with poor dust,  
 And in my flesh, though vile, and low,  
 As this doth in flow,  
 Yet let my Course, my end, my Love,  
 And chief Acquiescence be above;  
 So when that day, and hour shall come  
 In which thy Sun,  
 Thou'lt find me, and my way,  
 Watching the break of thy great day.

## CHAPTER III

## THE THEME OF DAY

## Dawning

Ah! what time wilt thou come? when shall that crie  
 The Bridegroom's comming! fill the sky?  
 Shall it in the Evening run  
 When our words and works are done?  
 Or will thy all-surprising light  
 Break at midnight?  
 When either sleep, or some dark pleasure  
 Possessteth mad man with measure;  
 Or shal these early, fragrant hours  
 Unlock thy bowers?  
 And with their blush of light decry  
 Thy locks crown'd with eternitie;  
 Indeed, it is the only time  
 That with thy glory doth best chime,  
 All now are stirring, ev'ry field  
 Full hymns doth yield.  
 The whole creation shakes off night,  
 And for thy shadow looks the light,  
 Stars now vanish with number,  
 Sleepie Planets set, and slumber,  
 The Pursie Clouds disband, and scatter,  
 All expect some sudden matter,  
 Not one beam triumphs, but from far  
 That morning-star;

O at what time soever thou  
 (Unknown to us,) the heavens wilt bow,  
 And, with thy Angels in the Van,  
 Descend to Judge poor careless man,  
 Grant, I may not like puddle lie  
 In a corrupt securitie,  
 Where, if a traveller water crave,  
 He finds it dead, and in a grave;  
 But as this restless, vocall Spring  
 All day, and night doth run, and sing,  
 And though here born, yet is acquainted

Elsewhere, and flowing deeps untainted;  
 So let me all my busie age  
 In thy free services ingage,  
 And though (while here) of force I must  
 Have Commerce sometimes with poor dust,  
 And in my flesh, though vile, and low,  
 As this doth in her Channel, flow,  
 Yet let my Course, my aym, my Love,  
 And chief acquaintance be above;  
 So when that day, and hour shal come  
 In which thy self will be the Sun,  
 Thou'lt find me drest and on my way,  
 Watching the Break of thy great day.

Although Time is a major consideration for Vaughan, he is also concerned with specific periods of time. He turns to daylight, and especially to dawn, as a special source of inspiration for his poems. As with his treatment of general Time, Vaughan's thoughts on day take several different forms, and they are always changing, even within the same poem. However, Vaughan's main idea concerning day and daylight remains constant throughout, except for one specific reference in which Vaughan parallels day and night, and uses daylight for the contrast.

For Vaughan, the daylight hours are a time for man to examine the visible world around him, to become aware of the time and place he has been put into by God, and to realize the length of his days in this world of light and darkness. All these things and more belong to Vaughan's pattern of thoughts on day, a pattern that is often obscure until day begins to break over Vaughan's own work and his thoughts begin to take a shape and focus.

#### The Evil of Day

Vaughan's one unfavorable comment on day is found in "The Night," written to explain the powers of that period. Here he is using day as a contrast and speaks of day in such a way as to provide that contrast:

And by this world's ill-guiding light,  
 Erre more then I can do by night.  
 (ll. 47-48)

Taken in context, the quotation refers to Vaughan's idea that at night man may divorce himself from the thoughts of the world which he lives in by day and place himself in another world that will help him on his way to achieving union with God. Vaughan's idea is that by day, involved in worldly pursuits, man is more prone to error than he is when surrounded by the quiet and darkness of night. For that reason, Vaughan's reference to day in "The Night" is designed to glorify night at the expense of day.

Vaughan, in dealing with day, focuses on the differing aspects of day and dawning in determining his total impression of this particular portion of Time. Since Vaughan's special interests center on the dawn as a time of special awareness, "The Dawning" is an excellent storehouse for his thoughts on this special time in the cycle of day and night. It embodies the essence of his thoughts on the subject and is a fine example of his ideas on dawn and day.

#### Day Rids Fears of Night

One of the first references that Vaughan makes in "The Dawning" is to the basic evil of night. For Vaughan, daylight drives away the evil and darkness of the night, leaving man free to awake from his sleep of ignorance and apathy and look at the brightness of the morning. "The Dawning" speaks of night in this manner:

Midnight. . . .  
 When either sleep, or some dark pleasure  
 Possesseth mad man without measure.  
 (ll. 6-8)

Then, in the poem, the light of dawn comes to dispel the darkness and madness of night, and man is able to see again into the sunlit world of God

and His creation. Vaughan repeats the same thought of night as inferior to the day in "Rules and Lessons" when he asks:

. . .wilt change those Lights  
For Chains of Darkness, and Eternal Nights?  
(ll. 142-143)

To Vaughan, it is inconceivable that man would prefer the darkness of night when he might have the light of God and the freedom that it carries with it. The chains of darkness bind man to this earth, to the errors of humanity and the loss of God, all of which will lead him into the eternal night of being separated from God by the veil which shuts out God's light, the daylight of Heaven. For this reason, Vaughan cries out in "Easter Hymn":

Death and darkness get you packing . . .  
(l. 1)

In the tradition of thoughts at resurrection, Vaughan uses Easter to symbolize the awakening of man and his casting off of the bonds of death, which has night as its counterpart and symbolic figure. If man will let himself be resurrected, says Vaughan, he will be able to overcome separation from God, to remove the veil that creates the darkness. "As time one day by me did pass" also refers to day and night, when Vaughan speaks of a less powerful night:

. . .some meek night-piece which day quails. . .  
(l. 19)

Here, Vaughan shows that the power of day is superior to the power of night, for the light of day can easily vanquish the timid night by its Heaven-sent light. The poem shows Vaughan's thought developing from the idea of night as a terrible evil to the night which is so meek that the first light of day can make it vanish completely. In another of his poems, "The Agreement," Vaughan speaks of the book in which he wrote about seeing a vision of that which is to come. The book became his lodestone, the

guide for his life, which he describes thus:

Unlock thy bowers!  
 O beamy book! O my midday!  
 Exterminating fears and night!  
 (ll. 13-14)

The light of God, Vaughan's midday, sends away the night that has covered his life and illuminates it so that all fears are exterminated. In these various ways, day becomes Vaughan's weapon against all the forces that he considers a threat to the eventual union of God and man. Day, as he established it as a parallel to the light of God, is able to combat the night with whatever troubles and sins it might bring to man. In this respect, therefore, day is an extremely important symbol of the day in man's soul.

#### Day As the Time of God's Influence

The next mention of day and dawning in "The Dawning" comes when Vaughan speaks of dawning as God's best time of the whole day:

Indeed, it is the only time  
 That with thy glory doth best chime.  
 (ll. 13-14)

For Vaughan, dawn with its streaming lights and the force of the light of the newly rising sun is the epitome of all that God could be, a symbol for all the glory and radiance of God. The rising sun again and again symbolizes God, as in "The Search":

'Tis now deare day: I see a Rose  
 Bud in the bright East, and disclose  
 The Pilgrim-Sunne . . .  
 (ll. 1-3)

Dawn has yet another special significance for Vaughan. The Pilgrim Sunne shines through the veil separating man and God, illuminating man's darkness with the true light of God. Vaughan states his idea a second time in "The Dawning" in the lines:

Or shal these early fragrant hours  
 Unlock thy bowers?  
 And with their blush of light descry  
 Thy locks crown'd with eternitie. . . .

(ll. 9-12)

Dawn, the awakening of day, is also the awakening in the heart and soul of man of the glory of God and the eternal magnificence of his Heaven. Daylight in its early hours is therefore symbolic of the light breaking in man's soul as he becomes aware of God, as well as the symbol of Heaven, the "bowers" of God, where man can go once he has become able to see God in the light of these early hours. Dawn, for these reasons, is to Vaughan one of the most important aspects of light, for he is more concerned with man's attaining a sense of unity with God than with almost any other concept that permeates his devotional poetry. For Vaughan, seeing God was a major step toward his goal of a complete union with God and a realization of Heaven.

#### Time of Man's Awakening

All now are stirring, every field  
 Ful hymns doth yield,  
 The whole creation shakes off night, . . . .

(ll. 15-17)

These lines in "The Dawning" contain a return to the theme of Nature's réceptivity to God. Here, Vaughan shows how all Nature is waking with the dawn to God's coming. The creation is waking from the night of earthly existence to the new and brilliant Heaven that God will bring down with the dawn of the day. Vaughan alluded to this idea in the earlier "Evening Watch":

Farewell! I goe to sleep; but when  
 The day-star springs, I'l wake agin.

(ll. 1-2)

The lines also speak of the awakening of man to the life to come: with the coming of the dawn, the body will awaken out of its night into the day

of the Heaven which God is bringing. The dawn having broken over the dark world of man, "The Morning-watch" tells:

In what Rings  
And Hymning Circulations the quick world  
Awakes and sings. . . .  
(11. 9-11)

As the world awakens to the dawn, Vaughan considers it necessary to remind man of his part in the whole scheme of the world and in God's plans.

Awake, glad heart ! get up and sing. . . .  
(1. 1)

Vaughan admonishes in "Christ's Nativity." Man is the only animal unmoved by the splendor of the dawn--yet, for him, dawn is the most important time. Therefore, Vaughan tells man again in a later poem, "Easter-Day":

Awake, Awake; and like the Sun, disperse  
All mists that would usurp this day. . . .  
(11. 9-10)

Vaughan wants man to awaken, throw off the night, and become like the sun that dispels all mists and veils and shines clearly through on those who are able to open their eyes and see him as he comes with the morning.

Even in "The Night" Vaughan writes of the power of the sun to wake the soul of man:

The purple Clouds . . .  
All . . .  
Not . . . I in Heaven all the long year  
Would keep, and never wander here  
But living where the Sun  
Doth all things wake. . . .  
(11. 41-44)

Vaughan's main desire is to be able to witness the dawning and to go with the Sun to Heaven, where all is light and darkness never comes. He trusts the Sun to wake him and to wake all things in order that they may achieve this union with God.

The Sun's broken through to guide us  
Vaughan's idea is much like the old idea of man's being chosen by God. But

## Day As God's Shadow: A Lesser Light

Vaughan's next idea concerning day moves away from the thought of dawn to day in general. Here in a single line lies a thought that has influenced many poets and writers, one that for Vaughan is an ultimate concept for all his devotional poetry:

The whole creation shakes off night,  
And for thy shadow looks the light. . . .  
(11. 15-16)

Here Vaughan shows himself to be a poet whose concept of God goes beyond pious Sunday morning thoughts to a God beyond man's imagining. God is daylight for Vaughan, day beyond man's powers of conceiving, so that he is forced to express the magnificence in terms which man can comprehend, and those terms are day and dawning.

## Day as a Guide to God

Vaughan turns to another concept of light and dawn to illustrate his idea of day as a sign which leads man toward God. "The Dawning" states the idea in these words:

The pursie Clouds disband, and scatter,  
All expect some sudden matter,  
Not one beam triumphs, but from far  
That morning star. . . .  
(11. 21-24)

The morning star, the dawn, is here on earth to guide man to the greater realization he will find in God. The same idea is echoed in another poem, "The Search," when Vaughan speaks of the light breaking through the darkness of man's mind to lead him into the dawn to be found in union with God:

It is day,  
The Sun's broke through to guide my way.  
(11. 65-66)

Vaughan's idea is much like the old idea of one's being chosen by God. But

here, the light of God's day will shine and lead man through the darkness out into the day, and when man finally achieves the day, the light of God will continue to lead him all the way into Heaven. Vaughan returns to this theme in "Cock-crowing":

. . .brush me with thy light, that I  
May shine unto a perfect day.  
(ll. 44-45)

Vaughan pleads for the light of God, the sunrise of light that will enable him to move from the earth into the greater light of God's heaven, where he may "shine unto a perfect day" of light and union with God.

#### Day As Youth and Resurrection of the World of Man

Day has still another meaning for Vaughan, a meaning which he introduces later in "The Dawning" when he speaks of dawn as

. . .this restless, vocall Spring  
All day. . .doth run and sing. . . .  
(ll. 33-34)

Thus, the first light of the day signals a time of joy for man, a spring-time for the heart and the soul. Man awakens at dawn just as Nature awakens in the Spring. Vaughan repeats the thought in "The Bird":

Brightness and mirth, and love and faith, all flye,  
Till the Day-spring breaks forth again from high.  
(ll. 31-32)

For Vaughan, all these things are absent until man has achieved the dawn, or spring, that Vaughan has said is there for him. All things await that hour when man can see the first light and thereby achieve the dawn of the day after the long night here on earth. Vaughan is so much involved with the idea that he writes it into still another poem, "Rules and Lessons":

Mornings are Mysteries, the first worlds Youth,  
Mans Resurrection.  
(ll. 25-26)

The power of early light is unexplainable, but it is the power that lifts man beyond the bounds of the world around him into the freedom of God's heaven.

#### Day As a Symbol for Heaven

Vaughan's final statement concerning day in "The Dawning" comes at the end of the poem, when, having talked about all the powers and wonders of God's early morning light, he sums up what he has been moving toward in the whole poem. Vaughan turns to God for the guiding light that will signal his entrance into the final day:

So when that day, and hour shall come  
 In which thy self will be the Sun,  
 Thou'lt find me drest and on my way,  
 Watching the Break of thy great day.  
 (ll. 45-48)

Vaughan summarizes all his day thoughts in this one passage in which he looks toward that day when he will be able to look up and see the Sun. At that time, Vaughan will be able to go to God, because he has worked to overcome the bonds of night and has been able to move into the light of day. When God finally makes himself visible, therefore, Vaughan will be able to move beyond the day of this earth into the "Break of thy great day" and become one with his God. He will be capable of achieving what he has spoken of through the entire poem, what he has explored so thoroughly in many of his other poems, the movement toward God's day in heaven. Vaughan leaves his reader with the hope that any man who is willing to throw off the darkness of night and ignorance of God is capable of achieving the eternal light of God's day.

## Day Thoughts

Vaughan's thoughts on day, scattered and often diffuse, seem not to follow any set pattern of thought toward a common conclusion. When they are all examined, however, a progression of thought can be seen. For Vaughan, day moves from being merely a time of awakening, a time of resurrection, to the mystically beautiful idea of day as God's shadow. Vaughan's concept of daylight changes, therefore, but within the limits that he sets for himself. Essentially, day and dawning are periods when the light of God is shining for man if he wishes it. If man accepts this light, his eyes will be opened and he will be able to see the world beyond his earthly existence, hitherto obscured for him. Day thus becomes much more than a mere division of Time: it becomes God's tool and man's gate, the beam leading the faithful into Heaven.

darkness and blinde eyes  
 Thy long expected swelling wings could see,  
 When thou didst rise,  
 And what can never more be done,  
 Did at midnight speak with the sun.

O who will tell man, where  
 He found thee at that dead and silent hour!  
 What hallowed solitary ground did bear  
 So rare a flower,  
 Within whose sacred leaf did lie  
 The fulness of the Deity.

No mercy seat of gold,  
 No dead and dusty cherub, nor carv'd stone,  
 But his own living works did my Lord hold  
 And lodge alone;  
 Where trees and herbs did watch and peep  
 And wonder, while the Jews did sleep.

Bear night! this worlds defeat;  
 The day to busy fools; cares check and curb;  
 The day of spirits; my souls calm retreat  
 Which none disturb!  
 Christ's progress and his prayer time;  
 The hours to which high Heaven doth chide.

Gods silent searching flight  
 When my Lords head is fill'd with awe, and all  
 His still, soft call:  
 His knocking time: the souls shall wait,  
 When Spirits their fall hundred wait.

CHAPTER IV

Were all my loud, evil days  
 Done and unthought as is the dark night,  
 When peace is but by some spirit wing or will

THE THEME OF NIGHT

Then I in Heaven all the long year  
 Would keep, and never would leave.

The Night

But living where  
 Not all things wake, and there all mix and cry:

Through that pure Virgin-shrine,  
 That sacred vail drawn o'r thy glorious moon,  
 That men might look and live as Glo-worms shine,  
 And face the Moon:  
 Wise Nicodemus saw such light  
 As made him know his God by night.

Most blest believer he!  
 Who in that land of darkness and blinde eyes  
 Thy long expected healing wings could see,  
 When thou didst rise,  
 And what can never more be done,  
 Did at midnight speak with the sun.

O who will tell men, where  
 He found thee at that dead and silent hour!  
 What hallowed solitary ground did bear  
 So rare a flower,  
 Within whose sacred leaves did lie  
 The fulness of the Deity.

No mercy seat of gold,  
 No dead and dusty Cherub, nor carv'd stone,  
 But his own living works did my Lord hold  
 And lodge alone;  
 Where trees and herbs did watch and peep  
 And wonder, while the Jews did sleep.

Dear night! this worlds defeat;  
 The stop to busie fools; cares check and curb;  
 The day of spirits; my souls calm retreat  
 Which none disturb!  
Christs progress and his prayer time;  
 The hours to which high Heaven doth chime.

Gods silent searching flight:  
 When my Lords head is fill'd with dew, and all  
 His locks are wet with the clear drops of night;  
     His still, soft call;  
 His knocking time; the souls dumb watch,  
 When Spirits their fair kindred catch.

Were all my loud, evil days  
 Calm and unhaunted as is thy dark Tent,  
 Whose peace is but by some Angels wing or voice  
     Is seldom rent;  
 Then I in Heaven all the long year  
 Would keep, and never wander here.

But living where the Sun  
 Doth all things wake, and where all mix and tyre  
 Themselves and others, I consent and run  
     To ev'ry myre,  
 And by this worlds ill-guiding light,  
 Erre more than I can do by night.

There is in God (some say)  
 A deep, but dazzling darkness; As men here  
 Say it is late and dusky, because they  
     See not all clear;  
 O for that night where I in him  
 Might live invisible and dim.

In his exploration of the various facets of Time, a second major division for Vaughan is the theme of night. To Vaughan, night is the synthesis of a number of things--death, sin, the earth, a time of closeness to God, and a time of great apathy. All these parts and more make up the composite night in which Vaughan involves himself. But this varied assignment of qualities to night, while making it infinitely more poetic and flexible, also subjects the reader to considerable difficulty in making distinctions between the attitudes that Vaughan adopts, since they change periodically, sometimes seeming to be different with each poem that treats the subject of night or its qualities. To complicate matters further, Vaughan is capable of changing his attitude toward night within a single poem. In the finest example of this complex technique, "The Night," Vaughan explores all the qualities and attributes that he has assigned to

night in an orderly, coherent manner, yet manages to make the poem not only one of the best of his night poems, but also one of the best of all his poems.

"The Night" is based on a quotation from St. John 3:2 (instead of John 2:3, as incorrectly recorded by Vaughan), which gives the poem its initial thought. The passage tells of Nicodemus, the Pharisee who went to Christ by night in order to find out who Christ was, and through his recognition of Christ found God in the night. The thought from the Bible is the focus of the first stanza of the poem. From that point, Vaughan continues to explore the qualities of this night as an agent in showing God to a mortal man. The conclusion of the poem circles back to the original thought when Vaughan also asks for night, in order to see God and become one with him. The interior portion of the poem is concerned with the other properties of night, ranging from death to revelation, worked out in a series of seven stanzas, each dealing with one or more of these qualities.

#### Night As a Veil

The idea that begins the poem is also involved with another of Vaughan's themes, the veil:

Through that pure Virgin-shrine,  
That sacred veil drawn o'r thy glorious noon. . .  
Wise Nicodemus saw such light  
As made him know his God by night. . . .  
(ll. 1-6)

The idea of the veil is here not a complete veil which obscures the light of God, but a partial veil that dims the light that man is capable of seeing. The "Virgin-shrine" and the "sacred veil" are Vaughan's expressions for the influence of God behind the very thing that separates Him from man. Man, Vaughan feels, is not completely ready to see God until he, like Nicodemus, has been born again in some manner. Another use of this same theme

of only the wise and pure having the ability to see the light by night is found in "The Shepherds." Vaughan feels that their honesty and innocence allowed them to see God:

How happened it that in the dead of night  
You only saw the true light. . .

(11. 5-6)

This veil prevents all men from viewing God, therefore, unless they have been born again or are possessed of the innocence of childhood. Only such men are capable of seeing the paradoxical light that shines in the night. This obstacle to knowing God is one quality, then, that Vaughan attributes to night. Only by drawing aside the veil, might all men, as in "The Night,"

. . . look and live as Glo-worms shine,  
And face the Moon.

(11. 3-4)

#### A Symbol of Ignorance and Apathy

The second use of night in this poem is to liken the darkness of night to the state of apathy and ignorance that most men live in for the majority of their lives on this earth, "that land of darkness and blinde eyes." Night is time of darkness, not only of the eye, but also of the soul: the eyes of the soul are blinded by the darkness of the apathy and ignorance around them. "The Night" expresses the thought in these words:

. . . trees and herbs did watch and peep  
And wonder, while the Jews did sleep.  
(11. 23-24)

The Jews slept the sleep of ignorance of God's plan, of Christ and his work here on earth, while Nature watched with open eyes the events that were taking place before the world. Vaughan chides man in "The World" for the tendency to let his soul sleep in darkness:

O fools (said I) thus to prefer dark night  
Before true light. . .

(11. 49-50)

When the soul is in darkness, then man cannot perceive his alienation from God. "Joy of my life, while left me here" continues the thought:

Stars are of mighty use: The night  
Is dark and long. . .

(ll. 9-10)

God places guide-posts along the way for man's use in his journey through the darkness of his life, but man, in his complete darkness of mind and soul, is not even capable of seeing these. If man can overcome the apathy and ignorance which Vaughan feels is present in the souls of men, only then can he begin to pierce the veil between man and God and rise above the darkness of this land into the light of Heaven. Although darkness may be created by God for his own purposes, man also is capable of making his own private darkness, a state from which only he can release himself.

#### A Symbol of Death

Vaughan proceeds next to night as another face of death, the earthly counterpart of the final stage of man. In the third stanza he begins to build up to his idea of night as a parallel to death by referring to night as the "dead . . . hour." Then in the fourth stanza, he relates death and inanimation to night. In other poems, such as "The Lampe," Vaughan develops this thought more fully:

'Tis dead night round about:. . . .  
Yet, burn'st thou here, a full day; while I spend  
My rest in Cares, and to the dark world lend  
These flames, as thou dost thine to me.

(ll. 1-7)

"Dead night" is as it sounds, a symbol for lifeless night, night without light or movement. But night has another, overlapping connotation here, in that it stands for the apathy mentioned earlier. Night is therefore a symbol for both the physical and the mental dying of man. Vaughan goes even further in the establishment of a connection between the two, in "Death: A Dialogue,"

which includes a series of metaphors and similes about death. In one speech Body calls death "A nest of nights, a gloomie sphere. . ." (l. 11). Thus the parallel begins to work in both directions. But Vaughan adds a ray of hope to his dark symbolism in "Abel's Blood":

Thy bright arm, which was my light  
And leader through thick death and night!  
(ll. 31-32)

Vaughan is saying, in essence, that even though God created the night of man's body and soul, He has still given man a guide through this night and even through death if man will only recognize the guide, Christ, and accept him as a way through the darkness that covers the land of man. In a sense, Vaughan's death image is only a deeper, more comprehensive night than the night of apathy or ignorance.

#### A Time of Silence

Vaughan's next night image is one also found in many of his other poems, the idea of night as a time of silence. "The Night" expresses it as "God's silent searching flight. . ." (l.31) and again as "That dead and silent hour." (l. 14) Although his use of silence has already been discussed at some length and needs no further consideration in this chapter, the concept of night as a time of silence is so important to Vaughan that it must be mentioned here.

#### A Time of Rest

The stanza in which Vaughan lists the various attributes of night opens:

"The Night" also describes night as  
Dear night! this worlds defeat. . . .  
(l. 25)

Night, in this stanza, is a time when the world is shut out as the light

of the day dims and the world is no longer impressed on man's sight and consciousness. This night is not the night that Vaughan speaks of in "Hidden Treasure" as the "deceits of night," (l. 4.), for that is the night of the soul. Rather this night is the night in Time, when man's world changes from the garish to the muted and dark. The time when the world is defeated is man's chance to separate himself from the sins and misdeeds of the day past, the time to stop and take stock of the events of the day and to reflect upon those happenings in the silence and solitude of the night. For these reasons, the opening lines of the stanza are a prelude to more specific qualities of night.

The stop to busie fools. . .  
(l. 26)

is the line from "The Night" which introduces Vaughan's next step in his examination of night. Night, a time of deep sleep, is a compulsory stop to the hurry and tussle of mankind through the day, but not an imitation of death. Night here forces man to leave the business of the day and, if not to sleep, at least to slow down his activities for lack of light to work by, the very lack of light keeping him from the errors of the day:

. . .by this worlds ill-guiding light,  
Erre more then I can do by night.  
(ll. 47-48)

Hence the "stop to busie fools" works for God and for man's attempts to come closer to God. In "Corruption," Vaughan uses the same idea of sleep and night in "All's in deep sleep and night; / Thick darkness lyes. . .o'r thy people. . ." (ll. 37-38). In forcing man to stop his errors of the day-light hours, night is clearly the "World's defeat."

"The Night" also describes night as

. . .cares check and curb. . .  
(l. 26)

Man, at night, having made his peace with himself and with his God in order to sleep, is no longer at the mercy of the cares of the day; he is able to retire into the soothing darkness and forget the trouble that day brings.

Vaughan states his idea in a slightly different manner in "Rules and Lessons":

Have all  
Thy Beams home with thee, trim thy Lampe, buy Oyl,  
And then set forth. . . .

(ll. 109-111)

When night comes, list thy deeds; make plain the way  
'Twixt Heaven, and thee; block it not with delays,  
But perfect all before thou sleep'st.

(ll. 116-117)

In this manner, also, man defeats the world, because he is able to rise above the daily routine at night and, after setting straight the affairs of the day, to turn from those cares to the peace and calm of God's dark world.

#### A Time of the Spirit

The next line of "The Night" is concerned with a more celestial view of night than the previous ones have been. Vaughan writes of night as

. . .The day of Spirits. . .

(l. 27)

Night is the time when the spirit of God, or the spirits of God, are able to communicate with the soul and mind of man. Man, having left the cares of the day, is able to feel the power of night and to hear God's call; the material world has been defeated, and man has entered into a time of closer communion with the things of the soul. Night, as exemplified in sleep, however, has even more power to bring man closer to God. Vaughan takes up this thought in "They are all gone into a world of light":

And yet, as Angels in some brighter dreams  
Call to the soul, when man doth sleep. . .

(ll. 25-26)

Here Vaughan's thought is that angels appear only at night, just as man, in

the first section of the poem, can see God and the light of God only by night. "The Night" continues this thought in a later stanza, when Vaughan is still listing the qualities of night. He again speaks of night as the time when "Spirits their fair kindred catch." Vaughan's repetition of the idea within the single poem emphasizes the importance of the concept: night, the time when man can see the light of God, is also the time when he can meet the messengers of God.

#### A Time of Retreat

Following the "day of Spirits" comes the description of night as

. . .my souls calm retreat  
Which none disturb!

(ll. 27-28)

The idea of night as a retreat is one of the most important in Vaughan's whole theme of night. He treats it in a number of ways, and it occurs as an underlying idea in many of his poems which do not even deal with night. The idea of night as a retreat does not mean, however, that Vaughan thinks of it as a time when man can retreat and forsake all thought. Rather, for Vaughan, night is a time when man, freed from the cares of the day, can retreat from the daily world and turn his mind into a more spiritual path in order to commune more closely with God. He works with this theme throughout Silex Scintillans, but one of his best explanations comes in a prose statement in the devotional writing, The Mount of Olives. He sets forth the essential idea of retreat into night in the lines:

When the night is drawn over thee, and the whole world lies slumbering under it, do not thou sleep it out; for as it is a portion of time much abused by wicked livers, so is it of all others the most powerful to excite thee to devotion, be stirring therefore, and make special use of that deepest and smoothest current of time, like that vigilant Pilot who always mistrusts the greatest calms.

The passage gives Vaughan's basic interpretation of the concept. Night is

a powerful time, one not used properly by man, a time which is the deepest and smoothest way for man to find God by retreating into that time and into reflection. He gives what is almost a poetic paraphrase of the statement in "Rules and Lessons," when he speaks of man's tendency to ignore the possibilities of night for devotional thoughts:

Being laid, and drest for sleep, Close not thy Eyes  
Up with thy Curtains; Give thy soul the wing  
In some good thoughts. . .

(11. 127-129)

In this manner, Vaughan warns man not to waste the infinite possibilities that night presents for thought and meditation. Instead, man can better use this time to look for the light that Nicodemus found when he chose to search for God in the night and found the light. However, if man chooses the night as the time for his travel toward God, he must also do his part in trying to establish contact with Heaven, as Vaughan says in "The Search":

. . . all night have I  
Spent in a roving Extasie  
To find my Savior.

(11. 3-5)

The "calm retreat" is, then, actually not so very calm or so much of a retreat. Rather, it is a time and a mental place where man can go in private to search for God, not a place where God will automatically come to him and show him the way. One of the stipulations of Vaughan's plan, shown through Nicodemus, is that man must go to find God and must show by that token that he is truly searching; only then God will show man the light that shines through the veil of the darkness into the soul of man and lights him into the presence of God.

## God's Visiting Time

Christ's progress and his prayer time;  
The hours to which high Heaven doth chime.  
(ll. 29-30)

The idea of night as the most promising time for a meeting with Christ, through his visit (or progress) and through prayer, emphasizes this period in the turn of the earth as God's time, His hour for prayer and seeking. Further in the poem, Vaughan returns to this same idea with the statement that night is God's "knocking time." (l. 35) The line reinforces the previous thought with the idea from the Bible: "Behold, I stand at the door, and knock; if any man hear my voice, and open the door, I will come in to him, and will sup with him, and he with me." (Rev. 3:20) Although Vaughan is usually of the impression that most men are not much concerned with God at night, he thinks that Nature sets man an example in awareness of God at night. In "Midnight," Vaughan tells of looking up into the heavens and watching the mighty hand and power of God in the stars. He concludes the poem with a plea that God inject the same spirit and power of movement into him, that he may be able to follow God with the same fire and brilliance that Nature does.

Vaughan carries his thought of God (or Christ as God's emissary) as being in close proximity to man at night into several of his other poems that deal with night, as in "They are all gone into the world of light":

. . .the Jewel of the Just,  
Shining nowhere, but in the dark. . . .  
(ll. 18-19)

This paradox, not an unusual one in the devotional writing of this period, is for Vaughan more than a paradox; it is a truth established on more than one level of meaning. Christ shines with the greatest brilliance when he has only just entered the souls of men who have been without him and have

now found him, as the light shines brightest in the darkness. Then, Vaughan is saying Christ's message comes to men in the darkness, in the calm hour when they put down their troubles and turn to God. In "The Dawning" Vaughan seems to be questioning the fact: ". . .will thy all-surprising light / Break at midnight?" But in his other poems, Vaughan is essentially assured that God's light will come at the midnight hour, the time of greatest darkness of the souls and minds of men, and will light them through the night of this earth into the eternal light of Heaven.

#### A Time of Less Error

Vaughan next develops a contrast between night and day to emphasize his idea of the lesser opportunity for error at night. After speaking of day, when all things are awake and moving about and man continually encounters error, he concludes the stanza:

. . .by this worlds ill-guiding light,  
 Erre more then I can do by night.  
 (ll. 47-48)

Vaughan represents night as a time when there is less error, less failing, than in the restless day. Thus, if man is not so busy concerning himself with the things of the world, thus becoming involved with human error, if he is withdrawn into the calm of night, then there is less chance for him to make errors and more chance for him to find God. The two lines convey a thought that adds depth to a study of Vaughan's concept of night, by providing a contrast and deeper meaning.<sup>1</sup>

<sup>1</sup> By using the various elements of Time separately, Vaughan creates contrasts of time, contrasts of thought, that further the poetic concepts he is trying to impart to his reader. In "Affliction," he combines day and night to achieve a further realization of the power of God:

Did not he, who ordained the day,  
 Ordain the night too?

(ll. 6-7)

## A Time of Dazzling Darkness

In the last stanza of "The Night," Vaughan brings yet another image of night into his poetry, an image that unites the other images Vaughan has developed throughout the poem. He returns to his original thought of God and night with the lines:

There is in God (some say)  
A deep, but dazzling darkness. . .  
(ll. 49-50)

This dark quality is the inscrutable quality of God, similar to the element of the unknowable embodied in night. Both are beyond the range of man's mind, unfathomable in their darkness, a darkness that man's eyes cannot pierce; therefore he can know only through his emotions and his soul. In "Affliction," he says:

Did not he, who ordained the day,  
Ordain the night too?  
(ll. 6-7)

The question arises: is not the night like him who created it? Night is a time of unknowns and unknowables, full of elements man cannot comprehend. God is these things, plus many more, that take Him entirely beyond the realm of man's perception. In this way, night and God are similar in the works of Vaughan. They are also parallel in another respect. In the beginning of "The Night," Nicodemus sees the light through the darkness. God emits the same light in darkness in the final lines of the poem, although

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The God who made the dark and often evil night also made the bright and often misleading day; God made both of these for man's use, and they are no more and no less than man makes them by his own effort. They may be used for man's earthly gain, or for the furtherance of God's kingdom:

"So shall my nights and mornings be  
Thy time to shine, and mine to see."  
("The Favor," ll. 11-12)

For him, night and day are both a part of God's larger plan for the salvation of man, for the liberation of man from behind the veil that separates him from the light of God. Vaughan, therefore, uses his Time to perceive the light of God that shines both in the day and in the night for those who will open their eyes to see.

Vaughan calls it "dazzling darkness." The light of God is completely incomprehensible to man's limited soul; thus the oxymoron of dark light is a rarely effective way to express the feeling of God's immanence. In three short lines he explains an almost inexplicable religious condition:

. . .Men here  
 Say it is late and dusky; because they  
 See not all clear. . . .  
 (11. 50-52)

God's light is dark because man cannot see, says Vaughan, and the problem therefore is man, who takes the light of God and turns it into night through his own lack of sight and insight.

#### A Time of Integration with God

Vaughan concludes "The Night" with a wish which encompasses and transcends all his earlier thought:

O for that night! where I in him  
 Might live invisible and dim.  
 (11. 53-54)

In this passage, Vaughan is asking for night, not true physical night, certainly not the night of apathy, but rather the night of calm retreat for his soul, for a time of communion with angels, for a time of closeness to God. Vaughan wants to become one with God in this night. He has worked toward this point through the whole poem; he has delved into the ways of God and the appearances of night; and now he wants to trade this earth for the more enduring, more spiritual world of Heaven. Although he wishes for the chance to leave this world for that one, Vaughan knows that he must face reality, as "The Pilgrimage" shows:

[But] for this night I linger here. . . .  
 (11.9)

Vaughan's "O for that night" is no more than a plea, a wish for that promise of things to come. He knows that he must remain on earth for his allotted

hours and then proceed to the dazzling light of God, where he will achieve the peace of darkness through Christ, as did Nicodemus, when he too searched for God in the night.

### Night

Vaughan's ideas about night developed in this poem maintain continuity and a progression of thought that unify them in a comprehensible whole. Night becomes alternately a symbol of the veil between God and man--an obstacle--a sign of ignorance and apathy, a figure for Death. All of these, brought out in the first few stanzas of the poem, serve to provide a contrast with the ideas on night that Vaughan presents in the later stanzas. These pictures of night represent the man's inability to overcome the things of the world in favor of the advantages of heaven. Suddenly, with the fifth stanza, Vaughan's concept of night begins to change. Night becomes a time when man can defeat the world, combat the evils of the day, and travel into the peaceful realm of night, lose the cares of the day, concentrate on the things of the spirit, and draw closer to God. Man can then proceed to a complete integration with God, by means of the spirit removed from worldly things into the more reverent sphere of night. By removing the soul into peace and darkness, by preparing one's self for God, says Vaughan, man is then prepared to accept God during his "knocking time." Acceptance of God corresponds then to Nicodemus's seeing the light of God through Christ at night. Man, Vaughan is saying, is capable of seeing God and his light as much now as he ever was, if only he will avoid the veils and ignorance that separate him from Heaven and will instead concentrate on making night a time in which he is in close communion with Heaven. Man should aim for the "dazzling darkness" of God, not for the dusky world of

men. Vaughan's essential theme is, therefore, that night is what man himself makes it out to be. Night can be the complete defeat of man and all his hopes of heaven, or it can be the very gateway that leads him out of this world into the next one, into the world of God.

CHAPTER V

VAGHAN AND TIME

Time is but a part of a larger whole that includes the relationship between man and God. He looks at it, and what he considers worthy, and Time is an essential part of man's existence. In *Silva Scintillans*, Henry Vaughan discusses this, and he treats Time in several ways, as he explains in the following lines of view. Because of some influence of superstition, he is not able to apprehend its possibilities and its functions in the world. He is able to separate himself, so he does not understand the time at the turn of the earth.

Vaughan's use of his vision is what makes his poetry so beautiful and vividly. His poetry expresses the ideas of "time-bound man" and "eternity city." His poetry is expressive of an awareness of time, and it also provides an understanding of man's world. He is concerned with the relationship of man to God, and his poetry is a path to God. Vaughan's Time is only a part of a larger whole, but it is an integral and highly important part of his poetry. Many of his other themes, such as the world, and the world of God.

Vaughan's use of Time illustrates many of his ideas, feelings, and concepts concerning man, God, the universe, and Vaughan's personal religious feelings, which in turn give insight into the man and his poetry by allowing the reader to understand more fully Vaughan's intent in writing most of it. Vaughan's main focus in this theme is to show the value of Time, both positive and negative. He presents his idea of Time as a composite of these values, with the positive outweighing the less desirable elements of time. He equates Time and timelessness, opposes

## CHAPTER V

Time is but a part of a larger plan that Vaughan uses to examine the relationship between man and God. He looks at all aspects that he considers worthy, and Time is an essential part of most of these aspects. In Silex Scintillans, Henry Vaughan examines this larger plan as he treats Time in several ways, as he examines it from different points of view. Because of some influence or experience, he is able to see Time, to apprehend its possibilities and its functions in the life of men. He is able to separate himself, to become almost omniscient, and to look down at the turn of the earth.

### VAUGHAN AND TIME

Vaughan's use of his vision is what makes his poetry explore the theme of Time so beautifully and vividly. Joan Bennett says that his poetry expresses the ideas of "time-bound man striving to apprehend eternity." His poetry is expressive of an apprehension of eternity, but it also provides an understanding of much more. Silex Scintillans is chiefly concerned with the relationship of man to God, the relationship of the soul to God. Vaughan's Time is only a part of this whole idea of man and eternity, but it is an integral and highly important part, since Time carries overtones of many of his other themes, such as the veil, nature, and childhood.

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Vaughan's use of Time illustrates many of his ideas, feelings, sentiments, and concepts concerning man, God, the universe, and Vaughan's personal religious feelings, which in turn give insight into the man and his poetry by allowing the reader to understand more fully Vaughan's intent in writing most of it. Vaughan's main focus in this theme is to show the value of Time, both positive and negative. He presents his idea of Time as a composite of these values, with the positive outweighing the less desirable elements of time. He equates Time and timelessness, opposes eternity to death, views the time of youth and the time of maturity, and looks at history as a pattern for man's life. Vaughan's concept of Time, therefore, is to regard it as a means of deepening and bringing closer the relationship between man and God, which is his primary motive in the whole of Silex Scintillans. The statement is rather paradoxical, since several of Vaughan's images show time as an agent of separation, but the eventual and ultimate goal of time is to join man with God, by any number of ways. By seeing the power of Time, the ability it has to join man and God, Vaughan is presenting a concept that is vital to his whole outlook on life and religion: Time as a part of the whole scheme of man's life and his attempt to find himself and his God.

Time, in all its guises, interests Vaughan, but he is also concerned with the effect of certain portions of time on man's life, especially the day and night of his poetry. Day is part of the greater plan of helping man to see his part in the plan of the universe, and his relationship to God. The use of day differs from the use of Time as a whole. Whereas Time is used to mean the whole idea of man's entering into a relationship between himself and God, day has a much more specific connotation for Vaughan. Day is Vaughan's symbol for man's awareness of God. Through an examination of Vaughan's use of day can be seen, as in "The Dawning," Vaughan's symbolic

use of the revelation of God to man, which for Vaughan will be as the breaking of the light of day; for light, awakening, revelation, illumination, these are parts of day along with the others discussed in the chapter. Day is God's tool and man's guide to union with God. It is Vaughan's way, his figure, for expressing a state of awareness of God that could not otherwise be lucidly expressed.

Vaughan's use of night is much the same, although night has more varied meanings in his poetry than day. Night is Vaughan's symbol for man's possible union with God. Vaughan uses the figures of midnight, death, and ignorance to portray one side of night in his poems, for night can be an obstacle to viewing God and God's plan, the darkness that hides the light of day. However, night is also a time when man can leave the world behind; a screen that shuts out worldly things; a time when man slows down, so that he can adjust his path in order to be able to direct his life toward becoming one with God; a time when complete integration with God is possible, when the relationship of God to man can be more clearly thought out and seen. It is a time when man is closer to God than at any other time. Night is these things when Vaughan is speaking of its positive values. These figures, and the others in the third chapter, express a sense of the possibility of a union with God, a state that cannot be described concretely, and hence must be presented in poetic terms and in illustrative figures.

Through a final combination of Vaughan's ideas on both day and night, his thoughts on Time can be brought into sharper focus. Vaughan feels that the two elements of Time express the complete range of abilities of time in the sphere of man's relationship to God. Time, and especially day and night, are used by Vaughan to illustrate the power of God that is present in both the light and the darkness, in the day and in the night.

From a study of Time we can see many of Vaughan's views on man, God, and man's ability to work for his own salvation through examination of himself. From this same study we can see the man Henry Vaughan. Above all we can see his eternal optimism, his far-reaching belief in the essential goodness and spiritual possibilities of man, his idealism in writing about the species with which he was so earnestly concerned.

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