THE IMAGES BUILT THROUGH THE USE OF ECCLESIASTICAL WORDS IN EMERSON’S “THE PROBLEM”

AN UNDERGRADUATE THESIS
Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By
CHATARINA TRIHASTUTI
Student Number: 054214020

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
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November 11, 2009

November 11, 2009
A Sarjana Sastra Undergraduate Thesis

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WHATEVER YOU DO IN WORD OR DEED, 
DO ALL IN THE NAME OF JESUS CHRIST

(COLLOSIANS 3:17)

Others have seen what is and asked why. I have seen what could be and asked why not.

- Pablo Picasso
FOR MY BELOVED PARENTS
IN THE HOPE OF A BETTER FUTURE
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

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(CHATARINA TRIHASTUTI)
ACKNOWLEDGEMENTS

The first one, I would like to thank Jesus Christ and the Blessed Virgin Mary for being with me everyday. Thanks for the love and blessing upon me. I believe without Jesus’ hand, I will never finish this thesis. I do love Him whole heartedly.

I would like to thank my advisor, Adventina Putranti, S.S., M. Hum. and my co-advisor Dr. Fr. B. Alip, M.Pd., M.A. for helping me in finishing this thesis. I thank for their patience, guidance, advice, time, and support. This thesis will not complete without their help.

Then I would like to express my gratitude toward my family especially my parents, my grandmothers, my sister, and my brother who pray for me everyday. They always give me love and support until this thesis finish. I dedicate this thesis for them. I do believe that I will be nothing without them.

At last, I would like to express my gratitude toward Juventus Gembong Nusantara for loving and supporting me everyday. Thanks for the days we have spent together in finishing this thesis. I do believe that without your help I would not finish this thesis.

Chatarina Trihastuti
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ABSTRACT

CHATARINA TRIHASTUTI. The Images Built through the Use of Ecclesiastical Words in Emerson’s “The Problem”. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2009.

“The Problem” is a poem written by Ralph Waldo Emerson in 1840. It divided into 5 stanzas. “The Problem” is one of Emerson’s personal poems that expresses his preoccupation with the problem of vocation. It is about Emerson’s dilemma of his admiration toward church leaders despite his refusal to remain within their ranks. In “The Problem”, Emerson comes to believe that the artist could play the role of a priest well. He also comes to believe that the structural forms created by architect owe their beauty and authority to their derivation from the organic forms in nature. In “The Problem” Emerson uses some ecclesiastical words that could lead the readers to some images. Finally, these ecclesiastical words could help the readers understand the poem.

This study covers of two main problems. The first problem is dedicated to find the meaning of the ecclesiastical words found in “The Problem” and the second problem is devoted to find the images created from the meaning of the ecclesiastical words found in the previous problem.

In order to answer those problems, specific methods have been applied in this study. The first is data collection and the second is data analysis. In collecting the data, the ecclesiastical words and their meanings were identified. After the data were collected, then the analysis was made. The first analysis is dealing with the meaning of the ecclesiastical words and the second is dealing with the images created from those ecclesiastical meanings.

After some steps were done, the findings of this study were gained. The first finding is that in “The Problem” there are forty-two meanings of ecclesiastical words. These meanings give clear explanation that ecclesiastical meaning of a word is sometimes different from the general meaning. The ecclesiastical meaning is more specific than the general meaning. The second finding is that the ecclesiastical meanings could drive the readers into fifteen images. The first is about the poet’s liking and burdens of a minister, the second is that the poet would be the minister in spite of cannot see the minister’s faith yet, the third is about the poet’s hesitance to be the minister, the forth is that there were burdens of the Old Testament rolled out from the nature, the fifth is about the prayers of faith, hope, and fear from people, the sixth is Christian Rome created by the artist grew, the seventh is people gave supports toward churches, the eight is that nature gave place for the wonders like Parthenon, Pyramid, and England’s abbey, the ninth is that churches grew everywhere, the tenth is that church with its chanting choirs, its host and its priest makes people become Christians, the eleventh is about Bible and the prophets that taught about God and salvation, the twelfth is that salvation does not always come from the church, the thirteenth is that Holy Ghost always cares about the world, the fourteenth is about the poet’s admiration toward Chrysostom, Augustine, and Taylor, and the last is that the poet chooses to leave the church. Finally, these images could help the readers understand the poem.
ABSTRAK


A. Background of the Study

Ralph Waldo Emerson was the poet who wrote “The Problem”. He was born on May 25, 1803 in Boston. Emerson grew in the middle of a religious family since his ancestors were preachers. He was once a reverend in Unitarian Ministry although finally he resigned in 1832 because later he could not believe in its tenets. After resigning from the ministry, Emerson was known as the leader of American Transcendentalism and chose to sail to Europe, visited many scientific museums and produced some literary works such as essays and poems including “The Problem”.

Emerson’s poetry can be categorized into several fairly well defined groups. They were nature, transcendental, public and patriotic, and personal poems. Further, “The Problem” was one of Emerson’s personal poems besides “To Ellen at the South” (1843), “Thine Eyes Still Shine” (1847), “Give All to Love” (1847), “Threnody” (1847), “Terminus” (1840), and some others. This poem was written in 1840, eight years after he resigned from the ministry. It consisted of 5 stanzas or 72 lines and originally it entitled “The Priest”. “The Problem” was about Emerson’s dilemma of his admiration toward church leaders despite his refusal to remain within their ranks.

In “The Problem” Emerson used some ecclesiastical words that were interesting to study. The meanings of these ecclesiastical words were sometimes
different from general meanings. They were more specific than general meanings. Therefore, the ecclesiastical meanings could lead the readers to some images that finally could help the readers to discover Emerson’s intention toward his poem.

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

B. Problem Formulation

In order to guide and limit the points of discussion, several research questions relate to the topic are prepared. The questions are formulated as follows:

1. What are the meaning of ecclesiastical words found in Emerson’s “The Problem”?

2. What images are created from the meaning of ecclesiastical words found in Emerson’s “The Problem”?
C. Objectives of the Study

Based on the problem formulation, the objectives of the study are to find out the meaning of ecclesiastical words found in Emerson’s “The Problem” and to see the images created from those ecclesiastical meanings found. By analyzing the ecclesiastical meanings and creating the images through the ecclesiastical meanings, it will be easier to describe the whole meaning of this poem and to get the poet’s intention toward this poem.

D. Definition of Terms

In order to avoid misinterpretation and to have better understanding to this study, it is an obligation to understand certain terms related to this study. This part provides the explanation of special terms used in this study.

1. Ecclesiastical words

“Ecclesiology is study of the nature, constitution, members, mission, functions, etc., of the Church” (Foy, 1984: 317) while “Ecclesiastical (adjective) 1. Relating to a church especially as a formal institution: ecclesiastical law. 2. Suitable for use in a church: ecclesiastical vestments” (Allen, 2003: 440). Those two quotations imply that actually an ecclesiastical word is a word that is related to a church whether its nature, constitution, members, mission, functions, etc., but especially relating to a church as a formal institution.
2. Image

“An image is a picture in words” (Parini, 1987: 27). It implies that an image is a picture that is expressed with words. “A poetic image must not tell us about something; it must present the thing itself” (Parini, 1987: 28). It means that an image in poetry presents us the thing that is talked about. It presents a vivid picture that gives a visible form to an idea or a feeling and it produces an impression in the readers’ mind.
CHAPTER II
THEORETICAL REVIEW

This chapter consists of three parts: the review of related studies, the review of related theories, and the theoretical framework. The review of related studies contains some studies that have been done by other researchers or writers on the same work, topic, and/or author. The review of related theories contains some important theories that will be applied in analyzing this study. The last part, the theoretical framework, contains the explanations of how the theories applied in the analysis, how the theories will help to answer the questions formulated in problem formulation.

A. Review of Related Studies

Ralph Waldo Emerson was descended from seven generations of ministers. Therefore, his life was related with religion and the church. He himself was once a reverend so when he wrote his works he used mostly the sense of religion. Emerson wrote his works, especially “The Problem”, as an aspiration of his thought that came from the religious sense also. These facts were stated by Frederic I Carpenter (1934: xxiv) in Ralph Waldo Emerson as quoted in the following.

Emerson life was closely connected with his writing, so that the transition from one to the other is natural and inevitable-especially in the field of religion, where Emerson lived most completely the theories which he preach (Carpenter, 1934: xxiv).
Here Carpenter stated that Emerson’s life was related closely with his works, so it included “The Problem”, one of his works. In “The Problem”, the transition from one stanza to other stanzas was also natural especially in the field of religion, as it talked about religion mostly.

However, Emerson who was born on 1803 resigned from pastorate on September 9, 1832. Emerson resigned from his job as a reverend because he was unable to convince himself of the divine institution of the sacrament of the Lord’s Supper. Therefore, it was not because of his failure on his part in the church or congregation. He considered that we had to find God through reasons. This fact was stated by Frederic I Carpenter (1934: xxvi) in Ralph Waldo Emerson as quoted in the following.

He did not leave the Unitarian ministry because of any failure on his own part to measure up to the conventional religious standards of his congregation, or because of any misunderstanding. He resigned from it because, as he began to think things out for himself, he saw that he could not continue to believe in its tenets. (Carpenter, 1934: xxvi)

The above description indicated that Emerson left the Unitarian ministry not because of his failure, but because in his heart he could not believe in its tenets, in its beliefs anymore.

By considering the related studies presented in the several statements of the study above, there are several points that can be drawn. The first point is like what stated by Carpenter (1934: xxiv) that “The Problem” by Ralph Waldo Emerson contains about Emerson’s religious experience since his life is very related with God. The second one is like what stated by Carpenter (1934: xxvi) that Emerson finally resigns from Unitarian Ministry because he cannot believe in its tenets.
Since this study is very related to the author’s life especially religious life, so these two related studies are useful enough to help in analyzing this research. All points in the related studies above are accepted. This research is very challenging to be analyzed since this research needs much knowledge about everything related- dictons or ecclesiastical words, image and imagery, religious experience of Emerson, the background and the life of Emerson, and some others.

B. Review of Related Theories

In answering the problems that will be discussed further, there are some theories related to the topic that are taken from several sources as follows:

1. Theory of Poetry

Poetry as one of the important works of literature is not easy to be defined. Even the poets themselves have never been quite sure how to define it. There are many theories about poetry, and one of them is as what stated in New Oxford American Dictionary, “poetry is literary work in which special intensity is given to the expression of feelings and ideas by the use of distinctive style and rhythm”. This implies that poetry is a work of literature that emphasizes on the feeling and ideas. Moreover, Parini (1987: 1) states:

Poetry is not a science, and so interpretation and value judgments must play a crucial part in all discussions. The only thing we can sure of is that poetry is not prose; it consists of lines that do not usually run to the end of the page. Anything else we might care to say about poetry is subjective, though we must not assume that subjective judgments are necessarily inaccurate.
The above quotation gives clear explanation that poetry is not a science, so the important things when we talk about poetry are our interpretations and our judgments. Poetry is not prose that has so many pages, it only consists of lines and usually it does not come to the end of the page. Poetry is subjective but it does not mean that the subjective judgments are inaccurate.

2. Theory of Diction

One of the important aspects of style is diction. “Diction is the choice and use of words in literature” (Hornby, 2000: 366). This quotation is clear that diction is the choice of words and the use of words in literature. “The term diction signifies the kinds of words, phrases, sentence structures, and figurative language that constitute any work of literature” (Abrams, 1993:163). It supports the previous statement that diction indicates the kinds of words, phrases, sentence structure, and figurative languages that constitute any work of literature include a poem. Therefore, a poem consists of words, phrases, sentence structure, and figurative languages chosen by the poet to show the poet’s idea. Moreover Burton (1974: 77) stated that

Great poetry cannot be made with words loosely and unthoughtfully applied to the scenes, incidents or emotions that they are supposed to be communicating; rather, it arouses in the reader an overwhelming sense that the words chosen are the right ones for the work in hand, and that no others could possibly be used in that context without altering for the worse both the total impression made by the poem, and the meaning of the line in which substitution has occurred

This denotes that to write great poetry, one needs to think deeply about the choice of the right words. An overwhelming sense that the word chosen is really
exact and that no other words could be used in that context will arise in the readers. For instance, in this study the choice of the exact words or phrases is very important to the readers in understanding the poem.

Further, the diction that is discussed in this study is the ecclesiastical words. The term of ecclesiastical word has been mentioned in the previous chapter, in definition of term. In that chapter mentioned that an ecclesiastical word is a word that is related with church or its clergy. Therefore, the choice of ecclesiastical words will help the readers understand this poem. In order to strengthen the idea of an ecclesiastical word, there are two more quotations as follows:

Ecclesiastical Tradition is the revealed word of God as entrusted to the Church to be faithfully preserved, resolutely defended, authentically interpreted, validly developed, and effectively applied in the lives of the People of God” (Hardon, 1985: 122).

The quotation above means that church has a responsibility to keep the word of God (the Bible or the part of it) that it should be faithfully preserved, resolutely defended, authentically interpreted, validly developed, and effectively applied in the lives of Christians. Moreover, “Ecclesiastical court is tribunal set up by religious authorities to deal with disputes among clerics or with spiritual matters involving either clerics or laymen" http://www.britannica.com/EBchecked/topic/230841/Ecclesiastical%20court (August 27, 2009). This denotes that ecclesiastical court is set up by religious authorities to judge the clerics’ cases and to judge religious issues of the member of clergy and laymen. Two quotations above talk about the topic that is related with a Church or its clergy although in different topic. From those quotations can be concluded that an ecclesiastical word is a word that is related with Christian Church or its clergy.
3. Theory of Image and Imagery

“An image is a picture in words” (Parini, 1987: 27). It implies that an image is mental pictures which are represented in words. “A poetic image must not tell us about something; it must present the thing itself” (Parini, 1987: 28). It means that an image in poetry presents us the thing that is talked about. It presents a vivid picture that gives a visible form to an idea or a feeling and it produces an impression in the readers’ mind.

In order to create an image in the readers’ mind, imagery is needed since it is one of the important aspects of style. Burton (1974: 97) states that

Imagery in poetry is an appeal to the senses through words. Through the senses the emotions and intellect of the reader can be swiftly stirred; consequently, poetry makes much use of imagery.

From the above quotation, the term “imagery” in poetry might refers to the appearance of the senses like sound, sight, taste, smell, touch, movement, etc. through words. The readers’ emotion and intellect can be easily moved, aroused, or excited through these senses. As a result, poetry makes much use of imagery. Moreover, “In literary criticism, the sense of a mental picture of an object etc., is combined with the sense ‘picture’ evoked in words” (Wales, 1995: 235). It means that in literary criticism, the sense of a mental picture of an object and the sense ‘picture’ evoked in words cannot be separated. The picture in mind and the picture evoked in words are combined together to make the picture and this picture is the imagery, the visual descriptive in a literary work. Readers’ image in poetry is needed to help the readers understands the aim, messages, or intention of the poet.
4. **Theory of Reference**

In order to build the readers’ image, the readers need to understand about reference. “…the referent, that is, the thing referred to; and the reference, that is, the individual’s concept of the thing referred to” (Lehmann, 1976: 230). It means that reference is a person’s concept about the object or it is the relation between the word and its object (referent). Moreover, Wales (1995: 396) states that

Reference; referent; referential: these terms are all concerned with the relations between words and extra-linguistic reality: what words stand for or refer to in the outside world or universe of discourse. So the referent of the word *elephant* is the animal, *elephant*.

From the above quotation, the term *reference* might refer to the words that have relation with what words stand for or refer to in the outside world of discourse, for example the referent or the object of the word elephant is the animal, elephant.

5. **Theory of Inference**

“Inference is the process of deduction, of working something out, of making explicit what is unspoken or unwritten” (Wales, 1995: 248). This statement implies that inference is the process of making conclusion, process of accomplish something, process of making something that is unspoken or unwritten clear and detail. Inference is also the hearer’s ability to understand what is being referred using his/her background knowledge that can be the hearer’s cultural background, the hearer’s religious background, the hearer’s educational background, and some others.
C. Theoretical Framework

In answering the problem formulated in the previous chapter, there are several theories needed. They are the theory of poetry, the theory of diction, the theory of image and imagery, the theory of reference, and the theory of inference.

Generally, poetry is a type of literature in which the sound and meaning of language are combined to create ideas and feelings. The theory of poetry is considered suitable since “The Problem” is a poem. In analyzing the topic that is related to a poem and someone’s idea and feeling, it is very important to know about poetry first. The theory of poetry is used to help the readers understand what poetry or poem is, what intrinsic and extrinsic elements in a poem are, how to read a poem, and further the theory of poetry can help to analyze the poem that is very related about Emerson’s feelings and ideas regarding to religion through the ecclesiastical words.

The theory of diction is used since the topic of this study talks about diction, which is ecclesiastical word. The theory of diction will help to answer the first question on the meaning of ecclesiastical words found in Emerson’s “The Problem”. This theory is aimed at giving an understanding about the choice of exact word before it come to the ecclesiastical word and its meaning. If the meaning of diction is understood, to find the ecclesiastical words in Emerson’s poem and their meanings will be easier.

Theory of image and imagery is used to answer the second question that is related to the images created. In order to build the images through the ecclesiastical meanings, it is very important to understand about image and
imagery first. By applying this theory, it will be easier to describe the image built toward this poem in the readers’ mind. As the result, the readers will be easy to understand the poem.

Theory of reference is considered suitable as the means to answer the second question on the images created from the ecclesiastical meanings. The theory of reference will help to find the relation between the ecclesiastical words and its object or its image.

The last theory, theory of inference, is also considered suitable as the means to answer the second question. The theory of inference will help to conclude something that is implied. This theory is considered significant since the image created from an object or from the ecclesiastical meaning has to be concluded.
CHAPTER III
RESEARCH METHODOLOGY

A. Object of the Study

This research has the main object namely “The Problem”, a poem written by Ralph Waldo Emerson, who had once been a reverend although finally resigned and famous as the leader of American Transcendentalism. Emerson wrote “The Problem” in 1840, eight years after Emerson resigned from the ministry. The data of “The Problem” is a written book entitled *Ralph Waldo Emerson* written by Frederick I Carpenter. This book published by American Book Company, New York in 1934. “The Problem” is a poem that contains of seventy-two lines and divided into five stanzas.

Originally “The Problem” was entitled “The Priest”. It is one of Emerson’s personal poems that expresses his preoccupation with the problem of vocation. It talks about Emerson’s statement regarding to religion, his dilemma of his admiration toward church leaders despite his refusal to remain within their ranks. Emerson in that poem comes to believe that the role of a priest could be played by men other than the ordained cleric, even by the lyceum lecturers, but especially by artists. He also comes to believe that artists make the beautiful works from the nature. The structural forms created by architect owe their beauty and authority to their derivation from the organic forms in nature.
B. Approach of the Study

An appropriate approach is very important to help in analyzing the topic. The approach might lead studies into a vivid conclusion. Since the study concerns with a certain style in writing a poem, which is the use of ecclesiastical words in a poem entitled “The Problem” by Ralph Waldo Emerson, the stylistics approach has been applied in this study. Paul Simpson in *Stylistics: A Resource Book for Student* defines stylistics “as a method of textual interpretation in which primacy of place is assigned to language” (2004: 2). It implies that language is very important in studying stylistics. Through the language, a textual work such as a poem can be interpreted. Moreover, Peter Barry in *Beginning theory: An introduction to literary and cultural theory* said “stylistics is a critical approach which uses the methods and findings of the sciences of linguistics in the analysis of literary texts” (2002: 203). It implies that in the analysis of literary texts, it based on the findings of linguistics features and units in the text.

The goal of stylistics approach is to provide ‘hard’ data in analyzing the literary and non-literary text. Therefore, the interpretation of literary and non-literary text is more objective and scientific. The ‘hard’ data that is used in this study is the diction of “The Problem” that leads to the ecclesiastical words.

The goal of this study is to find the diction which is the ecclesiastical words and its meaning and also to find the images created from these ecclesiastical meanings and finally the readers could get the meaning of this poem and could get the poet’s intention. Therefore, stylistics approach is considered as the most suitable approach in this study.
C. Method of the Study

The method used in analyzing this study was a research that used books as the main object and data. In this research, the study was done by reading and collecting data from certain books that support the subject matter of the research as the material. Some information related to the study also found from online sources. These data were taken by considering their relevance, accuracy, validity, and appropriateness.

The data in analyzing the study was the poem “The Problem” from the book Ralph Waldo Emerson written by Frederick I Carpenter, The Catholic Encyclopedic Dictionary by Attwater as the reference of the ecclesiastical meanings, Oxford Advanced Learner’s Dictionary Sixth edition by Hornby as the reference of the common or general meanings. There were also some reviews of related studies and theories used to help in analyzing this study. The review of related studies were taken from studies that related to Emerson, as the author of “The Problem” while the theories included the theory of poetry, the theory of diction, the theory of image and imagery, the theory reference, and the theory of inference. These theoretical review taken from some books and online sources.

The first procedure used in writing this thesis was “The Problem” was read and understood. Second, the explication of “The Problem” was made in order to reveal its meaning. Therefore, the paraphrase of “The Problem” in each idea per stanza should be made. Third, from the paraphrase of “The Problem” in each idea per stanza then the ecclesiastical words were found. Fourth, the meanings of the ecclesiastical words were found. The meanings of the ecclesiastical words were
based on two different dictionaries in order to see the general meaning and the specific one. The dictionaries used were Hornby’s *Oxford Advanced Learner’s Dictionary Sixth Edition* as the general dictionary and Attwater’s *The Catholic Encyclopedic Dictionary* as the specific one. Fifth, the ecclesiastical meanings found and the poem should be related in order to see the ecclesiastical meanings in “The Problem” clearly. Sixth, based on the theory of image and imagery, the theory of reference and the theory of inference, the ecclesiastical meanings found were explained again to create the images toward these ecclesiastical meanings found, it was done in order to help the readers understand the poem or easy in discovering the poet’s intention.
CHAPTER IV

ANALYSIS

Chapter IV is to discuss and to analyze the answers of all questions in the problem formulated in this study. In this chapter, there are explications of “The Problem”, paraphrases of “The Problem” in each stanza and each idea, ecclesiastical words and its meanings, and the images created from the ecclesiastical meanings.

In order to reveal the meaning of ecclesiastical words in Emerson’s “The Problem”, the explication will be presented. The explications of “The Problem” will be done by paraphrasing the poem in each idea first, and then explaining it in detail in order to get the ecclesiastical words. Those ecclesiastical words that are found are explained again using two different dictionaries in order to see the difference between lexical meaning and ecclesiastical meaning. Hornby’s Oxford Advanced Learner’s Dictionary Sixth Edition is chosen as the dictionary that is commonly used by people and Attwater’s The Catholic Encyclopedic Dictionary is chosen as the specific dictionary to see the ecclesiastical meaning. In order to see the ecclesiastical meanings in Emerson’s “The Problem” clearly, it is important to relate the ecclesiastical words found and the poem itself.

Since “The Problem” is Emerson’s personal poem, therefore in analyzing this study it considered to be the speaker of this poem is Emerson himself. Crawford, Bartholow V, Alexander C Kern, and Morris H. Needeleman (1953: 97) stated that “The Problem” is one of Emerson’s Personal Poems regarding religious
toleration besides his love poems like “To Ellen at the South” (1843) and “Thine Eyes Still Shine” (1847), his comments upon love like “Each and All” (1839) and “Give All to Love” (1847), his poem of lament over his son, Waldo which is called “Threnody” (1847), and his acquiescence in old age which is entitled “Terminus” (1840). This statement, therefore, implies that “The Problem” is Emerson’s Personal poem.

A. THE MEANING OF ECCLESIASTICAL WORDS IN EMERSON’S “THE PROBLEM”

To facilitate this first problem, it is imperative to shed to light the result of the study in systematic way. Therefore, the ecclesiastical words and its meaning will be group in table.

<table>
<thead>
<tr>
<th>No</th>
<th>Stanza</th>
<th>Ecclesiastical Word</th>
<th>General Meaning</th>
<th>Ecclesiastical meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Church</td>
<td>1. Building</td>
<td>1. Building</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Services</td>
<td>2. Services</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Christians</td>
<td>3. Christians</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4. Minister</td>
<td>4. Pastor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5. Institution</td>
<td>5. Congregation</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Cowl</td>
<td>1. Garment worn by monks</td>
<td>Garment worn by monks and nuns</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Cover for chimney</td>
<td></td>
</tr>
<tr>
<td>3&amp;34</td>
<td>1&amp;5</td>
<td>Prophet</td>
<td>1. Messenger of God</td>
<td>Messenger of God and preacher</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Muhammad</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. A person knowing the future</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4. A person teaching new idea, theory, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5. Books of the Old Testament and the Hebrew Bible</td>
<td></td>
</tr>
<tr>
<td>4&amp;27</td>
<td>1&amp;5</td>
<td>Soul</td>
<td>1. Spirit of person</td>
<td>Spiritual part of human being or animal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2. Inner character</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3. Spiritual/moral/artisti</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
</tbody>
</table>
| 5 | 1 | Monastic | 1. Connected with monks or monasteries  
2. A way of life which is simple and celibate 1. Relating to monks or nuns  
2. Building for monks or nuns to live |
| 6&17 | 1&3 | Aisle | A passage between rows of seats in church, theatre, train, etc.  
Church’s division |
| 7&41 | 1&5 | Faith | 1. Trust in somebody  
2. Strong religious  
3. A particular religion  
4. Something good 1. The object of belief  
2. The system of belief |
| 8&40 | 1&5 | Cowled | Wearing a cowl  
Wearing a cowl |
| 9 | 1 | Churchman | Clergyman  
Clergyman |
| 10 | 2 | Vest | 1. Clothing, underwear  
2. Waistcoat  
Garment worn by ecclesiastics |
| 11 & 23 | 3&4 | Nature | 1. Plants/animals  
2. Character  
3. Basic qualities  
4. Type/kind  
The universe |
2. The Torah  
3. A copy of holy book  
4. Book of important information  
| 13 | 3 | Litany | Prayer  
Prayer |
| 14 | 3 | Canticle | A religious song  
Sacred song |
| 15 & 21 | 3&4 | Love | 1. Affection  
2. Romantic  
3. Enjoyment  
4. Sb/sth you like  
5. Friendly name  
6. In tennis  
Theological virtue of charity |
| 16 | 3 | Peter | -  
Church, pope, the see of Rome |
| 18 | 3 | Christian | 1. Believe in Jesus Christ  
2. Connect with Christian  
A catholic |
| 19 | 3 | Rome | -  
The Holy see, the Catholic Church |
| 20 | 3 | God | 1. The being or spirit  
The supreme |
<table>
<thead>
<tr>
<th>No.</th>
<th>Number</th>
<th>Word</th>
<th>Definition 1</th>
<th>Definition 2</th>
<th>Definition 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>4</td>
<td>Abbey</td>
<td>A place for monks or nuns</td>
<td>Monastery</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>5</td>
<td>Temple</td>
<td>1. Building for worship 2. Flat part at the side of forehead</td>
<td>Place for worship</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>5</td>
<td>Art</td>
<td>1. Imagination to express idea 2. Example of objects 3. The skill of creating objects 4. A type of visual art 5. Ability that can be develop with training and practice</td>
<td>Skill employed in making of thing</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>5</td>
<td>Pentecost</td>
<td>1. The 7th Sunday after Easter 2. A Jewish festival</td>
<td>The feast of coming down of the Holy Ghost upon the Apostles and the establishment of the church</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>5</td>
<td>Host</td>
<td>1. A person who invites guests 2. A country, a city or an organization that holds special events 3. A person who introduces and talks to guests on a television/radio show 4. Technical 5. The Bread used in Christian service</td>
<td>The consecrated Eucharistic elements that is used in Christian service of communion after it has been blessed</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1. Song</td>
<td>2. Religious song</td>
<td>Gregorian</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>-----------</td>
<td>------------------</td>
<td>----------</td>
</tr>
<tr>
<td>30</td>
<td>5</td>
<td>Chanting</td>
<td>Singing together</td>
<td>The part of a church where the choir sits</td>
<td>An organized group of singers</td>
</tr>
<tr>
<td>31</td>
<td>5</td>
<td>Choir</td>
<td>A person who performs religious duties in church</td>
<td>A person who performs religious ceremonies in some religion</td>
<td>The minister</td>
</tr>
<tr>
<td>32</td>
<td>5</td>
<td>Priest</td>
<td>Unit of language</td>
<td>Something you say</td>
<td>The Holy Scriptures</td>
</tr>
<tr>
<td>33</td>
<td>5</td>
<td>The Word</td>
<td>Promise</td>
<td>Information or news</td>
<td>Bible</td>
</tr>
<tr>
<td>34</td>
<td>5</td>
<td>Holy Ghost</td>
<td>Promise</td>
<td>Information or news</td>
<td>Bible</td>
</tr>
<tr>
<td>35</td>
<td>5</td>
<td>Holy Ghost</td>
<td>Promise</td>
<td>Information or news</td>
<td>Bible</td>
</tr>
<tr>
<td>36</td>
<td>5</td>
<td>Father</td>
<td>A male parent</td>
<td>A person’s ancestors</td>
<td>Priest</td>
</tr>
<tr>
<td>37</td>
<td>5</td>
<td>The Book</td>
<td>Printed work</td>
<td>Of stamps / tickets / matches</td>
<td>The Bible</td>
</tr>
<tr>
<td>38</td>
<td>5</td>
<td>Augustine</td>
<td>Connecting with God/god</td>
<td>A theologian</td>
<td>Bishop</td>
</tr>
<tr>
<td>39</td>
<td>5</td>
<td>Divine</td>
<td>Connecting with God/god</td>
<td>A theologian</td>
<td>Students in seminary</td>
</tr>
<tr>
<td>40</td>
<td>5</td>
<td>Bishop</td>
<td>A senior priest</td>
<td>A theologian</td>
<td>Bishop</td>
</tr>
<tr>
<td>42</td>
<td>5</td>
<td>Bishop</td>
<td>A senior priest</td>
<td>A theologian</td>
<td>Bishop</td>
</tr>
</tbody>
</table>

To begin with, Emerson’s “The Problem” is a poem that consists of five stanzas or seventy-two lines. In this analysis, the first stanza, which consists of six lines, will be explained firstly and the other stanzas will follow it.
I like a church, I like a cowl,
I love a prophet of the soul,
And on my heart monastic aisles
Fall like sweet strains or pensive smiles;
(Emerson, 1840, stanza 1, lines 1-4).

The paraphrase of lines 1-4 above is as follows:

*I like a church, I like a cowl, I love a prophet of the soul, and on my heart, monastic aisles fall like sweet strains or pensive smiles.*

From the paraphrase above, the poet wants to reveal his sympathy to the clergy by saying that he likes and loves everything that is related with clergy—church, cowl, and prophet of the soul. Furthermore, in the poet’s heart, there is a call to live in a monastery.

In these lines, there are some ecclesiastical words and phrases found. They are church, cowl, prophet of the soul, and monastic aisle. In order to see the ecclesiastical meaning of those words, the following are the meaning of the words based on the two dictionaries, Hornby’s *Oxford Advanced Learner’s Dictionary Sixth Edition* and Attwater’s *The Catholic Encyclopedic Dictionary*:

**church** 1 a building where Christians go to worship. 2 a service or services in a church. 3 a particular group of Christians. 4 the ministers of the Christian religion; the institution of the Christian religion (Hornby, 2000: 221).

The quotation above indicates that church has four meanings in general. Church refers to a building where Christians go to worship, a service or services in a church, a particular group of Christians, and the ministers of the Christian religion. The meanings of church above will be compared to the quotation below, which is taken from Attwater’s *The Catholic Encyclopedic Dictionary*, in order to see the similarities and the differences.
church: (the Lord’s house) i. A place of Christian worship. ii. The whole visible society in communion with the pope, the church of Christ. iii. A single family of Christians (Rom. Xvi, 5) iv. The pastors of the Church (Matt. Xviii, 17) v. Those who are in the clerical state and whose lives are devoted to the service of the church. (Attwater, 1951: 95)

The meaning of church from the quotation above is almost similar to the previous quotation, which is taken from Hornby’s Oxford Advanced Learner’s Dictionary Sixth Edition. Both of them indicate that church does not only mean a building, but also means a minister, a particular group of Christians in a single family, people who give services to church and who are in clerical state. The difference between them is that some of the meanings of church from The Catholic Encyclopedic Dictionary are taken from the Bible, for example the meaning of church that is taken from Rom. xvi, 5 and Matt. xviii, 17. The use of those Bible’s quotations strengthens the ecclesiastical meaning of this word.

Line 1 of the first stanza, “I like a church, …” therefore means that the poet likes a church not only as the building to worship, but also a church as minister, a church as the congregation or as a single family in Christians, a church as the visible society in communion with the pope, and a church as those who are in clerical state and whose lives are to serve the church. In this line, the poet likes everything, all things and every single thing in a church.

The second ecclesiastical word that is found in line 1 is cowl. The following are the meanings of cowl that is taken from Hornby’s Oxford Advanced Learner’s Dictionary Sixth Edition:

**Cowl** 1 a large loose covering for the head, worn especially by the monks. 2 a cover for a chimney, etc., usually made of metal. Cowls often turn with the wind and are designed to improve the flow of air or smoke (Hornby, 2000: 306).
There are two meanings of *cowl* based on Hornby’s *Oxford Advanced Learner’s Dictionary Sixth Edition*. The first meaning is related with monks and the second meaning is related with a chimney. Common people will understand this word with those two different meanings and to find which the ecclesiastical meaning is, it will be compared with Attwater’s *The Catholic Encyclopedic Dictionary* below.

Cowl: a long ample garment with wide sleeves worn in choir by Benedictine, Cistercian and other monks and nuns. It is the same color as the habit. Carthusians call their large joined scapular a cowl, the true cowl being worn only by the deacon at sung Mass from the circumstance of its having had a hood attached, the cowl is commonly erroneously confused with the hood. (Attwater, 1951:127)

The quotation above indicates that *cowl* is not only a usual garment, but it is a large garment with wide sleeves that is worn by ecclesiastical members such as Benedictine (a monk or nun of an order following the rule of St. Benedict, Cistercian (a monk or nun of an order founded in 1098 as a stricter branch of the Benedictines), and other monks and nuns. It is the same color as the garment. Carthusians (a monk or nun of an austere contemplative order founded by St. Bruno in 1084) call their large joined scapular a *cowl*, the true *cowl* being worn only by the deacon at sung Mass from the circumstance of its having had a hood attached, the *cowl* is commonly erroneously confused with the hood. Moreover, ecclesiastically *cowl* has no connection with chimney.

*Cowl* in the first line of stanza 1 “… I like a cowl”, indicates that the poet likes a thing worn only by the monks as their habit in a church. Here, the poet does not like the *cowl* only, but he likes to be the one who wears the *cowl* or in other word he likes to be a monk or a minister also.
The third and fourth ecclesiastical words found in stanza 1 are the phrase *prophet of the soul*. In this analysis, the phrase *prophet of the soul* will be explained in each word, *prophet* and then *soul*.

**Prophet** noun 1 (in the Christian, Jewish, Muslim religions) a person sent by God to teach the people and give them messages from God. 2 *(the Prophet)* Muhammad, who founded the religion of Islam. 3 a person who claims to know what will happen in the future. 4~ *(of sth)* a person who teaches or supports a new idea, theory, etc. 5 *(the Prophets)* the name used for some books of the Old Testament and the Hebrew Bible. (Hornby, 2000: 1058)

According to Hornby, *prophet* has 5 different meanings. *Prophet* is not only known by Christians, but also known by Jewish and Muslim religions. For these religions *prophet* means a person sent by God to teach people and give them messages from God. In Islam, especially, *prophet* means Muhammad, the founder of this religion. *Prophet* also means the Old Testament and the Hebrew Bible, and for some other people *prophet* can refer to a person who knows what will happen in the future. These five meanings are too general and to make it specific, *prophet* will be analyzed using Attwater’s *The Catholic Encyclopedic Dictionary*. According to Attwater (1951: 408) “Prophet: a prophet among the Jews was a messenger of God and a preacher, secondarily a foreteller of the future.” It indicates that prophet ecclesiastically means a messenger of God and a preacher.

A prophet is also a foreteller of the future.

**Soul** SPIRIT OF PERSON 1 the spiritual part of a person, believed to exist after death. INNER CHARACTER 2 a person’s inner character, containing their true thoughts and feelings. SPIRITUAL/MORAL/ARTISTIC QUALITIES 3 the spiritual and moral qualities of human in general. 4 strong and good human feeling, especially that gives a work of art its quality or enables somebody to recognize and enjoy that quality 5 a perfect example of a good quality. PERSON 6 (becoming old-fashioned) a person of a particular type. 7 (especially in negative sentences) a person. MUSIC 8 a type of music
that expressed strong emotions, made popular by African American musicians. (Hornby, 2000: 1283-1284)

According to Hornby, there are eight meanings of soul and not all of them are ecclesiastical meanings, for example soul in 8th meaning. In the quotation above, soul is a type of music, so it has no connection with church or its clergy. According to Attwater (1951: 470) “Soul: the spiritual or immaterial part of a human being or animal, regarded as immortal.” Therefore, soul ecclesiastically means the spiritual or immaterial part of human being or animal that regarded as immortal.

If the ecclesiastical meanings of prophet and soul are made into a phrase and are related with the second line of stanza 1, “I love a prophet of the soul”, these two ecclesiastical words indicate that the poet loves a soul’s prophet that exists in the minister’s spirit. Both quotations above indicate that the immortal spirit to be the messenger of God and to preach the Christians lies in a minister’s heart. A minister has a duty as the messenger of God and they have to preach the Christians, and the poet loves to have this kind of soul forever in his spirit, he loves to have a soul’s prophet, he loves to be the minister.

In line 3 of stanza 1, there is an ecclesiastical phrase also, monastic aisles. This phrase will be analyzed in each word, monastic and aisle. According to Hornby (2000: 857) “monastic 1 connected with monks or monasteries 2 (of a way of life) simple and quite and possibly celibate” and according to Attwater, (1951: 329) “Monastic: of or relating to monks, nuns, or others living under religious vows, or the buildings in which they live.”
Both quotations above have similar meanings. Common people have known that monastic is connected with monks or monastery, either their way of life or their place to live. While aisle according to Hornby (2000: 29) means “aisle a passage between rows of seats in a church, theatre, train, etc., or between rows of shelves in a supermarket” and according to Attwater is like in the following quotation:

Aisle: (Lat. A wing) a division of a church separated from the nave, and less often the quire as well, by an arcade of pillars and arches along its whole length; it may be on one or both sides of the nave and even in big churches, continued wound the east end. (Attwater, 1951:13)

Aisle, according to Hornby, has a general meaning. It means a passage between rows of seats in a church, theatre, train, etc., or between rows of shelves in a supermarket. Therefore, it is not only related with church but also with theatre, train, or supermarket. It is too general. However, ecclesiastically aisle only means a division of a church separated from the nave, and less often the quire as well, by an arcade of pillars and arches along its whole length; it may be on one or both sides of the nave and even in big churches, continued wound the east end.

The ecclesiastical meanings of monastic and aisle are made into a phrase again and then are related with lines 3 and 4 stanza 1, “And on my heart monastic aisles fall like sweet strains or pensive smiles”. Monastic aisle on the poet’s heart fall like sweet strains or pensive smiles indicates that on his heart, there is a call to be the God’s follower since aisle is a place that directs to God and also there is a call to live in monastery as a minister.
Those all quotations and explanations of ecclesiastical meaning above give clear conclusion that lines 1-4 above reveal the poet’s liking of clergy. He likes everything that is related with clergy. He likes a church, a cowl, a prophet of the soul, and in his heart there is a call to live in a monastery, to be the clergyman.

There are two more lines of stanza 1, lines 5-6, as follow:

Yet not for all his faith can see,
Would I that cowled churchman be.
(Emerson, 1840, stanza 1, lines 5-6).

The paraphrase of lines 5-6 above is as follows:

For all I cannot see his faith yet, I would be that cowled churchman.

The paraphrase above means that I would be the churchman in spite of cannot see his faith yet.

In the last two lines of stanza 1, there are three ecclesiastical words. They are faith, cowled and churchman. The following are the meanings of these two ecclesiastical words:

**faith 1** ~ (in somebody/something) trust in somebody’s ability or knowledge; trust that somebody/something will do what has been promised. **2** strong religious **3** a particular religion **4** (good--) the intention to do something right.
(Hornby, 2000: 475)

From the quotation above, faith has four different meanings in general. Faith can be understood as a trust in someone’s ability, as strong religious, as a particular religion and as the intention to do something right. If those meanings are compared with faith from Attwater’s *The Catholic Encyclopedic Dictionary*, the ecclesiastical meaning can be seen clearly.

Faith: i. The object of belief; the sum of the truth taught by the Catholic religion ii. The system of belief and conduct taught as revealed truth by the Catholic for the church itself (Attwater, 1951:186).
*Faith* based on Attwater (1951) means human belief in God taught by Catholic. So, if *faith* is compared with Hornby’s, the ecclesiastical meaning lies on the second meaning, strong religious.

*Cowled* is the adjective of *Cowl*. It means wearing a cowl.

According to Hornby (2000: 221) “churchman is clergyman” while according to Attwater (1951: 95) “Churchman is a male member of the Christian clergy or of a church.” Both of them have same meaning. *Churchman* generally also means a clergyman or a male member of Christian clergy.

So, if *faith, cowled and churchman* are related with lines 5 and 6 of stanza 1, “Yet not for all his faith can see, Would I that cowled churchman be”, it means that the poet would be the minister in spite of he cannot see the minister’s belief in God yet.

After all meaning of ecclesiastical words found in stanza 1, this analysis then moves to the second stanza.

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

The paraphrase of the second stanza above is as follows:

“Why should the vest, which I could not endure, allure on him?”

The paraphrase above means that the poet asks a question why the vest, which he could not endure, should allure on him.

In the second stanza, there is only an ecclesiastical word found, *vest*. According to Hornby (2000: 1499) “vest 1 a piece of underwear worn under a shirt, etc. next to the skin 2 a special piece of clothing that covers the upper part of
the body 3= waistcoat”. This quotation indicates that for common people vest has no relation with the church. It is only a usual cloth worn under a shirt. There is no ecclesiastical meaning at all. The ecclesiastical meaning of vest can be seen in the following quotation:

Vest: the special garments worn by ecclesiastics in the exercise of divine worship and administering the sacraments. It’s in accordance with right reason and the customs of mankind than a priest, especially when engaged on his business of sacrificing to God, should wear a distinguishing and hieratic dress. (Attwater, 1951: 515)

The quotation above gives clear explanation that actually vest is an ecclesiastical word. Vest is a special garment only worn by a churchman when does his duty in a church. The only person who wears vest in a church is a churchman, so vest can symbolize a churchman while doing his service in a church. The quotation of vest above indicates that the poet starts to ask his ability to carry on as a minister where other people could carry on it. This stanza shows a contradiction with the previous stanza where the poet very wants to be a minister. In this stanza his doubt of Church is expressed. Hence the title of “The Problem” derives from this stanza and all other stanzas will be discussing about this particular issue.

The third stanza of Emerson’s “The Problem” consists of sixteen lines. The following is its quotation:

Not from a vain or shallow thought
His awful Jove young Phidias brought;
Never from lips of cunning fell
The thrilling Delphic oracle;
Out from the heart of nature rolled
The burdens of the Bible old;
The litanies of nations came,
Like the volcano's tongue of flame,
Up from the burning core below,
The canticles of love and woe.
The hand that rounded Peter's dome,
And groined the aisles of Christian Rome,
Wrought in a sad sincerity,
Himself from God he could not free;
He builded better than he knew,
The conscious stone to beauty grew.
(Emerson, 1840, stanza 3, lines 9-24).

The paraphrase of stanza 3 is as follows:

Phidias’s awful Jove brought not from a vain or shallow thought. The thrilling Delphic oracle never fell from lips of cunning. The burdens of the old Bible rolled out from the heart of nature. The litanies of nations came like the volcano’s tongue of flame, up from the burning core below, the canticle of love and woe. The hand that rounded Peter’s dome and groined the aisle of Christian Rome worked in a sad sincerity. He could not free himself from God. He built better than he knew so the conscious stone grew to beauty.

When the paraphrase of the third stanza above is read, it might be difficult to understand because there are more than one idea of it. So, in order to make it easy, the analysis is done in each sentence or each idea.

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

The paraphrase of lines 9-10 is s follow:

Phidias’s awful Jove brought not from a vain or shallow thought.

There are no ecclesiastical words found in those lines, but there are two important words to know, Phidias and Jove. According to Miller (1962: 571) “Jove was the gold and ivory statue of Zeus at Olympia, the work of one of the
greatest of Greek sculptors, the fifth century artist Phidias”. The quotation that is related with *Phidias* and *Jove* in line 10 above provides evidence that these two lines are related with the work of *Phidias*, one of the greatest of Greek sculptor. *Phidias* made his awful *Jove* not from a vain or shallow thought but on the contrary, he made it with a profound thought.

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

The paraphrase of lines 11-12 is as follows:

The thrilling Delphic oracle never fell from lips of cunning.

*Delphic* and *oracle* are not ecclesiastical words, but they are also important to be understood. Allen (2003: 982) stated that

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

From the above quotation, *oracle* might refer to the priest or priestess through whom the deity was believed to speak. Moreover, *Delphic*, according to Allen (2003: 366), was “relating to ancient Delphi or its oracle”. In ancient Greece, worshippers of the god Apollo would visit the oracle in the city of Delphi to ask questions and seek truth. Therefore, the idea of lines 11 and 12 in the third stanza is almost the same with the previous lines, 9 and 10. The difference lies on the subject. Line 11 and line 12 are related with the oracle or the priestess, not the artist or the sculptor. These two lines mean that the thrilling oracle in the city of Delphi never fell from lips of cunning but on the contrary it fell from the one who
really knew about deity. Both of them, *Phidias* and *Oracle*, were the ones who did the things they really knew.

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

The paraphrase of lines 13-14 is as follows:

The burdens of the old Bible rolled out from the heart of nature.

From the paraphrase above, there are two ecclesiastical words found, *nature* and *Bible*.

**nature** PLANTS/ANIMALS 1 (often Nature) all the plants, animals, and things that exist in the universe that are not made by people 2 the way that things happen in the physical world when it is not controlled by people. CHARACTER 3 the usual way that a person or an animal behaves that is part of their character. BASIC QUALITIES 4 the basic qualities of a thing. TYPE/KIND 5 a type or kind of something. (Hornby, 2000: 884)

According to Hornby, nature has 5 meanings in general. *Nature* is related to plants, animals, and things exist in universe that are not made by people, *nature* is also related to character, basic qualities of a thing, and type or kind of something. All these five meanings are lexical meanings, and the ecclesiastical meaning of *nature* can be seen in the quotation below:

Nature: (Lat. Natura, from nasci, to be born). The universe as a whole in so far as all things within it is endowed with certain powers and are capable of producing certain effects. Nature has its law, that is, it acts in a constant and uniform manner. This constancy, uniformity and regularly of action is called the order of nature. (Attwater, 1951: 339)

*Nature* ecclesiastically means the universe and all things within it that have power and effect.

The next ecclesiastical word that comes after *nature* is *Bible*. Below is the quotation of *Bible*:
bible 1 (the Bible) the holy book of the Christian religion, consisting of the Old Testament and the New Testament 2 (the Bible) the Torah (or Law), the prophets and the Writings 3 a copy of the holy book of the Christian or Jewish religion 4 book containing important information on a subject, that you offer to very often. (Hornby, 2000: 114)

According to Hornby, Bible has four meanings in general. Bible means the holy book of the Christian religion, consisting of the Old Testament and the New Testament. It also means the Torah (or Law). The prophets and the Writings also called Bible, even a book containing important information on a subject, that people offer to very often, also called a Bible. However, Bible as an ecclesiastical word is like Attwater’s statement (1951: 54) “Bible (The Book): Sacred Books including the Old and New Testaments. Holy Writings of men inspired by God”.

From the ecclesiastical meaning of Nature and Bible, therefore “the burden of the old Bible rolled out from the heart of nature”, means that the burden of the Old Testament came out from the bottom of the nature’s heart, it truly come from the nature’s heart.

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

The paraphrase of lines 15-18 is as follows:

The litanies of nations came like the volcano’s tongue of flame, up from the burning core below, the canticle of love and woe.

In lines 15-18 above, the poet wants to reveal about the litanies that came from nations. These litanies came like the volcano’s tongue of flame, up from the below burning core, these litanies were the canticles of love and woe.
There are three ecclesiastical words found in these lines. They are *litanies*, *canticle*, and *love*. According to Hornby, (2000: 783) “*litanies* is a series of prayers to God for use in church services, spoken by a priest, etc., with set responses by the people”. This lexical meaning is the same as the ecclesiastical meaning below:

The litany: a form of prayer consisting of alternate brief invocations and petitions in two parts, said or sung antiphonally between priest, deacon, or cantors and people (Attwater, 1951: 293).

Both references dictionaries have same meaning. *Litany* means a prayer to God said or sung antiphonally between priest, deacon, cantor, or some others and responded by people.

The ecclesiastical words that come after *litanies* are *canticle* and *love*. According to Hornby (2000: 183) “*canticle* is a religious song with words taken from the Bible” and according to Attwater (1951: 73) “Canticle is a sacred song whose words are taken from the Bible”. *Canticle* from both dictionaries is exactly the same. *Canticle* means a sacred or religious song whose words are taken from Bible. Lexically and ecclesiastical *canticle* is truly the same, but *love* is not that so. According to Attwater (1951: 298) “Love: the theological virtue of charity” and according to Hornby *love* is like in the following quotation:

`love` **AFFECTION** 1 a strong feeling of deep affection for somebody/something, especially a member of your family or a friend
**ROMANTIC** 2 a strong feeling of affection for somebody that you are sexually attracted to **ENJOYMENT** 3 the strong feeling of enjoyment that something gives you **SB/STH YOU LIKE** 4 a person, a thing or an activity that you like very much **FRIENDLY NAME** 5 a word used as a friendly way of addressing somebody **IN TENNIS** 6 a score of zero (points or games).

(Hornby, 2000: 797)
Love from the quotation above has six different meanings and the ecclesiastical meaning only lies on the first meaning, affection. Love ecclesiastically is not the attractiveness sexually, not something or somebody that you like, not a friendly name, and not about tennis game but love is rather about the strong feeling of deep affection for somebody or something or the theological virtue of charity. Theological virtue that is meant is each of the three virtues of faith, hope, and charity as defined by St. Paul.

In conclusion, lines 15-18 reveal about the litanies that came from nations. The litanies came like the volcano’s tongue of flame, up from the below burning core and these litanies are the canticles of love and woe. It means that there are prayers and cries of mankind, prayers and cries of theological virtue and great sorrows. Cries of mankind came sobbingly like the volcano’s tongue of flame, up from the below burning core. They screamed about their faiths, hopes, charity and also their fears and sorrows.

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

The paraphrase of lines 19-24 of stanza 3 above is as follows:

The hand that rounded Peter’s dome and groined the aisles of Christian Rome worked in a sad sincerity. He could not free himself from God. He built better than he knew so the conscious stone grew to beauty.
According to Miller (1962:571) the hand that rounded Peter’s dome in line 19 is the hand of Michelangelo, “The hand was Michelangelo’s, the architect of St. Peter’s at Rome”. Michelangelo designed the great dome of St. Peter’s Church in Rome.

The data above can be the evidence that lines 19 until 24 are related with the Catholic Church and its architect. The architect existed to make the house of God and of course he could not free himself from God because God helped him to make the beautiful creation until the conscious stone, Church, grew to beauty.

There are four ecclesiastical words found in lines 19-24. They are Peter, Christian, Rome, and God.

Peter cannot be found in Hornby’s Oxford Advanced Learner’s Dictionary Sixth Edition. There are only an idiom and a phrasal verb of Peter, and both of them have no relation with church. Hornby (2000: 984) stated that Peter as the idiom is Peter rob Peter to pay Paul which means to borrow money from one person to pay back what you owe to another person. Further, Peter as phrasal verb is Peter out to gradually become smaller, quieter, and then end. Peter as an ecclesiastical word is “St. Peter: the name and figure of Peter is frequently used, both in words and pictorial symbolism, as a personification of the church, the pope, the see of Rome.” (Attwater, 1951: 380). Therefore, Peter ecclesiastically can be the symbol and personification of church. Therefore Peter’s dome means Christian Church.

The other ecclesiastical word that can be found in lines 19-24 is Christian. According to Hornby Christian is:
**christian adj** 1 based on or believing the teachings of Jesus Christ 2 connect with Christian 3 (also Christian) showing the qualities that are thought of as typical of a Christian; good and kind. **noun** a person who believes in the teachings of Jesus Christ or has been baptized in a Christian church. (Hornby, 2000: 219)

According to Attwater (1951: 94) “Christian: a catholic or a Unitarian or an infidel who displays some virtue which is associated with Christ.” People in this universe have known the meaning of Christian, as the one who believe in Christ.

**Rome** is also an ecclesiastical word in lines 19-24 besides **Peter** and **Christian**. Similar to **Peter**, the meaning of **Rome** cannot be found in Hornby’s *Oxford Advanced Learner’s Dictionary Sixth Edition*. There is only an idiom of **Rome**. Hornby (2000: 1157) stated that the meaning of **Rome** as idiom comes from the idiom **Rome was not built in day** (*saying*). It is used to say that a complicated task will take a long time and needs patience. The ecclesiastical meaning of **Rome** can be seen in Attwater (1951: 437) “Rome: the Holy See, the Catholic Church”. It is clear that Rome means the Holy See or the Catholic Church.

The last ecclesiastical word that is found in lines 19-24 is **God**.

**god 1 (God)** the being or spirit that is worshipped and is believed to have created the universe 2 (in some religions) a being or spirit who is believed to have power over a particular part of nature or who is believed to represent a particular quality 3 a person who is loved or admired very much by other people. (Hornby, 2000: 577)

What people in general understand about **God** is the same as the **God** as the ecclesiastical word. In general **God** is the spirit that is worshiped and believed as the creator of the universe and it is believed to have a power over the nature. Besides, people love and admire **God** very much. Ecclesiastically it is the same.
God is the supreme spirit and is infinite in all perfection. It is strengthened with Attwater’s idea (1951: 211) “God: the supreme spirit, who alone exists of himself, and is infinite in all perfection”.

Therefore, lines 19-24 means that Church existed because of the artists’ hands like Michelangelo. The artists worked in a sad sincerity, they worked so hard in order to make the beautiful church and of course they could not free themselves from God since God was always behind them.

In the whole lines of stanza 3, the poet wants to reveal his thankfulness toward God, the artists, and its creature. In the beginning of stanza 3 (lines 9-12) shows that Phidias made Jove with his thought until Jove created amazingly; the thrilling oracle in the city of Delphic also came from the expert, not from the cunning. Then it was followed by the burden of the old Bible from the heart of nature and the screaming of hopes and fears that came from the nation. While the nature and people in the nation screamed their hopes and fears, there was an architect, Michelangelo, who made Peter’s dome or Christian Rome. He worked so hard with the help of God. He could not free himself from God to make the beautiful art. Therefore, the poet very much appreciated the artists and their works since the artists could play the role of the priest very well. The artists really could express the real things that human needs from the imitation of nature. It is strengthened with the quotation below:

He came to believe that, however, that the role of the priest could be played by other men than the ordained cleric, even by the lyceum lecturer, but especially by the artist. He also came to believe that the artist receives his deepest suggestion from nature herself; the structural forms the architect “creates”, for example, owe their beauty and authority to their derivation from the organic forms in nature. (Miller, 1962:571)
The quotation above strengthens the idea of the third stanza. It indicates that Emerson as the poet of this poem came to believe that the lyceum lecturer especially the artist could play the role of the priest than the ordained cleric. This quotation is quoted in order to strengthen the idea about the artists and their works since “The Problem” is Emerson’s personal poem. Therefore, Emerson’s statement is very related with his poem “The Problem” and it can be the good evidence.

After the ecclesiastical meanings of stanza 3 are found, the analysis moves to stanza 4. The following is the stanza 4 of “The Problem”

Know'st thou what wove yon woodbird's nest
Of leaves and feathers from her breast;
Or how the fish outbuilt its shell,
Painting with morn each annual cell;
Or how the sacred pine tree adds
To her old leaves new myriads?
Such and so grew these holy piles,
Whilst love and terror laid the tiles.
Earth proudly wears the Parthenon
As the best gem upon her zone;
And Morning opes with haste her lids
To gaze upon the Pyramids;
O'er England's abbeys bends the sky
As on its friends with kindred eye;
For out of Thought's interior sphere
These wonders rose to upper air,
And nature gladly gave them place,
Adopted them into her race,
And granted them an equal date
With Andes and with Ararat.
(Emerson, 1840, stanza 4, lines 25-44)

The paraphrase of stanza 4, lines 25-44, is as follows:

Did you know that wood-bird's nest made of leaves and feathers from her breast? Did you know how the fish shed its shell, painting annual cell each
morning? Did you know how the sacred pine tree adds her old leaves to new ones? The similar things happen toward holy piles or church. Holy piles grew while love and terror laid the tiles. Earth proudly wears the Parthenon as the best gem upon her zone and Morning opens her lids with haste to gaze upon the Pyramids. The sky bends over England's abbeys as on its friends with kindred eye. For out of Thought's interior sphere these wonders rose to upper air and nature gladly gave them place, adopted them into her race, and granted them an equal date with Andes and with Ararat.

In order to make the analysis easier, the analysis will be done in each sentence or each idea as follows:

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

The paraphrase of lines 25-32 is as follows:

Did you know that wood-bird's nest made of leaves and feathers from her breast? Did you know how the fish built its shell, painting annual cell each morning? Did you know how the sacred pine tree adds her old leaves to the new ones in a very great number? The same things happen toward the holy piles like churches. These holy piles grew while love and terror laid the tiles.

In lines 25-32 of stanza 4 above, there are questions that related with nature. Those are questions on how the wood-bird made their own nest with leaves and
feathers, how the fish built its shell by painting annual cell each morning, and how the sacred pine tree adds her old leaves to new one in a very great number. These questions denote that the poet wants to reveal about gospel. The growth of church was analogized to wood-birds that made their own nest using its feathers and leaves. People built the church with their own efforts until the church grew. Faith renewal towards Christ like what happened when Easter ceremony where people renew their faith annually was analogized to the fish that shed its annual shell. Christians were analogized to pine-tree that made her old to new leaves myriads. Christians had grown into myriads. These churches grew while love and terror happen in this universe, while a lot of people tried to support it and on the contrary, tried to terror it.

There is only an ecclesiastical word found, *love*. According to Attwater (1951: 298) “Love: the theological virtue of charity” and according to Hornby *love* is like in the following quotation:

| love | AFFECTION 1 | a strong feeling of deep affection for somebody/something, especially a member of your family or a friend |
|      | ROMANTIC 2   | a strong feeling of affection for somebody that you are sexually attracted to |
|      | ENJOYMENT 3  | the strong feeling of enjoyment that something gives you |
|      | SB/STH YOU LIKE 4 | a person, a thing or an activity that you like very much |
|      | FRIENDLY NAME 5 | a word used as a friendly way of addressing somebody |
|      | IN TENNIS 6  | a score of zero (points or games)” |

(Hornby, 2000: 797)

*Love* is related to the poem, therefore, means support. Churches grew while a lot of people tried to support it and on the contrary, tried to terror it.

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

The paraphrase of the lines 33-44 is as follows:

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

In lines 33-44, the poet wants to reveal about art, religion, and science. “Earth
proudly wears the Parthenon as the best gem upon her zone;” (Emerson, 1840,
stanza 4, lines 33-34) means that Earth is proud of Parthenon as the best and the
precious stone in this universe. Parthenon is a temple of Athena that is made by
human being, and in Parthenon there are a large statue made by Phidias and
beautiful friezes.

The same thing also happens to Pyramid “And Morning opes with haste her
lids to gaze upon the Pyramids;” (Emerson, 1840, stanza 4, lines 35-36). Morning
opens her lids with haste to gaze upon the Pyramids. It indicates that people are
enthusiastic to see the Pyramids since Pyramid is also an amazing stone. It is
strengthened with the quotation below:

Pyramids is a massive structure typically having a square ground plan,
smooth or stepped outside walls in the form of four triangles that meet in a
point at the top, and inner burial chambers, especially any of a number of
such structures found in Egypt and enclosing the burial chambers of the pharaohs” (Allen, 2003: 1137)

“O’er England’s abbeys bends the sky as on its friends with kindred eye;” (Emerson, 1840, stanza 4, lines 37-38). The sky bends over England's abbeys as on its friends with kindred eye. From these two lines, there is an ecclesiastical word found, abbey. According to Hornby (2000: 1) “abbey a large church together with a group of buildings in which monks or nuns live or lived in the past”. Lexically abbey means a place for monks or nuns to live. The ecclesiastical meaning of abbey is the same. According to Attwater (1951: 1) Abbey: a canonically erected monastery of not less than 12 monks or nuns, governed by an abbot or abbes. Therefore, “O’er England’s abbeys bends the sky as on its friends with kindred eye;” means that people give honor to the abbey and to the ministers in it.

These three holy piles, Parthenon, Pyramids and England’s abbeys are related with art, religion, and science. They were all made from the thought’s interior sphere, from the creativity and idea, source of science owned by human being. Human being, especially the artists, made these arts, these holy piles with their creativity and their idea and as the result nature gave place for Parthenon, Pyramid, England’s abbey even gladly and granted them an equal date with Andes and Ararat which have grown in nature naturally.

From the explanations that are done in each sentence or each idea above, then the conclusion of the fourth stanza of Emerson’s “The Problem” is as follows:

The poet wants to reveal about the growth of churches. Churches have grown in this universe little by little while there are love and terror towards churches in
the universe. People and nature give place for churches in their heart and nature also gives place for human’s creations such as Parthenon, Pyramids, and England’s abbey. Nature gives place for human to build using their creativity and their ideas, even nature gives place that is same with Andes and Ararat that exist naturally in this universe. Therefore, human beings have to find the balance between they themselves, science, religion, and nature.

The last stanza in Emerson’s “The Problem” is stanza 5. It consists of 27 lines, lines 45-72. The following is the quotation of stanza 5:

These temples grew as grows the grass,
Art might obey but not surpass.
The passive Master lent his hand
To the vast soul that o'er him planned,
And the same power that reared the shrine,
Bestrode the tribes that knelt within.
Even the fiery Pentecost
Girds with one flame the Countless host,
Trances the heart through chanting choirs,
And through the priest the mind inspires.
The word unto the prophet spoken
Was writ on tables yet unbroken;
The word by seers or sibyls told
In groves of oak, or fanes of gold,
Still floats upon the morning wind,
Still whispers to the willing mind.
One accent of the Holy Ghost
The heedless world hath never lost.
I know what say the Fathers wise,
The Book itself before me lies,
Old Chrysostom, best Augustine,
And he who blent both in his line,
The younger Golden-lips or mines,
Taylor, the Shakspeare of divines,
His words are music in my ear,
I see his cowled portrait dear,
And yet for all his faith could see,
I would not the good bishop be.
(Emerson, 1840, stanza 5, lines 45-72)
The paraphrase of stanza 5, lines 45-72, is as follows:

These temples grew as the grass grows, art might obey but not surpass. The Master lent his passive hand to the vast soul that planned over him and the same power that reared the shrine bestrode within the tribes that knelt. Even the fiery Pentecost girds the Countless host with one flame, trances the heart through chanting choirs and through the priest inspires the mind.

The word spoken unto the prophet was written on tables unbroken yet. The word told by seers or sibyls in groves of oak or fanes of gold still floats upon the morning wind, still whispers to the willing mind. One accent of the Holy Ghost hath never lost the heedless word.

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

In order to create clear analysis, the analysis is done in each idea as follows:

These temples grew as grows the grass,
Art might obey but not surpass.
(Emerson, 1840: 45-46)

The paraphrase of lines 45-46 is as follows:

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

It means that churches that had been built by the artists with God’s help grew everywhere, like the grasses. Art, the artists, might obey with the churches’ authority but it would not be more than that. The artists had their own creativity to make their creative works without churches intervention. From these two lines,
there are two ecclesiastical words found, *temple* and *art*.

According to Hornby (2000: 1391) “**temple** 1 a building used for the worship of god or gods, especially in religions other than Christianity 2 each of the flat parts at the side of the forehead”. Lexically, *temple* has two different meanings. The first meaning is related with a building to worship to god or gods, especially for non-Christians and the second meaning is related with the flat parts at the side of forehead. Both of them have no relation with ecclesiastical meaning. The ecclesiastical meaning can be found from the quotation below:

Temple: (Lat. *Templum*, a sacred enclosure) i. A place of worship, especially one wherein sacrifice is offered to God. ii. The Temple. The centre of the worship of God according to the old law where alone sacrifice might be offered (Attwater, 1951: 489).

If the quotation above is related with lines 45, therefore, *temple* means a church as a place for people to worship. The second ecclesiastical word found after *temple* is *art*.

**art** 1 the use of the imagination to express ideas or feelings, particularly in painting, drawing or sculpture 2 examples of objects such as paintings, drawings or sculpture 3 the skill of creating objects such as paintings, drawings, especially when you study it 4 a type of visual or performing art 5 an ability or a skill that you can develop with training and practice. (Hornby, 2000: 61)

Art is deliberate skill employed in the making of thing. Deliberate skill means that in which a rational mind is employed. Art is both intellectual and practical: it is of the mind and the mind directed towards making; it is a virtue of the practical intelligence. A work of art is therefore a thing for the making of which deliberate skill has been employed. The “fine arts” are those in which the mind is directed towards the making of a thing of beauty (q.v.) as the distinct from a thing of physical utility. A useful thing may be beautiful but beauty is not specifically demanded of it. (Attwater, 1951: 35)

*Art* according to Hornby and Attwater is the same. Both of them indicate that lexically and ecclesiastically *art* means the skill of making thing using
imagination, idea, feeling, intellectually and practically. If the ecclesiastical word above is related with line 46 therefore *art* means the result of the artist’s creativity and idea.

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

The Master lent his passive hand to the vast soul that planned over him and the same power that reared the shrine bestrode within the tribes that knelt.

In these lines the poet wants to reveal that the artists lent their hands to make the great art or the Church that they were planned and the same hand behind the shrine (the artists’ hand) bestrode people that knelt within the shrine. There were so many followers or Christian within it and the artist bestrode them. From lines 47-50 in stanza five, there are two ecclesiastical words found, *master* and *soul*.

**master**  
OF SERVANTS 1 a man who has people working for him, often as servants in his home.  
PERSON IN CONTROL 2 (~of something) a person who is able to control something.  
SKILLED PERSON 3 (~of something) a person who is skilled at something.  
DOG OWNER 4 the male owner of a dog.  
TEACHER 5 a male teacher at a school, especially a private school.  
UNIVERSITY DEGREE 6 a second university degree.  
CAPTAIN OF SHIP 8 the captain of a ship that transports goods.  
FAMOUS PAINTER 9 a famous painter who lived in the past.  
ORIGINAL TAPE RECORD/TAPE/MOVIE 10 a version of a record, tape, film/movie, etc., from which copies are made.  
TITLE 11 a title used when speaking to or about a boy who is too young to be called Mr 12 the title of the head of some schools and university colleges.  
There are 13 meanings of *master* found in the dictionary by Hornby. People in general will understand *master* in 13 different meanings and the ecclesiastical meanings are from number 6, 7 and 13, a second university degree, a title used for
speaking to or about some religious teachers or leaders. They are almost the same with the following meaning:

**Master**: the academic degree next above that of Bachelor in the faculty of arts. Originally it implied a qualification to teach and was equivalent to Doctor (q.v.); it is used in that sense in the theological faculties of some universities and the Dominican degrees *Sacra Theologia* Magister is the highest degree in a church; it is not conferred until later 13 years of teaching theology, and until an examination of 100 theses in philosophy and theology is passed. (Attwater, 1951: 313)

Therefore *master* in line 47 is related with the artist, a person who is expert in arts. The last ecclesiastical word found in these lines is *soul*, but it has been explained also in stanza 1.

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

The paraphrase of these lines is as follows:

*Even the fiery Pentecost girds the Countless host with one flame, trances the heart through chanting choirs and through the priest whose mind inspires.*

From these lines, there are five ecclesiastical words found. They are *Pentecost, host, chanting, choir, and priest.*

**Pentecost** was the 7th Sunday after Easter when Christians celebrate the Holy Spirit coming to the apostles a Jewish festival that takes place 50 days after the second day of Passover (Hornby, 2000: 976).

**Pentecost** lexically means the celebration of the Holy Spirit that coming to the Apostles and a Jewish festival that occurs 50 days after the second day of Passover.
Pentecost: The feast on which is commemorate the visible coming-down of the Holy Ghost upon the Apostles and the establishment of the church founded by our Lord on St. Peter, usually called whit-Sunday in English. It occurs 50 days after Easter and alone ranks with that feast. (Attwater, 1951: 377)

Ecclesiastically, it is not only about the coming of Holy Ghost upon the Apostles, but it is also to celebrate the establishment of the church found by our Lord on St. Peter. It means that Pentecost also celebrates the birth of the church.

**host** 1 a person who invites guests to meal, a party, etc., or who has people staying at their house. 2 a country, a city, or an organization that holds and arranges a special event 3 a person who introduces and talks to guests on a television or radio show 4 (technical) an animal or a plant on which another animal or plant lives and feeds. 5 (the Host) the bread that it used in Christian service of communion after it has been blessed. (Hornby, 2000: 657)

According to Hornby (2000: 657) Host has five different meanings. Host as a person who invites the guests at their house, host as a country, a city, or an organization that holds and arranges a special event, host as a person who introduces and talks to guests on a television or radio show, host as an animal or a plant on which another animal or plant lives and feeds, and the last one host as the bread that it used in Christian service of communion after it has been blessed. The fifth meaning of host is the ecclesiastical meaning. It is strengthened with the definition of host according to Attwater 1951: 238) “Host is the consecrated Eucharistic Elements, particularly the species of bread (e.g. the elevation of the Host) and an unconsecrated altar-bread”

From the quotation above, host means bread as the consecrated Eucharistic Elements that it used in Christian service of communion after it has been blessed.

**chanting** 1 words or phrases that a group of people shout or sing again and again. 2 a religious song or prayer or a way of singing using only a few notes that are repeated many times (Hornby, 2000: 207).
The quotations above indicate that *chanting* is a repeated rhythmic phrase, typically one shouted or sung.

*Chanting*: The official chant of the Latin Church is called Gregorian (q.v.). Various proper forms of this chant are in use, e.g. the Ambrosian in the province of Milan, the Dominican by the Friars preachers, the Carthusian by those monks. But they are all species of the genus plainchant. (Attwater, 1951: 88)

*Chanting* according to Attwater is exactly the same to the meaning of *chanting* according to Hornby. It is a repeated rhythmic phrase, typically one shouted or sung.

The word *chanting* cannot be separated from *choir* in giving the meaning. According to Hornby (2000: 218) “*choir* 1 a group of people who sing together, especially in church services or public performances. 2 the part of a church where the choir sits during services” and according to Attwater (1951: 92) “*Choirs*: An organized group of singers, typically one that takes part in church services or performs regularly in public”. *Choir* from both quotations has the same meaning, a group of singers in a church. Therefore, *chanting choirs* means a church’s song that is sung or shouted and repeated many times.

The last ecclesiastical word found in lines 51-54 is *priest*. What people understand about *priest* lexically and ecclesiastically is same. According to Attwater (1951: 400) “*Priest*: The minister of divine worship, especially in its highest act, sacrifices.” And according to general dictionary, *priest* means:

**priest** 1 a person who is qualified to perform religious duties and ceremonies in the Roman Catholic, Anglican, and Orthodox Churches. 2 a person who performs religious ceremonies in some religions that are not Christian (Hornby, 2000: 1044).
After all ecclesiastical meaning found and the paraphrase for these lines is done, the meaning of lines 51-54 is that The Pentecost as the signs of the descent of the Holy Spirit and the signs of the birth of the Church made people unconscious through the chanting choirs and through the priest. The existence of the Church with the priest and the chanting choirs in it made many people interested with it and finally they became its followers or Christians.

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

The paraphrase for two lines above is as follows:

The word spoken unto the prophet was written on tables unbroken yet.

The word and prophet above are the ecclesiastical words.

**word UNIT OF LANGUAGE** 1 a single unit of language which means something and can be spoken or written. SOMETHING YOU SAY; 2 a thing that you say; a remark or a statement. PROMISE; 3 a promise that you will do something or that something will happen or is true. INFORMATION OR NEWS 4 a piece of information or news. BIBLE 5 the Bible and its teachings.

(Hornby, 2000: 1551)

According to Hornby, word has 5 meanings that are very different one and another. Word can mean unit of language, something that someone say, promise, information or news, and the last one is bible.

The word: The Holy Scriptures which were so inspired by God that they are in very truth his written word. “The books of The Old Testament and New Testament are to be received as sacred and canonical…because, having been written under the inspiration of the Holy Ghost, the have God for their author”. = Bible. (Attwater, 1951: 528)

According to Attwater word is the Bible and its teachings. It is the same as the last meaning quoted from Hornby. This is strengthened by Attwater’s
definition that says the word is the Holy Scripture inspired by God or in other word means Bible.

Prophet has been explained in stanza 1. It means the messenger of God ecclesiastically. In this case prophet refers to Moses. It strengthened by the quotation below:

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

From the data about the prophet in line 55 and from the ecclesiastical words found, they indicate that lines 55 and 56 express how church and their prophets taught about God and salvation.

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

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

One accent of the Holy Ghost
The heedless world hath never lost
(Emerson, 1840, stanza 5, lines 61-62)
The paraphrase of the quotation above is as follows:

One accent of the Holy Ghost hath never lost the heedless word.

Here, *Holy Ghost* is the ecclesiastical word. According to Hornby (2000: 649) “the Holy Ghost is same with the Holy Spirit”. Attwater strengthens this lexical meaning.

Holy Ghost: the third person of the blessed trinity (q.v.), consubstantial (q.v.) with the Father and the Son, from both of whom he proceeds by a common spiration (a movement of the will tending towards the beloved object). He is “sent” by the Father and the Son on the mission of accomplishing the work of salvation in the souls of men. The Holy Ghost came down upon the apostles on the day of Pentecost, confirming them in their faith and filling them with the fullness of all gifts that they might preach the gospel and spread the Church throughout the world. He sacrifice us by his graces and by the virtues, he infuses, and enlighten and moves us so that, if we co-operate with grace, we may attain to ever lasting life. The Holy Ghost continually gives life and comfort (he is the Comforter; John XIV, 16) to the church by his ever-present help, and by his gifts guides infallibly in the way of truth and holiness. (Attwater, 1951: 232)

“One accent of *Holy Ghost* the heedless world hath never lost” means that he poet wants to point out the one thing that bound man with his Maker is human soul. Without nurturing their souls human kind are lost.

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

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

From the paraphrase above, there are six ecclesiastical words found. They are father, the Book, Augustine, divine, faith, and bishop. According to Attwater (1951: 190) “The Fathers: is by right the title of a mendicant friar but in speech is extended to all priests of the regular clergy.” However, lexically father has four different meanings.

father 1 a male parent of a child or an animal; a person who is acting as a father to a child 2 (fathers) a person’s ancestors 3 the first man to introduce a new way of thinking about something or of doing something 4 (Father) used by Christians to refer to God 5 the title of a priest especially in Roman Catholic Church and the Orthodox Church. (Hornby, 2000: 483)

According to Hornby, father means a male parent of child or an animal, a person’s ancestors, the first man to introduce a new way of thinking about something or of doing something, used by Christians to refer to God, the title of a priest especially in Roman Catholic Church and the Orthodox Church. The two last meanings, the fourth and fifth, are the ecclesiastical meanings. Father as the ecclesiastical meaning refers to all the priest of the regular clergy.

the Book PRINTED WORK 1 a set of printed pages that are fastened inside a cover so that you can turn them and read them FOR WRITING IN 2 a set of sheets of paper that are fastened together inside a cover and used for writing in OF STAMPS/TICKETS/MATCHES 3 a set of things that are fastened together like a book ACCOUNTS 4 the written records of the financial affairs
The Book has five different meanings lexically. It means printed book, a sheet of papers for writing in, stamps/ticket/matches, account, and section of Bible. The last meaning is the ecclesiastical meaning. According to Attwater The Book means the Bible.

The fourth ecclesiastical word is Augustine. In a general dictionary there is no meaning of Augustine. However, ecclesiastically it can be seen in Attwater’s The Catholic Encyclopedic Dictionary. According to Attwater (1951: 39) “Augustine: Bishop of Hippo”. The last three ecclesiastical words are divine, faith and bishop.

According to Hornby (2000: 387) “Divine 1 coming from or connecting with God or a god. 2 wonderful; beautiful” while according to Attwater (1951: 152) “Divine: i. a theologian ii. A student in a seminary who has completed his course of philosophy and is studying philosophy”. Therefore, the ecclesiastical meaning of divine is a theologian.

Faith has been explained in stanza 1, ecclesiastically it is the object of belief. Therefore it will not be explained again. The last one is bishop.

bishop 1 a senior priest in charge of the work of the Church in a city or district. 2 a piece used in the game of chess that is shaped like a bishop’s hat and can move any number of square in diagonal line (Hornby, 2000: 120).

From the quotation above, bishop generally means a senior priest in charge of the work of the Church in a city or district and also means a piece used in the game of chess that is shaped like a bishop’s hat and can move any number of square in diagonal line. The first meaning is the ecclesiastical meaning, but not for the second meaning. It is strengthened with the quotation below.
Bishop: The supreme ecclesiastical ruler of a diocese. Bishops are the successors of the apostles, as the pope is the successors of St. Peter. For the affairs of their own dioceses they are responsible directly to the pope. They govern their flocks in the name of God as representatives of Christ; they are not delegates of the Holy See, though they are subject to its authority, but exercise their own powers by virtue of their office. They do not enjoy personal infallibility, but collectively, in union with the pope, they are infallible. They belong to the Teaching Church. (Attwater, 1951: 56)

From the quotation above, therefore, bishop, means a senior member of the Christians clergy, typically in charge of diocese and empowered to confer holy orders.

Besides the data gained from the Catholic Encyclopedic Dictionary, there are also important data from Major Writers of America. Here are those important data:

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

From the quotation above, Old Chrysostom in line 65 of stanza 5 refers to St. John Chrysostom, bishop of Antioch in the fourth century. The sobriquet “Chrysostom” meaning “golden lips,” was applied to him because of his eloquence as a preacher.

Jeremy Taylor (1613-1667), bishop of Dromore, one of the greatest of Anglican pulpit orators. He is sometimes known as the "Shakespeare of Divines" for his poetic style of expression and was often presented as a model of prose writing. Taylor's fame has been maintained by the popularity of his sermons and devotional writings rather than by his influence as a theologian or his importance as an ecclesiastic. (Miller, 1962: 573)
From the quotation above, it means that Taylor in line 68 of stanza 5 refers to Jeremy Taylor. He was a bishop and one of the greatest of the Anglican pulpit orators. He was known as the Shakespeare of divines, which implies that he was great artist of divines.

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

Based on the ecclesiastical words and the some other data above, start from line 55-72 in stanza 5, the poet wants to tell about his belief that salvations did not come from the church only. He also knew what the ministers said about the Bible. He knew that Bible had existed before him. St. John Chrysostom, St. Augustine and Taylor, they were great preachers and great orators, so was Emerson. Their words were music in his ear and the poet liked them. Emerson knew that they were good clergymen also. However, the poet would not be the good bishop in spite of his faith could see. The poet chose to leave the ministry.

B. THE IMAGES CREATED FROM THE MEANING OF ECCLESIASTICAL WORDS FOUND IN EMERSON’S “THE PROBLEM”

After the meaning of ecclesiastical words found in previous analysis, then, emerges a question on the images created from these ecclesiastical meanings. To facilitate this second problem, it is imperative to shed to light the result of the study in systematic way. Therefore, the ecclesiastical words/phrases and the
image created will be group in table. After that the study is followed by giving the explanation of the image created in each idea of each stanza. The following is the table of the ecclesiastical words/phrases and its image.

<table>
<thead>
<tr>
<th>No</th>
<th>Stanza</th>
<th>Ecclesiastical words/phrases</th>
<th>Images created</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Church, Cowl, Prophet of the soul, Monastic aisle</td>
<td>The poet’s liking of Church and minister especially and its burden as well.</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Faith, Cowled Churchman</td>
<td>Minister’s faith</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>Vest</td>
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</tr>
<tr>
<td>4</td>
<td>3</td>
<td>Nature, Bible</td>
<td>Burdens of Bible</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>Litany, Canticle, Love</td>
<td>Prays of joy and sorrow</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>Peter’s dome, the aisles of Christian Rome, God</td>
<td>Power of God through the artists toward Church</td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>Love</td>
<td>Supports</td>
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<tr>
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<td>4</td>
<td>England’s abbey, Nature</td>
<td>Place for arts in universe</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>Temple, Art</td>
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<tr>
<td>10</td>
<td>5</td>
<td>Master, Soul</td>
<td>Artists and their spirit</td>
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<tr>
<td>11</td>
<td>5</td>
<td>Pentecost, Host, Chanting choir, Priest</td>
<td>Church and its host, priest, and chanting choir</td>
</tr>
<tr>
<td>12</td>
<td>5</td>
<td>Word, Prophet</td>
<td>Bible and Ten Commandments</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>Holy Ghost</td>
<td>The third person of the Trinity</td>
</tr>
<tr>
<td>14</td>
<td>5</td>
<td>Father, The Book, Augustine, Divine, Cowled</td>
<td>The poet’s admiration toward Chrysostom, Augustine, and Taylor</td>
</tr>
<tr>
<td>15</td>
<td>5</td>
<td>Faith, Bishop</td>
<td>Leaving ministry</td>
</tr>
</tbody>
</table>

This analysis will be started from the first stanza and followed by the other stanzas and the following are the ecclesiastical words or phrases and its meanings that are found in the first stanza:

1. **Church**

There are four meanings of Church. Church is a building for Christians to worship, a congregation of Christians, a minister, and people who are in clerical state and live to serve the church. The image created from these ecclesiastical meanings is that Church is not only a building or an inanimate place to worship as people usually know, but there is a communion and congregation in it. Christians,
nuns, ministers, singers gather in Church to worship and to give praise to God. In this congregation people who believe in God, who want to pray to God, who show their faith through devotions, prayers, choirs, praises, and hopes, who want to get blessed from God, and who want to hear God’s word and muse it gather. Even, the minister who leads the church and the people who are in clerical state and live to serve the church also means a church.

The building of Church itself not only becomes an inanimate place, but it also becomes a place to see and to communicate with God. Church becomes the bridge that connects people who believe in God with God himself especially and with other people commonly since in church people will greet each other, will give questions and answers, and will take and give one and another.

Moreover, in the Church organization or congregation, Church has its own dynamics, which is the expression of behavior and faith of people in church. The base, characteristic, and tendency of Church’s dynamic are God’s lesson to love and to serve for the sake God’s praise and Christians’ peace. Therefore, many people consider Church as a place to get blessed, peace, and safety. Many people also consider that people in Church are holy people. On the other hand, Church also often becomes a place to show individual desire that does not harmonize with Church’s character. This desire can bring problems in the body of Church itself.

Minister and people who are in clerical states and live to serve the Church also called Church. They have responsibilities toward God, Christianity, Christians, and they themselves. A minister as the leader of Church, especially, has big duties since there are so many Christians that consist of various
backgrounds, and of course different one and another. There are so many responsibilities on his shoulders toward this church.

Based on these images, Church is not as simple as its look. In conclusion, Church here is not only used to show the poet’s liking of the Church, but also to indicate the poet’s problem or burden of Church as well.

2. Cowl

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

Cowl in stanza 1 therefore used by the poet to show his liking of a minister who has this kind of duties and also to show the burdens of it.

3. Prophet of the soul

This phrase ecclesiastically means the spirit of the messenger of God. The image created when there is a person loves a prophet of the soul is that person
closes enough to God and has a spirit to be the messenger of God or to convey the messages from God since prophet is a person who gets revelations from God about the catholic religion and its mission. Nowadays, a person who wants to convey God’s messages or who has this kind of spirit can do it by serving God, Christians, Church, and society through become minister, nun, or other clerical orders.

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

Prophet of the Soul in stanza 1 therefore used by the poet to show his liking of a minister who has the spirit of the prophet and also to show the burdens of it.

4. Monastic aisle

Monastic aisle comes from two ecclesiastical words, monastic and aisle. Monastic is related to monasteries or monks or nuns or the building in which they live. Aisle is a passageway to either side of the nave that is separated from the nave by colonnades or arcades, a row of pillars or columns. The image created from those ecclesiastical words then that monastic aisle is a division of a church separated from the nave that located on the right and left of the row-chairs or the
wings of the church and it is narrower than the nave and this place has relation with monks.

The purpose of aisles in a church is to enlarge the interior of a church beyond the nave. *Aisle* is not the central part of the church building but like the central part (nave) it is also straight and long to the altar, not curve. So, like the minister, although it's not the central part of the church, he is the one who is very important and he is always straight to altar or to God. He can enlarge the Christians’ faith and Christians’ knowledge about God since he is the one who gives sermon for them. He is the wing of the church.

“And on my heart monastic aisle fall like sweet strains or pensive smiles;” (Emerson, 1840, stanza 1, lines 3-4) therefore means that on the poet’s heart there is a call to live in a monastery, to be the part of a church, to be the minister, to live under religious vows. However, to be the minister and live in a monastery is not an easy choice, he has to live under religious vows- poverty, chastity, and obedience. Besides, there are burdens on his shoulders.

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

The analysis moves to lines 5-6, but it is still in the same stanza. Lines 5-6 talks about the poet’s hesitance of his liking. The image of the two ecclesiastical meanings below will make it clear:

5. Faith

The ecclesiastical meaning of faith is the object of belief or the sum of the truth taught by the Catholic religion; the system of belief and conduct taught as revealed truth by the Catholic for the church itself. The image created from faith is that for Catholics religion faith means above all, the sum of the truth. Faith means the acceptance of God's revelation, which is the knowledge of God and His will that God has revealed to humanity through Christ. A Catholic's faith in God is expressed in certain teachings that based on the Bible and found in creeds. The oldest and most authoritative of these creeds are the Apostles' Creed and the Nicene Creed and this creed is at the central act of worship or at the Eucharist.

6. Cowled Churchman

The ecclesiastical meaning of cowled churchman is a male member of Christian clergy or a member of a church. The image created from this ecclesiastical meaning is that a churchman can be clergyman, a minister or a priest. Churchman has authority to perform certain rites and administer certain sacraments, it depends on their institutes whether he is the Jesuits, the Franciscans, or the Dominicans. Churchman performs religious ceremonies and duties in a church. At Mass, he acts as readers, reading aloud passages from the
Bible, and he helps distribute Holy Communion. Churchman has to live under religious vows—poverty, chastity, and obedience.

From the images that come from faith and cowled churchman above, the image created for “Yet not for all his faith can see, Would I that cowled churchman be”, is that the poet would be the minister, with all of its burdens, in spite of his belief in God cannot see yet.

The analysis moves to stanza 2. There is only an ecclesiastical meaning found in stanza 2, vest. This ecclesiastical meaning will create an image that the poet really hesitates to be the minister. The following is the explanation of it:

7. Vest

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

Vest is not only about a special garment worn by minister but like a minister who wears a cowl, a minister who wears a vest has duties, responsibilities, and burdens also. Either in church or in society he has duties to be the leader for many people, to be someone to follow, to serve God and Christian. He has a moral responsibility, everything he done should be good and nice. In real case, a minister who wears vest cannot do something which is not good for example dating with a woman, hanging out in a mall or club and drinking alcohol, and some others. In doing his duties and responsibilities is not easy, there are heavy burdens on his shoulder.
From this image can be seen that actually the poet starts to ask his ability to carry on as a minister where other people can carry on it. This stanza shows a problem faced by the poet. The previous stanza just a sign of a problem faced by the poet, but here in stanza 2 the problem starts to appear clearly. He asks himself why to be a minister, which he could not experienced, should allure on him.

In stanza 3, there are some ecclesiastical meanings and its images found from nature, Bible, litanies, canticles, love, Peter’s dome, the aisles of Christians Rome, and God. The following is the explanation of those meanings and its images:

8. Nature

The ecclesiastical meaning of nature is the universe and all things within it that have power and effect. The image created from this ecclesiastical meaning is that nature is God’s creation where people, animals, and plants, live and grow, and a place where other natural features lie. Nature is a gift from God for us who live within it. This gift is not only to be used but also to be admired since nature is so wonderful and beautiful. Therefore, as a God’s creation also, human beings have to give thankful, appreciate and respect to nature. Nature also has more power than everything in it. Nature can be so kind and it can give place for everything in it, but on the contrary it also can be dangerous. It depends on human’s behavior.

9. Bible

The ecclesiastical meaning of Bible (The Book) is Sacred Books including the Old Testament and New Testament. Holy Writings of men inspired by God. The
image created from this ecclesiastical meaning is that Bible is not only the usual book for the Christians, but it is sacred and holy since it contains of Holy Scriptures inspired by God. It is not just like a written or printed book such as magazine, poems, novels, storybooks, diary, anthology, and some others, but it is Holy Book of the Christians scriptures consisting of the 66 books of the Old and New Testaments.

These two ecclesiastical meanings from nature and Bible give an image about the burdens of the Bible that rolled out from the heart of nature, it really comes from this universe.

10. **Litany**

The ecclesiastical meaning of this word is a form of prayer said or sung antiphonally between priest, deacon, or cantors, and people consisting of alternate brief invocation and petitions in two parts. The image built from this ecclesiastical meaning is that litany is not a usual song singing by people but it is a sacred song of invocation and petition that is sung in a church by the priest, deacon, or cantors and responded by people. It is a form of Christian prayer in which the minister or priest recites a series of prayers, and the congregation gives a set response after each one. A litany is to ask God for His grace and mercy or to request deliverance from danger, disease, or sin.

11. **Canticles**

The ecclesiastical meaning canticle is a sacred song whose words are taken from Bible. The image built from this ecclesiastical meaning is that canticle is not a usual song, but a song in which the words are taken from Bible. So, it is like a
series of stories taken from Bible that is sung and it is holy. *Canticle* is the part of church service or liturgy in church. There are seven *canticles* for use at Lauds from the Old Testament and there are three *canticles* from New Testament for use at Lauds, Vespers, and Compline.

12. **Love**

The ecclesiastical meaning of *love* is the theological virtue of charity. Theological virtue that is meant is each of the three virtues of faith, hope, and charity as defined by St. Paul. The image created from this ecclesiastical meaning is that *love* is not simply and solely about man and woman but it is rather about high moral for giving a help to others voluntary, this is like what God’s order to Christians in order to love someone else like we love ourselves. In daily live Christians try to give love and keep toleration and respect each other since they want to live in peace. However, as a human being, they often forget to love and respect each other and this makes hostility among them. *Love* is the central of God’s teaching and Christians have to continue and do it in their daily live.

These three ecclesiastical words above (*litanies, canticles, and love*) give the image toward “The *litanies* of nations came, Like the volcano's tongue of flame, Up from the burning core below, The *canticles of love* and woe” (Emerson, 1840, stanza 3, lines 15-18) that the prayers of mankind came sobbingly like the volcano’s tongue of flame, up from the below burning core. They prayed and screamed about their joys, faiths, hopes, charity and also their fears and sorrows.
13. Peter’s dome

The ecclesiastical meaning of Peter is that the name and figure of Peter is frequently used, both in words and pictorial symbolism, as a personification of the church, the pope, the see of Rome. The image created from Peter’s dome then is a dome made by Michelangelo, a part of Christian’s Church in Vatican. It is the symbol of Roman Catholic basilica in the Vatican City that was built in the 16th century on the site of a structure erected by Constantine on the supposed site of St. Peter’s crucifixion, it is the largest Christian church. Basilica St. Peter is regarded as one of the holiest Christian sites and the greatest of all churches of Christendom. In Catholic tradition, it is the burial site of Saint Peter, who was one of the twelve apostles of Jesus.

14. The aisles of Christians Rome

The ecclesiastical meaning of this phrase is the Roman Catholic Church. The image created from this phrase is similar to the previous phrase, Peter’s dome. The different is that Peter’s dome is only a part of Christian’s Church in Vatican, while Christian Rome is the Christian’s Church in Vatican itself. It is a very huge building for Christians that located in Rome, the capital of Italy.

15. God

This ecclesiastical word means the supreme spirit, who alone exists of himself, and is infinite in all perfection. The image built from this ecclesiastical meaning is that God is supreme spirit who is perfect, so God can do anything and he has authority and also power of everything. God is the creator and ruler of this universe and the source of all moral authority, knowledge, power, and love. He is
the Supreme Being. God is used to create an image of power, include the power to make Peter’s dome and Christian Rome. The artists who made those art could not free from Him like stated in “The hand that rounded Peter's dome, And groined the aisles of Christian Rome, Wrought in a sad sincerity; Himself from God he could not free; He builded better than he knew; The conscious stone to beauty grew.” (Emerson, 1840, stanza 3, lines 19-24).

In stanza 4, there are three ecclesiastical meanings found. They are love, England’s abbey, and nature and two of them, which are love and nature, have been analyzed in stanza 3. However, these two ecclesiastical meanings will be analyzed again since the image that created might be different.

16. Love

The ecclesiastical meaning of this word is still the same with Love in stanza three, Love is theological virtue of charity. Theological virtue that is meant is like what St. Paul defined- virtues of faith, hope, and charity. This ecclesiastical word is used to build the image that people give their love through giving support toward the emergence of church voluntarily. They give love by giving help with their money and their strength like the analogy of stanza 4 lines 25-32 where birds make their own nest, fish out built their annual cell and pine tree make their old leaves to the new one myriads. The emerge of church like the birds which make their own nest, the renewal of their faith annually like the fishes build their annual cell, the growth of Christians as the God’s followers like the pine trees make their old leaves to the new ones myriads.
17. England’s abbey

The ecclesiastical meaning of abbey is a canonically erected monastery of not less than 12 monks or nuns, governed by an abbot or abbes. The image that comes from this ecclesiastical meaning is the building occupied by a community of monks or nuns who living under religious vows. This England’s abbey is one of the wonders made by the artist and finally people and nature give place for this wonder in this universe and in their own heart.

18. Nature

This ecclesiastical meaning of nature is the universe and all things within it that have power and effect. The image created from this ecclesiastical meaning is that nature as God’s creation where people, animals, and plants live and grow, and a place where other natural features lies. Nature has more power that everything in it. Nature can be so kind and give place for everything in it, but on the contrary it also can be dangerous. It depends on human’s behavior. Nature gives place for the wonders like Parthenon, Pyramids, and England’s abbey that were built by people, even nature gives them an equal place with Andes and Ararat which are emerged naturally by God.

In stanza 5, there are 18 ecclesiastical meanings. They are temple, art, master, soul, Pentecost, host, chanting choir, priest, the word, prophet, Holy Ghost, father, the Book, Augustine, divine, cowled, faith, and bishop. The explanation of the images created is as follows:
19. Temple

The ecclesiastical meaning of *temple* is a place of worship, especially one wherein sacrifice is offered to God. The image created from this ecclesiastical meaning is like Borobudur or Prambanan temple, a place in Indonesia for Buddhism and Hinduism to worship. However, since it is related with ecclesiastic, therefore temple here refers to church, a place for Christians to worship. In stanza 5 here, the poet uses *temple* instead of church but they have same meaning, the different is only lies on the tradition. Church usually used in Western Christian tradition and temple used in Eastern Christianity. This word is used in stanza 5 to build the image that places for worship or churches grow everywhere, even like the grasses. These churches are churches that built by people and the artists with God’s intervention like what has been mentioned in stanza three. “Theses temples grew as grows the grass,” (Emerson, stanza 5, line 45)

20. Art

The ecclesiastical meaning of *art* is the skill of making thing using imagination, idea, feeling, intellectually and practically. The image built from this ecclesiastical meaning is the artists’ skill of making beautiful work of art using their imaginations, ideas, and feelings intellectually and practically. It is the product of human creativity. In “Art might obey but not surpass” (Emerson, stanza 5, line 46) then comes the image that the artists who made beautiful arts or churches may obey with churches, but it was not more than obey it. As the artists they did not take everything about Church for granted. They took what they thought it was good and did not take the bad ones for they work of arts.
21. **Master**

The ecclesiastical meaning of *master* is the academic degree next above that of Bachelor in the faculty of arts. Originally it implied a qualification to teach and was equivalent to Doctor (q.v.); it is used in that sense in the theological faculties of some universities and the Dominican degrees *Sacra Theologia*. Magister is the highest degree in a church; it is not conferred until latter 13 years of teaching theology, and until an examination of 100 theses in philosophy and theology is passed. The image created from this ecclesiastical meaning of *Master* is an artist who created work of arts since it is related with the faculty of arts.

22. **Soul**

This ecclesiastical word means the spiritual or immaterial part of a human being or animal, regarded as immortal. The image comes towards this ecclesiastical meaning is an eternal spirit, rather than physical. It is like Christians’ belief when they passed away, their soul is still alive or there is a life after death although their physical body has been buried. Life does not end with the death of their body. Instead, the soul leaves the body and enters heaven, purgatory, or hell. Heaven is a place where people want to live after the end of their life, a place where they can live together with God and holy people. Purgatory is a temporary state for souls who die in God's love but must be purified of all unholiness. Hell is a place for punishment people who have abandoned God and refused communion with Him.

On the final Judgment Day, when this world ends, all souls will be reunited with their bodies. Christians believe if they do good things in this world, they will
come to heaven. It is the eternal communion of those who have reached their
destiny. They see God as He is and love Him and one another with complete joy.

However, if soul is related with “The passive Master lent his hand To the vast
soul that o'er him planned, And the same power that reared the shrine, Bestrode
the tribes that knelt within.” (Emerson, 1840, stanza 5, lines 47-50), therefore,
soul means the spirit or enthusiasm.

These four lines in stanza 5 mean that the Master or the artist lent his hand to
make the great art, church, that had been planned by him, by his vast spirit, and
the same hand behind the shrine or the church (the artists’ hand) bestrode people
that knelt within the shrine or the church. There were so many followers,
Christians, within it and the artist bestrode them.

23. Pentecost

Pentecost ecclesiastically not only means the visible coming down of Holy
Ghost upon the Apostles, but it is also to celebrate the establishment of the church
found by our Lord on St. Peter. The image created from this ecclesiastical
meaning is that Pentecost is the 50 days after Easter. In the Old Testament, it is to
celebrate the thankful of harvest but for the Pentecostalists, it is to celebrate the
coming down of Holy Ghost upon the Apostles in Jerusalem on the 50th day after
the Easter. This is also to celebrate the church’s birthday, so it is an important day
for Christians. The color of the liturgy is red to commemorate the tongue of flame
as the symbol of Holy Ghost who gives the charisma to deliver the teaching of
Bible for all nations.
24. Host

Host ecclesiastically means bread that it used in Christian service of communion after it has been blessed. The image created from this ecclesiastical meaning is sacred bread, the bread consecrated in the Eucharist of Christian. This bread is a symbol that God exists in Eucharist. Although Christians only see the small bread, when consecration or when the priest says a prayer this bread is not only usual bread, this is God’s body and blood that exist in Eucharist. It is difficult to understand it but it is true for people who believe in God. Even there are so many people who have amazing experience of this bread. Christians believe that God gives his body and He loves them and he hopes they will love God in Eucharist through receiving this bread and praying to Him whenever they are.

25. Chanting choir

The ecclesiastical meaning of this phrase is an organized group of singers in church service who sing or shout a repeated rhythmic phrase. The image created from this ecclesiastical meaning is that chanting choir is an important part in church services- the Divine Liturgy, the Divine Office, and Occasional Offices. All services are sung or chanted, usually in the language of the congregation.

26. Priest

The ecclesiastical meaning of priest is the minister of divine worship, especially in its highest act, sacrifices. The image comes from this ecclesiastical meaning is the title of certain members of the clergy who primarily performs religious ceremonies and gives religious advice. He also has authority to transmit
sacred power to others through ceremonies, conduct worship services, administer the sacraments, preach, and some others.

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

27. *Word*

The ecclesiastical meaning of *word* is the Holy Scriptures so inspired by God that they are in very truth his written word. The image created from this ecclesiastical meaning is a Bible, sacred writings inspired by God since Holy Scriptures in Christian refers to Bible.

28. *Prophet*

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

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

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

29. Holy Ghost

The ecclesiastical meaning of this word is the Holy Spirit, the third person of the blessed trinity. The image created from this ecclesiastical meaning is the third person of the Trinity; God as spiritually active in the world. Christianity teaches that God sent His Son, Jesus, into the world as His chosen servant to help people fulfill their religious duties. Christianity also teaches that after Jesus’ earthly life, God's presence remained on earth in the form of the Holy Spirit, or Holy Ghost. The belief that in one God there are three Persons—the Father, the Son, and the Holy Spirit—is known as the doctrine of the Trinity. This doctrine is the central teaching of Christianity.
“One accent of the Holy Ghost The heedless world hath never lost” (Emerson, 1840, stanza 5, lines 61-62), therefore, means that because of the Holy Ghost that is active in the world, on earth, the world had never lost attention. Holy Ghost always cares of people in this world.

30. Father

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

31. The Book

The Book ecclesiastically means the Bible. The image created from this ecclesiastical meaning is not only the usual book for the Christians, but it is sacred and holy since it contains of Holy Scriptures. It is not just like a written or printed book such as magazine, selected poems, novels, storybooks, diary, anthology, etc., but it is Holy Book of the Christians scriptures consisting of the 66 books of the Old and New Testaments.

32. Augustine

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

The ecclesiastical meaning of this world is a theologian. The image created from this ecclesiastical meaning is a theologian, one who studies religious faith, practice, and experience.

34. Cowled portrait

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

35. Faith

This ecclesiastical word means the object of belief or the sum of the truth taught by the Catholic religion; the system of belief and conduct taught as revealed truth by the Catholic for the church itself. The image created from faith is that for Catholics religious faith means above all, the sum of the truth. Faith means the acceptance of God's revelation, which is the knowledge of God and His will that God has revealed to humanity through Christ. A Catholic's faith in God is expressed in certain teachings that based on the Bible and found in creeds. The oldest and most authoritative of these creeds are the Apostles' Creed and the Nicene Creed and this creed is at the central act of worship or at the Eucharist.

36. Bishop

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

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

Therefore, the image comes from these eight lines above is about the poet’s reason why he chooses to leave church. He knows what the priest says about the Bible, he knows that the Bible has laid before him. He admires at St. John Chrysostom, St. Augustine, and Jeremy Taylor or Shakespeare of Divines because of their eloquence as a preacher, orator, and the poet himself also like them, a great preacher and orator. For the poet, their words are music in his ears. The poet sees his cowled portrait and yet, in spite of could see his faith, he would not be the good bishop, and he chooses to leave the ministry.
CHAPTER V

CONCLUSION

Based on the analysis in chapter IV, there are some important points can be noted. The generalization of some important points of this study can be presented as follows.

There are two problems need to be answered. The first is devoted to find the meaning of the ecclesiastical words found in “The Problem” and the second is devoted to analyze the images created from these ecclesiastical meanings.

From the analysis of the first problem, there are 42 ecclesiastical words and its meanings found. The ecclesiastical meanings are sometimes different from general meanings. They are more specific than the general meanings. From the analysis of the second problem, there are 36 ecclesiastical meanings found. They create 15 images that could help readers understand this poem. The images created is as follows:

The first image comes from the ecclesiastical meaning of church, cowl, prophet of the soul, and monastic aisle. The image created is about the poet’s liking and burdens of the minister all at once. To be the minister is not easy since there are a lot of responsibilities that could lead them to burdens or problems. However, there is still a call to be the clergyman in the poet’s heart. The second image comes from the ecclesiastical meanings of faith and churchman. They create an image that the poet would be the churchman in spite of cannot see his faith yet. The third image comes from the ecclesiastical meanings of vest. It
creates the poet’s hesitance. The poet hesitates about his liking of the churchman and he starts to ask himself whether he could be the churchman or not.

The fourth image comes from ecclesiastical meanings of nature and Bible. They create an image that there were burdens of the Old Testaments rolled out from the people in the universe. The fifth image comes from the ecclesiastical meanings of litanies, canticles, and love. The image created is that there were also prayers of mankind came sobbingly. They prayed about their faith, hope, and fear. The sixth image comes from Peter’s dome, aisle of Christian Rome, and God. The image created is that in the middle of human fear and hope, there was Christian Rome with its Peter’s dome created by the artist grew. The artist who made these beautiful arts could not free from God since God helped them. People gave thank to God and the artists since they could create human need which was church from the imitation of nature.

The seventh image comes from the ecclesiastical meaning of love. The image created is that people give their love through the support that they give toward the emergence of church until there are so many Christians in it. The eighth image comes from England’s abbey and nature. The image is that nature gives place for the wonders like Parthenon, Pyramids, and England’s abbey. Even nature gives them place that equal with Andes and Ararat Mountain, which emerge naturally. Now, this universe is proud of Parthenon and people are proud with Pyramid. The sky also bends over the England’s abbey. These wonders rise to the upper air. These wonders exist with the help of the artist and God, therefore people should balance with the science, religion, nature, and they themselves.
The ninth image comes from temple, art, master, and soul. The image is that churches grew everywhere. These churches built by the artist and they were behind the churches and Christians. The artists who made church may obey with it, but it was not more than obey it. As the artists, they did not take everything about church for granted. They took what they thought it was good and did not take the bad ones for the work of arts. The tenth image comes from Pentecost, host, chanting choirs, and priest. Pentecost as the coming down of the Holy Ghost upon the Apostles and the sign of the establishment of the church made people unconscious with the chanting choirs and the priest. The church with its chanting choirs and its priest made people interested and finally they became Christians.

The eleventh image comes from the word and prophet. The image is about the Bible and the prophets that taught about God and salvation. The twelfth image still comes from the word, delivered by seers or sibyls or the sons and daughters of nature. These words or these teachings were still taught by people like Emerson, and still waiting for those who were willing to accept these out of church teachings. The salvation did not always come from the church. The thirteenth image comes from Holy Ghost. One accent of the Holy Ghost, the heedless world had never lost. Holy Ghost always cares about world. The fourteenth image comes from father, the Book, Augustine, divine, and cowled. It is about the poet’s admiration toward Chrysostom, Augustine, and Taylor. The last one comes from faith, and bishop. They create an image that the poet’s chooses to leave the ministry.


Appendix: Emerson’s “The Problem”

The Problem

I like a church, I like a cowl,
I love a prophet of the soul,
And on my heart monastic aisles
Fall like sweet strains or pensive smiles;
Yet not for all his faith can see,
Would I that cowled churchman be.

Why should the vest on him allure,
Which I could not on me endure?

Not from a vain or shallow thought
His awful Jove young Phidias brought;
Never from lips of cunning fell
The thrilling Delphic oracle;
Out from the heart of nature rolled
The burdens of the Bible old;
The litanies of nations came,
Like the volcano's tongue of flame,
Up from the burning core below,
The canticles of love and woe.

The hand that rounded Peter's dome,
And groined the aisles of Christian Rome,
Wrought in a sad sincerity,
Himself from God he could not free;
He builded better than he knew,
The conscious stone to beauty grew.

Know'st thou what wove yon woodbird's nest
Of leaves and feathers from her breast;
Or how the fish outbuilt its shell,
Painting with morn each annual cell;
Or how the sacred pine tree adds
To her old leaves new myriads?
Such and so grew these holy piles,
Whilst love and terror laid the tiles.
Earth proudly wears the Parthenon
As the best gem upon her zone;
And Morning opes with haste her lids
To gaze upon the Pyramids;
O'er England's abbeys bends the sky
As on its friends with kindred eye;
For out of Thought's interior sphere
These wonders rose to upper air,
And nature gladly gave them place,
 Adopted them into her race,
And granted them an equal date
With Andes and with Ararat.

These temples grew as grows the grass,
Art might obey but not surpass.
The passive Master lent his hand
To the vast soul that o'er him planned,
And the same power that reared the shrine,
Bestrode the tribes that knelt within.
Even the fiery Pentecost
Girds with one flame the Countless host,
Trances the heart through chanting quires,
And through the priest the mind inspires.
The word unto the prophet spoken
Was writ on tables yet unbroken;
The word by seers or sibyls told
In groves of oak, or fanes of gold,
Still floats upon the morning wind,
Still whispers to the willing mind.
One accent of the Holy Ghost
The heedless world hath never lost.
I know what say the Fathers wise,
The Book itself before me lies,
Old Chrysostom, best Augustine,
And he who blent both in his line,
The younger Golden-lips or mines,
Taylor, the Shakspeare of divines,
His words are music in my ear,
I see his cowled portrait dear,
And yet for all his faith could see,
I would not the good bishop be.