

JOHN WESLEY: EDITOR-POET-PRIEST

S T KIMBROUGH, JR.

John Wesley made extensive notes in his own copy of *Short Hymns on Select Passages of the Holy Scriptures* (1762) which is found in the library of his house at Wesley Chapel in London. They provide insight into his editorial prowess and theological matters upon which he took issue or agreed with his brother Charles, who refused to let John edit these two volumes which essentially comprise a poetical commentary on the entire Bible.

At the beginning of many poems and infrequently by some verses there is a cross (+), but John's intention in using it is not clear and its occurrence is not listed in the collation of John's notes, which appear in an appendix to this paper. They usually appear in the margin and occasionally above the line. Some poems have numbers in pencil by them, e.g. 1, 2, 3, 4, but it is not certain that they are in John Wesley's hand.

In the Old Testament section of the two volumes of *Short Hymns* John's marginal notes are more extensive than in the New Testament section. This writer's view is that he became weary of reading numerous poems opposing instantaneous perfection and advocating gradual perfection and resorted simply to underlining the words and phrases to which he objected. Occasionally he must have underlined something with which he agreed. While John's intention in underlining certain passages cannot be known without question, the pattern of the kinds of comments he made on texts with certain themes in the Old Testament parallel numerous underlings of texts in the New Testament section of volume two of *Short Hymns* where written marginal notes are fewer.

On some occasions with a vertical line John struck through an entire poem. In a few instances this is clearly because of the weakness of the poem itself from a literary point of view. John's notes reflect his editorial gifts which would have been advantageous to these two volumes indicating corrections he would have made in punctuation, spelling, and diction. One of John's most common marginal notes is "Q" for question or query. We generally do not know what question he was posing, but it is clear that he had some question related to the line(s) by which "Q" appeared.

While most approaches to the study of John Wesley as an editor grow out of evaluations of his printed sources, we deal in this paper only with John's

unpublished editorial notes in his own copies of *Short Hymns*. These notes provide helpful insight into theological differences between the brothers which often are not adequately emphasized or realized by both novice reader and scholar. Four themes are discussed here: the hidden mystery of God, expulsion of sin by degrees, perfect love or perfection, and "the dark night of the soul." The purpose here is to paint as clearly as possible the differences in the brothers' views on these subjects. No attempt has been made to evaluate these themes within a larger context of the whole of John Wesley's theology or that of Charles. That remains to be done in an additional study.

I

The discussion of the theme "the hidden mystery of God" begins with the reading of poem #176 in volume 1:

Thine Image if thou stamp on me,
 Let others, Lord, the brightness see
 By me unseen, unknown:
 Nor let *them* on a creature gaze,
 But all the glory of thy grace
 Ascribe to God alone. (1:55)

This poem is based on Exodus 34:29, "Moses wist not that his face shone." Even so, Charles' statement seems contradictory to John. John's marginal note on line 3, "By me unseen, unknown:" is "Nonsense." If God's image is stamped on Charles, why would he say that others will see the brightness he does not see and that is unknown to him? This is precisely the kind of language from Charles that expresses his own grasp of the mystery of God. Charles is not so bold as to claim that he has found God and that God's light beams forth through him. This is perhaps why he once said, "Why is it that next to feeling Christ present, the most desirable state is to feel Christ absent. This I often do." Is it possible to aver that it is a desirable thing to feel Christ absent? Charles was not uncomfortable claiming the mystery and being claimed by the mystery. This is no doubt why his poetry resonates so well with Christians of the Orthodox churches, even today.

If Charles claims that the brightness of God's image is unseen and unknown to him, though stamped upon him, is this that different from John's own translation of the Gerhard Tersteegen text?

Thou hidden love of God whose height
 Whose depth unfathomed no one knows,
 I see from far thy beauteous light
 And inly sigh for thy repose.
 My heart is pained nor can it be
 at rest till it finds rest in thee.

The succeeding poem in *Short Hymns* (#177) is based on Exodus 34:33, "He put a veil on his face."

Before he put the covering on,
 They could not on his visage gaze;
 But brighter thro' the veil is shone,
 The glory of his hidden face. (1:96)

Once again John was baffled by Charles' language and adjacent to line 4, "The glory of his *hidden* face," in the margin he wrote: "Contradiction: *brighter . . . hidden.*" Charles can live with the language of contradiction in expressing the presence and hiddenness of God much more readily, it seems, than John. Charles Wesley refused to play off revelation against theological rationalism and allowed the apparent inconsistencies between claims of transcendence and anthropomorphic representations of God to point to a mystery beyond the human capacity to understand. What is then the essence of revelation?

In a poem based on Deuteronomy 7:7-8, "The Lord did not set his love upon you because ye were more in number than any people—but because the Lord loved you," we find one of Charles' most eloquent statements on the mystery of God.

What angel can explain
 The love of God to man,
 The secret cause assign
 Of charity divine?
 Nothing in us could move,
 Deserve, or claim his love:
 'Tis all a mystery,
 and must for ever be! (1:93)

Does not the death and resurrection of Jesus Christ explain the love of God to humankind? "No," cried Charles, "'Tis mystery all, the immortal dies!"

The tension between a concept of the presence of God and the absence of God seems to remain rather constant throughout Charles' poetry. John appears to be troubled by this and did not welcome the thought that God would not at any point be present among humankind. This is perhaps why he was disturbed by the second stanza of Charles' poem based on Deuteronomy 8:16, "Who fed thee in the wilderness with manna, that he might humble thee, and that he might prove thee, to do thee good at thy latter end." The poems reads:

Long in a tempted state forlorn
 Thou hast my kind Supporter been,
 Yet suffer'd me at times to mourn,
 To feel that all my heart is sin;

My depth of unbelief to prove,
And groan for all thy humbling love.

I now thy love's design perceive;
 Me to myself thy love hath shewn,
Thou didst in love thy servant leave,
 To come again and claim thine own,
To save, when all my griefs were past,
And do me endless good at last. (1:95)

In stanza 2 beside line 3, "Thou didst in love thy servant leave," John wrote, "never." The concept that God in love could leave one of God's servants was unthinkable to John. It seems that John missed the point in Charles' theology that the presence and absence of God remain in a creative tension in God's creation. The burial of Christ in the tomb and his absence are held in tension with the presence of the resurrection morning. Furthermore, Charles stated that the presence and absence of God's love have to do with human perception. In a state of forlorn unbelief he did not understand, but now he says – "I now thy love's design perceive." Clearly, however, for Charles the prerogative to withhold love out of love is a divine prerogative which no one can reason away.

Charles continued the theme of the withholding of God's presence in stanza 1 of poem #663 based on 2 Chronicles 32:31, "God left him to try him, that he might know all that was in his heart."

Mayst thou not still conceal thy face,
Withdraw the sweet delights of grace,
 And from thine own depart,
To try, and seal them for thine own,
To shew the sin which lurk'd unknown
 In my deceitful heart? (1:208)

To the line "And from thine own depart" John responded with the marginal note, "No, not unprovoked." Here John qualified his response by implying that God can be provoked to withhold the divine presence.

Yet again, John struggled with Charles' averment of the hiddenness of God in a comment on line 5 of stanza 3 of poem #751, based on Job 19:28, "The root of the matter is found in me." This stanza states:

Come then, the true celestial Vine,
 The Tree of life, the Root of grace,
Claim the wild olive-trees for thine,
 Spring up in all our ransom'd race,
And if conceal'd in all thou art,
 Be found this moment in my heart. (1:240)

John's comment on line 5, "And if conceal'd in all thou art," is: "No." For him God is not concealed, rather revealed in Jesus Christ. Charles avers that God is both concealed and revealed and the two are always in tension, "And if conceal'd in all thou art, / Be found this moment in my heart." Indeed God is both concealed and revealed.

John also reacted negatively to Charles' poem #1315, based on Hosea 5:15, "I will go, and return to my place, till they acknowledge their offence, and seek my face."

Retir'd into his secret-place
 My absent Saviour I bemoan;
 Forc'd by my sin, thou hid'st thy face:
 My sin the mournful cause I own:

From saints if thou withdraw thy light,
 Their faith to try, their grace t'improve,
 Yet sin alone brought back my night,
 And robb'd me of thy pard'ning love. (2:68)

John wrote the word "never" in the margin by line 3, "Forc'd by my sin, thou hid'st thy face." John no doubt objected to the line, "Forc'd by my sin," at least that is this author's conclusion, since throughout the Scriptures there are innumerable passages which speak of God's hiddenness, as Isaiah 45:15, "Truly you are a God who hides himself, O God of Israel, the Savior." Though in the Bible it is sometimes before the apostasy of the children of Israel that the face of God is hidden, such language as Charles uses, namely, that human sin "forces" God to conceal the face of the divine is not found. Nevertheless, the spirit of the Scriptures is still captured by Charles in that the absence of the Savior is experienced by the power of sin in individuals' lives. It is sin which takes the Son of God to Calvary.

John was also perhaps troubled by the thought that God would withdraw light from the saints in order to try their faith. Sin is a reality for Charles, even after conversion and salvation in Christ. It can bring back the night and rob one of the reality of God's pardoning love.

Somewhat puzzling is John's marginal note to the sixth line of poem #179. This poem is based on Exodus 34:34, "When Moses went in before the Lord, he took the veil off."

Will a meek, modest man of God
 Rejoice to make the fairest shew,
 Expose his graces to the croud,
 And charm the dazled world below!
 Or rather take with jealous fear
 The veil of true humility,
 And glorious as he is appear
 To none but that all-seeing eye? (1:56)

John wrote the word "false" opposite line 6, "The veil of true humility." He also underlined the word "true," hence, it would seem that he would have substituted the word "false" for "true." Perhaps John has misunderstood Charles here, for with "The veil of true humility," Charles believed, is the way one is to appear in the glory of his or her creation, as one is ("as he is"), before "that all-seeing eye," namely, God.

II

In poem #294 one comes to an example of a theological difference between Charles and John. The poem is based on Deuteronomy 7:22, "The Lord thy God will put out those nations before thee by little and little: thou mayst not consume them at once."

'Tis not a sudden stroke of grace
Destroys at once the cursed race,
 When first to *Christ* we come,
But by *degrees insensible*
The Lord shall all our sins expel,
 And utterly consume. (1:93)

Beside line 4 John wrote, "both suddenly and by degrees." The poem is an example of how Charles occasionally got an idea from a word or phrase in a biblical passage and wrote a text which has little or nothing to do with the passage. The phrase "little and little" precipitates a poem about cleansing from sin which has nothing to do with Deuteronomy 7:22. John was, however, in disagreement with Charles' theology of such cleansing. His interpretation is that it may occur suddenly, as well as by degrees.

III

In the Preface to *Short Hymns* Charles stated:

Several of the hymns are intended to prove, and several to guard, the doctrine of Christian Perfection. I durst not publish one without the other.

In the latter sort I use some severity; not against particular persons, but against Enthusiasts and Antinomians, who by not living up to their profession, *give abundant occasion to them that seek it, and cause the truth to be evil spoken of.*

This is probably one of the reasons he did not let John edit the poems of *Short Hymns*. He knew they were in disagreement on issues related to Christian perfection.

In poem #301¹ based on Deuteronomy 8:16, quoted above, Charles wrote:

¹Wrongly numbered 294 in the published text.

A novice, to myself unknown,
 That endless good I could not prove,
 Or, when my race was scarce begun,
 Attain the goal of perfect love;
 But on thy promise I depend
 To bless me *at my latter end*. (1:95)

Opposite line 4, "Attain the goal of perfect love," John wrote, "Whenever God pleases." For Charles the ultimate attainment of perfection or perfect love transpires only in full union with God at death, "*at my latter end*." The italics are Charles'. John wished to leave the door open for the attainment of perfect love perhaps before death. For Charles that was impossible. He continued in stanza 2 of this poem:

Saviour, my latter end is come,
 Now to my parting soul appear,
 The root, the man of sin consume,
 And let me sink to nothing here,
 Resorb'd into perfection's sea,
 And lost, forever lost in thee! (1:96)

The brothers' disagreement on the matter of the attainment of perfection is further expressed in stanza 2 of poem #751.

Mere withering leaves is all beside:
 But if my Lord abide in me,
 But if I in my Lord abide,
 I rise into a righteous tree,
 Shew forth the nature of the root,
 And yield *at last* the perfect fruit. (1:240)

The italics are Charles', at least they were published in the 1762 volumes and one assumes that he approved them. He was emphasizing that the perfect fruit of perfection comes at the article of death. Perfection is an ongoing process throughout the Christian's life just as a tree begins from a root and eventually develops into a full grown tree. So it is with perfection. Once again, however, John was troubled by such words and of Charles' words, "*at last*," John wrote in the margin simply, "poor."

In his comments on another poem John was more specific. Poem #901 is based on Proverbs 4:18, "The path of the just is as the shining light, that shineth more and more into the perfect day.

Shall we mistake the morning-ray
 Of grace for the full blaze of day?
 Or humbly walk in *Jesu's* sight,
 Glad to receive the *gradual* light,
 More of his grace and more to know,
 In faith and in experience grow,

'Till all the life of *Christ* we prove,
And *lose ourselves* in perfect love. (1:284)

John commented on line 4, "Glad to receive the gradual light," in the margin, "'sudden' to go after 'gradual.'" Is "gradual light" here to be equated with perfection? Or did John understand the light to be the light of Christ unto salvation? Perhaps this is an unanswerable question but when Charles concluded by saying, "And *lose ourselves* in perfect love," he was speaking of the process by which we learn and experience more of God's grace. This is the process by which one gradually comes into the light and knowledge of God until all of life is measured by Christ. But John again wanted to leave the door open for the possibility of the sudden reception of this light which would imply that one can be instantaneously lost in perfect love and thus bypass the *gradual* growth into the light.

By the time John got to the New Testament poems of his brother he must have wearied of making marginal comments, particularly on the subject of perfection. Therefore, he resorted to punctuation marks in the margin, particularly, the exclamation mark, and to underlining texts which were particularly troubling to him. He had done this as well in the Old Testament poems, but made additional comments with much more frequency.

While we shall not refer to all of his underlining here, they may be consulted in an appendix to this paper. Some, however, will be noted.

Stanza 2 of poem #53, based on Matthew 5:48, "Be ye perfect," reads: (the underlined text is so marked in John's copy of *Short Hymns*).

Perfection is my calling's prize,
To which on duty's scale I rise;
 And when my toils are past,
And when I have the battle won,
Thou in thy perfect self alone
 Shalt give the prize at last. (2:139)

John put an exclamation mark immediately following "at last."

John again underlined the words in poem #155, which explicitly make suspect sudden growth of grace. Charles here drew his thought from Matthew 13:5, "Forthwith they sprung up, because they had no deepness of earth."

Lord, give us wisdom to suspect
 The sudden growths of seeming grace,
To prove them first, and then reject,
 Whose haste their shallowness betrays;
Who instantaneously spring up,
 Their own great imperfection prove:
They want the toil of patient hope,
 They want the root of humble love. (2:165)

Another instance occurs with poem #162, based on Matthew 13:33, "The kingdom of heaven is like unto leaven."

That heavenly principle within,
 Doth it at once its power exert,
At once root out the seed of sin,
 And plant perfection in the heart?
 No; but a gradual life it sends,
 Diffusive thro' the faithful soul,
 To actions, words, and thoughts extends.
 And slowly sanctifies the whole. (2:167)

Charles clearly did not espouse an idea of perfection which can instantaneously supplant sin in the human heart. Perfection transpires gradually. The whole is slowly sanctified.

Charles' language gets sharper still on the matter of "instantaneous perfection" in a series of three poems (#286, #287, #288) based on Mark 4:28, "The earth bringeth forth first the blade; then the ear; after that the full corn in the ear." Charles applied the metaphor of the growth of corn to growth toward perfection. John's objections are particularly apparent in the second poem (#287) where he underline six words. Only poems #286 and #287 are quoted here.

Thou dost not say, The seed springs up
 Into an instantaneous crop;
 But waiting long for its return,
 We see the blade; the ear; the corn:
 The weak; and *then* the stronger grace,
 And *after that* full holiness.

Saviour, the fond delusion stop
 Of nature's unsupported hope,
 Which bids us snatch th'unlabour'd prize,
 And into sudden pillars rise,
 Step o'er the cross, and work between,
 And sleeping, dream—"we cannot sin"! (2:201)

Charles's tirade against instantaneous perfection continued and John persisted in underlining phrases in his brother's poems which troubled him, as in poem #332, stanza 3.

Howe'er our hasty nature fret,
 Or instantaneous growth require,
 We must, we must with patience wait,
 With humble, languishing desire,
 And when ten thousand storms are past,
 Bring forth the perfect fruit—at last. (2:217)

John's one word comment on line 4 of poem #334 reveals that he was not satisfied with Charles' approach to the question of the reception of perfection. The poem is based on Luke 8:48, "Go in peace."

Lord, thou hast spoke me whole,
 And lo, I go in peace
 To perfect health of soul,
 To perfect holiness:
 And when possest of that high prize,
 I go in peace to paradise. (2:218)

Next to line 4, "To perfect holiness," John wrote the word "when" followed by an exclamation mark. Clearly, John in this way left open the question of whether "perfect holiness" transcends all time or whether it may be time bound, i.e. within earthly existence.

Charles' position is unquestionable, as his poem #593, based on 2 Corinthians 13:11, "Be perfect," indicates.

Press to the mark (the Spirit cries,
 And cannot cry to saints in vain)
 Ambitious of your calling's prize,
 The height of holiness attain:
 Let down from heaven the ladder see,
 And mount, till all the steps are past:
 Perfection is the last degree,
 Perfection is attain'd the last. (2:306)

Once again, the underlined words indicate the words which John no doubt found bothersome, if not unacceptable. It is interesting that in a footnote to the Bible verse cited above the poem, Charles referred to John's interpretation of the scripture passage in his *Explanatory Notes Upon the New Testament*, namely, "Aspire to the highest degree of holiness."

The poem in *Short Hymns*, which has perhaps as many marked lines in it as any, is one in which Charles made sheer mockery of those who claim instantaneous perfection. It illustrates the reality that Charles never intended such poems to be sung by the faithful, though he did intend for them to be read. It is based on Philippians 3:13, "I count not myself to have apprehended." This humbling and self-effacing statement of St. Paul became the basis of Charles' vicious, sarcastic attack on those who claim to have received perfection in an instant.

No; not after twenty years
 Of labouring in the word!
 After all his fights, and fears,
 And sufferings for his Lord,
 Paul hath not attain'd the prize,
 Tho' caught up to the heavenly hill;
 Daily still the Apostle dies
 And lives imperfect still!

"But we now, the prize t'attain,
 "An easier method see,
 "Save ourselves the toil and pain,
 "And ling'ring agony,
 Reach at once the ladder's top,
 "While standing on its lowest round,
 "Instantaneously spring up,
 "With pure perfection crown'd."

Such the credulous dotard's dream,
 And such his shorter road,
 Thus he makes the world blaspheme,
 And shames the church of God,
 Staggers thus the most sincere,
 'Till from the gospel hope they move,
 Holiness as error fear,
 And start at perfect love.

Lord, thy real work revive,
 The counterfeit to end,
 That we lawfully may strive,
 And truly apprehend,
 Humbly still thy servant trace,
 Who least of saints himself did call,
 'Till we gain the height of grace,
 And into nothing fall. (2:317)

In his own copy of *Short Hymns* John Wesley crossed out with a vertical line the complete text of the poem quoted below, which eloquently articulated the mysterious tension that Charles felt compelled to express as regards the possibility of being made perfectly holy in this life and beyond it. The irony of this is that the poem probably states as well as any lines Charles ever wrote the tension which John himself felt as regards the realization of perfect holiness in this life and/or in death. While John never claimed that he had been "perfected," he felt very strongly that one must leave open the possibility that God could fulfill the promise of sanctification as God saw fit and when God pleased, perhaps in this life and perhaps instantaneously. While Charles could not theologically deny the omnipotence of God in this regard, the reality of human frailty convinced him that such a promise could only be fulfilled when one came into full union with God, namely at death. Perhaps there is no poem of Charles with which to conclude this discussion more appropriately, for it summarizes a very contentious point between the two brothers, and yet, probably expresses well the spirit of their interpretation of sanctification as God's will for all.

No doubt it was stanza two which precipitated John's deletion of the poem. He drew a vertical line through it, as he did with six other poems in *Short Hymns*, indicating his desire to eliminate the poem in its entirety. Charles' opening and concluding lines to this stanza must have seemed like doubletalk to him. How can one say that "when the work is done," it is "but

begun,” or that the work of being perfected in love is the first thing “I prove below” and “The last I die to know”? It is precisely the juxtaposition of work “done” and “begun” and the “first” being the “last” which allowed Charles to let the mystery of holiness remain the mystery that God alone can resolve. He knew that he could not resolve the mystery and left it to God in God’s own time.

1. Jesus, the first and last,
On thee my soul is cast:
Thou didst thy work begin
By blotting out my sin;
Thou wilt the root remove,
And perfect me in love.

2. Yet when the work is done,
The work is but begun:
Partaker of thy grace,
I long to see thy face:
The first I prove below,
The last I die to know.²

Therefore, Charles read the assuring words of Luke 8:48, “Go in peace,” and wrote:

Lord, thou hast spoke me whole,
And lo, I go in peace
To perfect health of soul,
To perfect holiness:
And when possess of that high prize,
I go in peace to paradise.³

John’s commentary on this subject is summed up in his singular marginal note to line 5: “when!”

Charles said time and again – in God’s own time, when God chooses. Of one thing he is confident – God will fulfill this promise to the redeemed at death.

III

There is an element of St. John of the Cross’ “dark night of the soul” in Charles’ poetry and theology which John could not accept. One of Charles’ gifts of biblical interpretation was to see himself mirrored in the thoughts, emotions, persons, events, time, and space expressed in Holy Scripture. They became part of him and he became a part of them as he acted out the

²*Short Hymns*, 2:414, #825; based on Rev. 1:11, “I am Alpha and Omega, the first and the last.”

³*Short Hymns*, 2:218, #334.

biblical drama. Hence, when he read Deuteronomy 9:7, "From the day that thou didst depart out of the land of Egypt, until ye came unto this place, ye have been rebellious against the Lord," Charles internalized the anxiety over the rebelliousness of the Hebrews as though it were his own and wrote:

I now reflect with grief and shame,
That since I out of *Egypt* came,
 I have rebellious been,
Provok'd thee in the wilderness,
And wearied out thy patient grace
 By adding sin to sin;

A rebel to this present hour!
Yet now for all thy mercy's power
 I ask with contrite sighs
To end my sin, but not my pain:
I would lament till death, and then
 Rejoice in Paradise.

John responded to line 5, stanza 2, "I would lament till death, and then," with these words in the margin, "God forbid." The idea of a sinner who laments his sin until death and does not wish the removal of pain are, it would appear, too weak a picture of the saved sinner for John.

This is perhaps why John rejected Charles' depiction of a weak believer in poem #1088, based on Isaiah 1:10, "Who is among you that feareth the Lord, that obeyeth the voice of his servant, that walketh in darkness, and hath no light? Let him trust in the name of the Lord, and stay upon his God." In stanza one Charles wrote:

Who is the weak believer, who
Doth still his dreary way pursue,
Inspir'd with true religious fear,
And following Christ with heart sincere?

Obedient to thy Saviour's voice,
Yet canst thou not in Him rejoice,
Or taste the comforts of his grace,
Or find a God who hides his face. (1:360)

John's marginal comment on line 1, "Who is the weak believer, who," is, "No." The idea of a believer who follows Christ and is obedient to his voice being "weak" was unthinkable to John. He wanted to "accentuate the positive, eliminate the negative." However, in this process John was ignoring a primary element of biblical theology in both the Old and New Testaments. Holy Scripture does not undergird the view that a doctrine of assurance obliterates all uncertainty and weakness. Even St. Paul says, "my strength is made perfect in weakness" (2 Corinthians 12:9).

Also, in a popular hymn of Charles Wesley, "Ye servants of God, your

Master proclaim," published in *Hymns for Times of Trouble* (1744), the following lines reflect the poet's view, "their fury [that of rioters] shall never our steadfastness shock, / the weakest believer is built on a rock." Here one clearly sees how Charles' poetical art allows him to live with the dichotomy of a weak believer and a firm foundation.

At times Charles seems to overstate the gloom which envelopes the human soul, as in poem #1361, based on Jonah 4:6, "Jonah was exceeding glad of the gourd." In the biblical story Jonah's joy fades quickly, for the gourd plant grew in a night and withered in a night. Thus Charles wrote:

Our joy in a created good
 How soon it fades away,
 Fades (at the morning hour bestow'd)
 Before the noon of day:
 Joy by its violent excess
 To certain ruin tends,
 And all our rapturous happiness
 In hasty sorrow ends. (2:84)

John underlined "all our rapturous" in line 7, and commented in the margin, "not always." John objected to Charles' overstatement. Certainly not "all . . . rapturous happiness" must end in sorrow. However, if one reads Charles' lines in the context of the Jonah story, all of Jonah's elation over the gourd plant indeed vanished overnight. John appeared to fear that one may read "all our rapturous happiness" as being *all* inclusive for *all* time. Given the fact, however, that Charles was mirroring human experience, particularly his own, in the biblical experience, namely, the Jonah story, he was not overstating the case.

In the New Testament poems John was troubled by language in poem #205, based on Matthew 20:22, "Ye know not what ye ask."

Advancement in thy kingdom here
 Whoe'er impatiently desire,
 They know not, Lord, the pangs severe
 The trials which they *first* require:
 They all *must first* thy sufferings share,
 Ambitious of their calling's prize,
 And every day thy burthen bear,
 And thus to late perfection rise.

Nature would fain evade, or flee
 That sad necessity of pain;
 But who refuse to die with thee,
 With thee shall never, never reign;
 The sorrow doth the joy insure,
 The crown for conquerors prepar'd;
 And all who to the end endure,
 Shall grasp thro' death the full reward. (2:179)

Out of his own experience Charles stressed the necessity of suffering, even

the necessity of pain. For John apparently this position was much too vulnerable for the Christian.

In poem #605, based on Galatians 6:17, "I bear in my body the marks of the Lord Jesus," John underlined part of line 2 and all of line 7. No doubt he found this entire poem disturbing for it emphasized human suffering which does not end until death.

What are those marks th' Apostle bears?
 Sad, sacred grief alone declares,
 Grief from the Man of sorrows took,
 Grief that I am of God forsook!
 The nails, the thorns, the spear I feel,
 The Saviour's grief unspeakable,
Which, 'till my soul and body part,
 Pierces my soul, and breaks my heart. (2:311)

John was no doubt so disturbed by what he must have thought to be Charles's groveling in anguish in the following poem that he struck through it with a vertical line indicating that he would delete it completely.

Help afford,
 Save me, Lord,
 In my lost condition:
 My poor soul is worse than sickly,
 O draw nigh,
 E'er I die,
 Come, and save me quickly.⁴

Probably for the same reason John struck through Charles' poem based on Amos 4:12, "Prepare to meet thy God."

2:78 (#1344) Amos 4:12, "Prepare to meet thy God."

1. To meet my God
 Arm'd with his rod
 O how shall I prepare?
 Prostrate, wallowing in my blood
 I pray the Judge to spare.
2. But if thou let
 Me kiss thy feet,
 And mind thee of thy passion,
 Then I in my Judge shall meet
 The God of my salvation.⁵

⁴*Short Hymns*, 2:431; based on Revelation 22:20, "Surely I come quickly, Amen, even so, come, Lord Jesus."

⁵*Short Hymns*, 2:78, #1344. John was probably also disturbed by the difference of meter between stanza 1 [4.4.6.8.6] and stanza 2 [4.4.7.7.7].

Clearly John Wesley was apprehensive about Charles' tendency to wallow in anxieties and sufferings, especially in what might appear self-flagellation.

IV

There are a number of instances in John Wesley's marginal notes to *Short Hymns* where he indicated the preference for one or more word substitutions in the place of Charles' wording. In the three examples noted below the meaning of text would be changed by John's suggested editorial options.

a. Substitution of "sin" for "self"

Two substitutions for the word "self" appear in John's marginal notes. In two instances he would change the word "self" to "sin" and in five instances to the word "wrath."

In poem #1034 (1:336) *Short Hymns*, Charles wrote a poem based on Isaiah 4:11, "Behold, all they that were incensed against thee, shall be ashamed and confounded: they shall be as nothing, and they that strive with thee shall perish."

Where are thine old intestine foes?
 All come to a perpetual end:
 No longer can the flesh oppose,
 Or nature frail with grace contend:
 The hatred of thy carnal mind,
 Thy passions, lusts, as nothing be,
 The life of self thou canst not find,
 Or know that pride remains in thee.

Unquestionably Charles' interpretation was spiritualized in that the enemies or opponents of Isaiah are described in the language of Charles' own inner struggle, "The life of self thou canst not find." Who or what are the foes of which Charles speaks?—hatred from a carnal mind, passions/lusts, the life of self, and pride. In response to the Isaiah passage, these are "they that were incensed against thee" and they "shall be as nothing."

John would generalize Charles' statement by changing line 7 to read, "The life of sin thou canst not find." This is very different from Charles' statement that the foe of self, in the spirit of the Isaiah text, "shall be as nothing." Charles perceived rightly that the self is to be totally lost in God. He articulates this eloquently in reference to ministry in another poem in *Short Hymns* based on Luke 8:56, "He charged them to tell no one what had happened."

O may I never take the praise,
 Or my own glory spread,
 If made thine instrument to raise
 A sinner from the dead!

O may I never boast my own
 Successful ministry,
 But sink forgotten and unknown,
 And swallowed up in thee!⁶

John was not suggesting, in this author's view, that "sin" and "self" are synonyms, rather that "The life of sin thou canst not find"; it "shall be as nothing." It is clear from the broad spectrum of Charles' poetry and his theology that he would not have accepted John's edit. Even as a committed follower of Christ, Charles found the life of sin relatively easily. In any case, one has here a spiritualized reading of Isaiah by Charles, for he was not speaking of the foes mentioned by Isaiah.

There is one other instance where John wished to substitute the word "sin" for "self." It is in a poem based on Jeremiah 3:22, "Return, ye backsliding children, and I will heal your backslidings: behold, we come unto thee, for thou art the Lord our God."

Turn again, ye faithless race,
 Hasten to your Lord's embrace,
 I will your backslidings heal,
 Pardon on your conscience seal,
 Take the sinful bent away,
Self, and all its relicks slay.⁷

The last line "Self, and all its relicks slay," John would change to, "Sin, and all its relicks slay." Once again, John's preference would generalize the meaning of the text to the slaying of "sin." Charles, however, is very specific about the slaying of "self." The latter involves the subjugation of sin within the self but may involve much more.

b. *Substitution of "wrath" for "self"*

There are five instances in *Short Hymns* where Charles specifically linked the words "self and pride." For him the two words appeared to go together. In each of the instances noted below John would substitute the word "wrath" for "self" (see the underlined words). The biblical text on which each poem is based is cited as in *Short Hymns*.

Isaiah 30:22, Thou shalt cast thine images away, thou shalt say unto it, get thee hence.

O that we now could cast aside
 Our images of self and pride,
 Could in thy Spirit's power
 Bid sin and unbelief depart,
 Away ye idols from *my* heart,
 And never enter more!⁸

⁶*Short Hymns*, 2:218, #336.

⁷*Short Hymns*, 2:10, #1176.

⁸*Short Hymns*, 1:326, #1012.

Jeremiah 3:12,13, "Return thou backsliding Israel, saith the Lord and I will not cause mine anger to fall upon you: for I am merciful, &c."

I have mine idols multiplied,
 Before the shrine of self and pride
 With vile devotion fell;
 Follow'd where'er the tempter led,
 And by each beastly, devilish deed
 Debas'd my soul to hell.⁹

Jeremiah 30:11, "I am with thee, saith the Lord, to save thee."

With me, Lord, I know, thou art,
 And dost from sin restrain;
 Keep'st the issues of my heart,
 While pride and self remain:
 Still I on thy power rely,
 'Till wholly sanctified I am,
 Fully sav'd to glorify
 Mine utmost Saviour's name.¹⁰

Ezekiel 37:23, "I will save and cleanse them: so shall they be my people, and I will be their God."

While thou dost our souls restore
 To their unsinning state,
 Give us evil to abhor,
 And every idol hate;
 Nature's filthiness remove,
 Filthiness of self and pride,
 Only thee that we may love,
 And pure 'till death abide.¹¹

1 John 3:3, "Every man that hath this hope, purifieth himself, even as He is pure."

Have I this hope thy face to see?
 Then let me, gracious God, exert
 My utmost strength receiv'd from thee,
 To gain that purity of heart,
 Thro' Jesu's blood to wash away
 My filthiness of self and pride,
 So shalt thou give me in that day
 A lot among the sanctified.¹²

⁹Short Hymns, 2:7, #1169, stanza 3.

¹⁰Short Hymns, 2:27, #1217.

¹¹Short Hymns, 2:55, #1281.

¹²Short Hymns, 2:399, #789.

In these poems one finds an expression of Charles Wesley's view of the self. He saw pride as a trait or characteristic which taints the self. Each human being has images of self and pride which need to be cast aside. Indeed, self and pride may become a shrine within one's own self-understanding before which one may multiply one's idols.

Interestingly Charles said in poem #1217 that even though he knew that the Lord is with him and restrains him from sin, "pride and self remain." This is why he said:

Still I on thy power rely,
 'Till wholly sanctified I am,
 Fully sav'd to glorify
 Mine utmost Saviour's name.

If "pride and self remain," one cannot be wholly sanctified, Charles Wesley's view of the self affirms that the created self is constant in the pilgrimage toward holiness and as burdensome as it may be, it is all one has as an individual before God. It is who one is. The purification of self comes through loving God only – "Only thee that we may love" – and through faith in God's redemptive act of Christ's sacrifice.

It is strange that John did not understand what Charles was saying and that in all five instances where the words "self" and "pride" appear together he wished to substitute the word "wrath" for "self." Here John totally missed the point of Charles' intent. And this writer does not say lightly that John's own view of self may have been tainted by his own unhappy marriage relationship. Where does one's view and understanding of self become clearer or more distorted than in the intimate relationship to one's spouse. In 1762 John did not wish to speak of self, as did Charles, rather of sin and wrath.

Charles, on the other hand, had been happily married for thirteen years, and John unhappily for almost the same amount of time. From the letter exchanges between Charles and his wife Sally and the love poems he wrote to her, one finds wholesome views of self being expressed.

Two are better far than one
 For counsel, or for fight:
 How can one be warm alone,
 Or serve God aright?

Join we then our hearts and hands,
 Each to Love provoke his friend,
 Run the way of his commands,
 And keep them to the end.¹³

¹³*Hymns and Sacred Poems* (Bristol, 1749), 2:309-310.

Martin Groves has explored “Charles Wesley’s View of Self” in an article of that title in *The Proceedings of The Charles Wesley Society* (1999-2000).¹⁴ Groves maintains that through his hymns Charles Wesley was the “father and framer” of Methodist spirituality and at the heart of this spirituality is a view of the sacrificial self that is lost in the other. At the center of the idea of the sacrificial self are self-*kenosis* and apophatic renunciation which perhaps find their most articulate liturgical expression in the Covenant Prayer, and which have greatly affected Methodist/Wesleyan ecclesiology. Even though, as Groves maintains, Charles Wesley’s view of the self is “seriously at odds with the modern view of the integrated self,”¹⁵ it is curious that this leading idea of Wesleyan spiritual life is so blatantly ignored in much of the secondary literature which addresses Wesleyan/Methodist theology and spirituality.

If one were to follow John’s substitution of either “sin” or “wrath” for the word “self” in the instances cited, this strong emphasis on self-*kenosis* and apophatic renunciation would be greatly diminished.

There are two instances where John’s substitution of the word “boundless” for Charles’ “causeless” would also change the meaning. One occurrence is in a poem based on Titus 3:4, 5, 6, 7: “When the kindness and philanthropy of God our Saviour appeared, Not by works of righteousness which we had done, but according to his own mercy he saved us, by the laver of regeneration, and renewing of the Holy Ghost, Which he poured forth richly upon us, through Jesus Christ our Saviour, That, being justified by his grace, we might be made heirs, according to the hope of eternal life.” Reflecting on these words, Charles wrote:

Love, causeless love our God inclin’d,
 To fend the Saviour of mankind,
 In mortal flesh reveal’d,
 Our pardon with his blood to buy,
 And then our conscience certify
 Of our salvation seal’d.¹⁶

Opposite line 1 in the margin John Wesley wrote “boundless,” which he wishes to substitute for the word “causeless.” It would seem that Charles wished to say that there is no earthly or human cause which precipitated God’s initiation of the Incarnation. It was solely God’s doing. It was a kenotic emptying of God’s self on behalf of humankind. There is no other cause of the Incarnation than God. Charles has taken his cue here from Titus, “Not by works of righteousness which we had done but according to his own mercy he saved us.” This is consistent with Charles’s awe-inspiring words

¹⁴73-84.

¹⁵75.

¹⁶*Short Hymns*, 2:242, #672.

about the miraculous transformation of the Almighty who is unchanging, which in themselves would seem contradictory:

Our God contracted to a span,
incomprehensibly made man.¹⁷

Why would John have wanted to change “causeless” to “boundless”? Of course, one can only speculate. He might have feared misunderstandings which might come from the use of the word “causeless.” Might it imply “senseless” or “meaningless,” if God’s love were actuated without any cause? Many years before he had translated the first line of the Gerhard Tersteegen hymn, “Verborgne Gottesliebe du,” with the words, “Jesus, thy boundless love to me.” “Boundless love” was an expression he used certainly on more than one occasion to express the immeasurable love of God shown to humankind in the incarnation of Jesus Christ, the Son of God. Perhaps John thought that “boundless love” was a phrase which did not risk the misunderstanding of the word “causeless,” but it is clear that if such a word substitution had been made, it would have significantly changed the meaning of Charles’ text.

There is one other instance of John’s preference for “boundless” over Charles’s use of “causeless.” It is in poem #607 of volume 2 of *Short Hymns*. The poem is based on Ephesians 2:8, “By grace are ye saved, thro’ faith.”

Father, we give thee all the praise,
Thy mercy, love, and causeless grace,
The source of our salvation own;
But that which Jesu’s blood applies,
Absolves, and wholly sanctifies,
Is faith, almighty faith alone.¹⁸

Here Charles stated that “mercy, love, and causeless grace” are the source of salvation. The grace of which he speaks is unearned, unmerited. It issues solely from God’s initiative and is the “source of our salvation.”

Charles’ intent seems clear in the two instances where John wished to substitute “boundless” for “causeless,” and while John’s choice of “boundless” is consistent with a theology of grace, the nuance would be changed significantly and Charles’s expression of the God’s sole initiative in the Incarnation diminished.

Succinctly put, it is difficult to see how John’s edits of “self” to “sin” and “wrath” and “causeless” to “boundless” would have been advantageous to Charles’ poetry and theology.

¹⁷*Hymns for the Nativity of Our Lord* (London: William Strahan, 1745, reprinted Madison, NJ: The Charles Wesley Society, 1991), 5:1, 5-6.

¹⁸*Short Hymns*, 2:232.

V

Charles Wesley's refusal to let his brother John edit the two volumes of *Short Hymns on Select Passages of the Holy Scriptures* was not based on a whim, rather was rooted in Charles' theological posture on a number of themes which have been raised here. Likewise, John's marginal notes provide a unique opportunity to see differences between the brothers on the matters of the mystery of God, perfect love, "the dark night of the soul," sin, and self. In these matters it is clear that Charles was prepared to hold certain ideas in creative tension in ways that John was not. Perhaps it was his poetical art which allowed him to do so, however, one should see the differences in the theology of the brothers for what they are and should not merely try to gloss them over as minor matters. Whether "perfect love" or "holiness" can be instantaneously received in this life is no minor matter in terms of walking the way of Wesleyan spirituality. In the present and future, it will be extremely important to evaluate the contributions of both of the Wesley brothers as regards the ongoing development of a distinctive "Wesleyan way" of journeying with Christ, the church, and others.

APPENDIX

John Wesley Notes in his own copy of
Short Hymns on Select Passages of the Holy Scriptures

Some poems have a number in pencil by them, e.g. 1, 2, 3, 4, but it is not certain that they are in Wesley's hand. They are listed here with the poem number followed by the penciled number in parenthesis.

Volume 1: *Old Testament:* 77 (2), 91 (3), 159 (4), 168 (5), 183 (6), 200 (7), 210 (8), 343 (9), 434 (10), 489 (11), 520 (12), 562 (14), 565 (15), 567 (16), 571 (17), 595 (18), 628 (19), 685 (20), 732 (1), 745 (2), 748 (3), 750 (4), 766 (5), 774 (6), 778 (7), 800 (8), 906 (9), 931 (101), 944 (11), 953 (12), 960 (13), 967 (14), 968 (15), 970 (15) [sic], 989 (16), 995 (17), 1017 (17) [sic], 1037 (18), 1042 (19), 1070 (20), 1112 (21).

Volume 2: 1190 (1), 1241 (2), 1258 (3), 1308 (4); *New Testament:* 30 (5), 96 (6), 129 (7), 171 (8), 281 (9), 483 (10), 439 (11), 483 (12), 562 (14), 629 (15), 649 (17), 655 (18), 669 (19), 671 (20), 684 (1), 734 (2), 747 (3), 748 (4), 749 (5), 752 (5) [sic], 754 (6), 755 (7), 761 (8), 771 (9), 772 (10), 844 (11).

John Wesley's notes follow in this sequence: page number, poem number, stanza number (S2 = stanza 2; when a poem has only one stanza, none is indicated), line number (L1 = line 1 of the stanza), citation of pertinent words upon which John was commenting where necessary, and his note(s). Abbreviations: JW = John Wesley, Q = query (Wesley used it frequently in the margin where he has a question about the text or what Charles is saying.) ∂ = delete. John Wesley often underlined words in whole or in part and sometimes entire lines, and frequently there is no notation in the margin to indicate the reason for the underlining. Without question he was pointing out particular words and phrases which were of interest to him, but more cannot be said. It is obvious where he indicated typographical errors.

Volume 1

- 27, #83, S2, L1, that ladder (underlined): Q.
 39, #121, L4, desarts: e.
 43, #133, S2, L2, desart: e; L3, man's direction: Yes.
 48, #153, S2, L5, driness (underlined); L8, wh n: e; chastisest (underlined)
 55, #176, L3, By me unseen, unknown: Nonsense.
 55, #177, LL3-4, brighter . . . hidden: Contradiction.
 55, #179, opposite LL1-4: Yes. Let y^r light shine before men; L6, true (underlined): false.
 67, #210, L6, defcry: ∂ [f]
 76, #239, L1, lowest lees (underlined): Q.
 93, #294, L1, not a sudden; L4, degrees insensible: Both – suddenly and gradually.

- 95, #300, S2, L3, in love . . . leave: never.
- 95, #301, (wrongly numbered 294 in 1762 edition); L2, 4: could not . . . perfect love: Whenever God pleases.
- 98, #307, S2, L5, would lament till death: God forbid.
- 108, #339, S2, L4, clift: e.
- 108, #340, L6, judgement/: /s.
- 117, #361, S1, L3, the first, or second . . . more molest: !
- 152, #478, L5, impatiently we: How?
- 162, #514, L6, And: Tho.
- 169, #537, LL6-7, rest secure . . . till death: Alas!
- 181, #577, L5, confert: c (f).
- 185, #591, L5, 8, did his weakness . . . to do: Miserable!
- 206, #659, S1, LL3-4,6, Sinless . . . myself . . . wholly sanctified: Perhaps so.
- 208, #663, S1, LL2-4, secret delights . . . thine own depart, To try: No, not unprovoked.
- 228, #722, S1, LL3-4, for some fresh . . . he never: True; S2, L3, smiles their fears: No.
- 229, #722, S3, L5, left his Son: No Parallel Case.
- 229, #723, S1, L5, nature/: /s.
- 240, #751, S2, L6, at last: poor!; S3, L5, conceal'd in all: No.
- 275, #868, biblical text: margin corrects period after “perfection” to a comma
- 280, #887, L3, Margin adds comma after “wrinkle”.
- 284, #901, L4, in the margin: “sudden” to go after “gradual.”
- 288, #914, L8, Margin corrects final ? to a period.
- 294, #931, S3, L7 clift: e.
- 306, #962, LL6-7, self-deluded croud . . . Boasters of: W^o are they?
- 309, #971, L2, desart: e.
- 310, #972, L1, hid'st thy: not for the y^e nonce!
- 320, #998, S2, L1, capitol is altered to capital: What? Below is written in block script: The New Jerusalem. It is uncertain as to whose handwriting this is.
- 323, #1007, S4, L4, a time: I do, if I put him off.
- 325, #1009, S3, LL3-4, A second gift . . . The father rest: [in the margin there is a pointing hand]: 9S4, L2, hastily: I dare say, Now is y^e accepted hour.
- 326, #1012, L2, self: wrath [substitute word].
- 328, #1016, S1, L4, doth: es.
- 330, #1022, S2, L1, desart: e.
- 336, #1034, S2, L7, self: sin [substitute word].
- 339, #1039, S1, L7, convinc'd: e; S2, L2, Produc'd: e.
- 342, #1045, S2, L1, sea-fearing: ∂.
- 342, #1046, S1, L1, desarts: e.

- 345, #1054, A vertical line crosses out all of this poem.
- 347, #1057, S 2 (wrongly numbered 3), LL7-8, Sav'd: e (in each line).
- 347, #1058, S2, L8, sav'd: e.
- 348: #1059, S1, L5, Sav'd: e.
- 349, #1063, S2, L5, Spar'd: e.
- 351, #1068, biblical text: desarts: e; S1, L3, desart: e.
- 356, #1079, S2, L1, sav'd: e; L5, chas'd: e.
- 360, #1088, S1, L1, weak believer: No.
- 361, #1088, S2, L3, desart: e; S2, L2, 5, 7, 8, gleam of light . . . evidence of things . . . No witness . . . No ray of hope on this: ! [opposite L5].
- 367, #1105, S2, L6, sin is quite impossible: Q.
- 371, #1113, S4, L5, sav'd: e.
- 372, #1115, L6-7, exquisite distress, 'Till: Q.
- 373, #1117, biblical text: tran/gression: s; L5, strug/ling: g.
- 373, #1118, S1, L5, Giv'n: e.
- 374, #1120, #1121, #1122 are renumbered by JW in accordance with the Scripture passages and he alters to 1122, 1120, 1121 respectively.
- 377, #1131, L8, sav'd: e.
- 379, #1136, L2, hnman: u.
- 380, #1138, S1, L7, passi: John Wesley deletes "i" and adds comma; S3, L4, sav'd: e.
- 381, #1141, S1, L7, loves: ∂.
- 381, #1144, biblical text: Thore: e.
- 383, #1146, biblical text: prople: e.
- 384, #1147, L1, 5, OFT': ∂ (in margin of each line).
- 385, #1146, JW corrects to #1149.
- 386, #1150, S3, L4, throws: e; L6, ow'd: e.
- 387, #1151, S1, L5, throws: (corr. above).
- 389, #1154, S1, L6, restor'd: e.
- 389, #1155, S2, L7, vine: w.
- 390, #1156, S4, L1, Belov'd: (corr. above), [i.e. e for '].
- 392, #1160, S2, L2, restor'd: e.

Volume 2

- 7, #1179, S3, L2, self: wrath [substitute word].
- 10, #1176, S1, L6, Self: in (JW would change the word “self” to “sin”.)
- 12, #1183, S1, L2, instantaneous holiness: !; S2, L2, 3, suffer first . . . fight so long: !; S3, L3, 6, you up for fools . . . in an hour: !
- 13, #1184, S1, L3, 6, Heartily we must: No.
- 22, #1204, S2, L1, !
- 23, #1206, L5, Jesu’s: Jesse’s.
- 27, #1217, L4, self: wrath [substitute word].
- 36, #1241, S4, L3, persists: ∂.
- 46, #1262, L3, desart: e.
- 55, #1281, L6, self: wrath [substitute word].
- 60, #1296, L2, tormenter’s: o.
- 65, #1309, desart: e.
- 66-67, #1312, A vertical line crosses out the entire poem. “Nothingly” [in margin].
- 68, #1315, [in the margin there is a pointing hand] opposite LL3-4. L5, if thou withdraw: !; L6, Their faith . . . their grace t’improve . . .: Never.
- 78, #1344, A vertical line crosses out the entire poem.
- 81, #1354, Q [opposite the text].
- 84, #1361, L7, all our rapturous: Not always.
- 85, #1364, LL4-6, rules . . ., Our marks, and states, in vain defin’d By the blind leaders: ! [opposite L5].
- 96, #1395, S1, L6, “sinless state”: See the next.
- 97, #1396, S1, L6, guile and sin.
- 100, #1406, L6, only / remain: /may.
- 108, #1430, S1, L3, Baptis’d: z.
- New Testament
- 134, #37, L2, heavenly: ∂.
- 138, #49, L3, authoris’d: z.
- 139, #53, S2, L6, At last: !
- 148, #87, L8, thy: m.
- 150, #94, S1, L6, receive: believe [written above receive]; L6, at last: !
- 165, #155, L2, sudden growths: !; L4, whose haste; L5, instantaneously spring up.
- 167, #161, L2, This moment; L5, it must be: !
- 167, #162, L3, At once root out: !; L8, slowly sanctifies.
- 178, #202, L2, life: /’s.
- 179, #205, S1, L4, first; L5, must first; S2, L2, necessity of.
- 186, #231, L1, faithfulness I cannot—There is a short Greek word in the margin. It begins with F but the rest is in distinguishable. LL2-3 are underlined.
- 195, #266, L3, worse: t.
- 201, #287, L1, fond delusion: !; L3, unlabour’d prize; L4, sudden pillars.

- 207, #309, S1, L1: Q. LL3-4 are underlined.
- 208, #309, S2, L6, of all: Q.
- 211, #316, S3, LL6-7, at last . . . when time: Q.
- 216, #328, S2, L7, conceal'd humility: !; L8, silent love.
- 216, #329, L4, nature's innocent: Q.
- 216, #330, L3, man thy law: !; L7, never can thy law.
- 217, #331, L3, underlined; L8, tell us thus.
- 217, #332, S2, L4, Long in our; S3, L3, must with: !; LL5-6, ten thousand . . . at last.
- 218, #334, L4, perfect holiness; L5, when: !
- 219, #339, biblical text: Jesu's: /s [added above the name = Jesus's].
- 220, #343, S2, L6, can no: Yes.
- 241, #404, S2, L2, fulfil'd: /l.
- 245, #416, L7, now . . . rise: [in the margin there is a pointing hand]; L8, never sin.
- 248, #428, biblical text: eate/h: /t.
- 286, #538, A vertical line crosses out the entire poem.
- 289, #547, S1, L3, which: ith.
- 291, #550, S1, L1, saves: [JW deletes the final "s"]; L4, talk of perfection.
- 293, #556, S3, L1, 3, fond delusion . . . self-exalting pride: !
- 294, #556, S1, L5, promise absolute: Q
- 295, #561, S1, L1, joy: ?; L3, comforts all.
- 298, #569, LL5-6:
- 303, #585, S2, L6, ranters live . . . ranters die: [There is a short Greek word in the margin, as at number 231, but once again it is not legible].
- 306, #593, LL7-8, last decree . . . the last.
- 311, #605, L2, sacred grief; L4 underlined !; L7 underlined.
- 312, #607, S1, L2, causeless: bound [substitute word].
- 316, #616, L2, perfect.
- 316, #618, L1, a novice cries: !
- 317, #620, S2, L4, ling'ring: !; L5, at once; L7, Instantaneously; S3, L1, credulous dotard's; L4, shames the church; S4, L1, real work: !; L2 counterfeit to end.
- 318, #621, L7: [in the margin there is a pointing hand].
- 319, #622, S4, L3, Pretenders: !; L7, self-deceivers: !
- 319, #623, S1, L5, all: Q!
- 320, #623, S2, LL2-3, sacred pains . . . Allotted misery: !; S3, L1, must: !
- 322, #627, S3, LL4-5, [in the margin there is a pointing hand]; L6, o'er the flesh; L7, with a continual: !; L8, 'Till death.
- 322, #628, S2, L5, oracles gainsay; L6, a shorter: !; S3, L3, to the end: !; LL5-6, perfectly restor'd . . . silent.
- 323, #629, S2, L1, The holiest: [in the margin there is a pointing hand]; L2, May sink.
- 323, #630, S2, L1, novice blind; L2, fancy's horse; L3, shorter way; S3, L3, at once; L4, a moment; L6, without the toil.

- 324, #630, S5, L3, underlined and once again an illegible Greek word is in the margin, perhaps $F\Sigma\delta$.
- 328, #643, S1, L8, dying shout: !
- 330, #648, S3, L6, I cannot yield: [see p. 355, i.e. a note on number 692].
- 333, #655, S2, L8, heaven on earth: true.
- 334, #658, S1, L7, darkness and pain; S2, L1, and forsook: !; L3, with astonishment; L8, cheerfully die.
- 335, #658, S3, LL3-4, marks in my body . . . daily in agonies; S4, L6, is annex: !
- 341, #671, S1, L3: True; S2, L5:
- 342, #672, S3, L1, causeless: bound [JW prefers boundless].
- 349, #682, S3, LL3-4, Like us: Q; Deserted.
- 350, #682, S6, L1, desart: e; S7, L6, left of: !
- 352, #686, S1, L2, thou: No, sin does.
- 353, #687, S1, L5, Before we: No.
- 354, #691, LL7-8, delusion's ranting sons: !; at once.
- 355, #692, S2, L4, never . . . cannot: See 330 &c! [&c. = etc.]
- 356, #693, L4, Instantaneous holiness: $F\Sigma\delta$.
- 356, #694, S1, L2, shorter way; S2, L2, actions; L6, late perfection; S3, L4, Before we; L6, done at: !
- 361, #700, S2, L11, life of pure obedience:
- 364, #707, biblical text: L3, vail: e, and also S2, L4.
- 365, #709, S1, L6, smooth dawbing: !; L7, need not; L8, work, before.
- 367, #712, L2, bid me me: [JW strikes through the second "me."]
- 367, #713, L1, [in the margin there is a pointing hand].
- 371, #720, S4, L1, Let me then: !; L4, Languish for an; S5, L2, underlined: !
- 372, #723, L1, CHASTIZ'D: se.
- 372, #724, L4, all my days: !; chide; L5, 'Tis thus.
- 372, #725, S1, L1, the need: Q; L2, Of suffering; AS2, L4, deep distress: Q.
- 373, #727, S2, L4, moment cries: No; L6, Begins at once to.
- 374, #727, S3, L5, sharpest agonies: No; S4, L1, bitterest cup . . . heaviest load; L5, only such.
- 374, #728, S3, L2, unchastiz'd: s.
- 375, #729, S2, L5, The sure, inviolable peace: see p. 374.
- 378, #735, S3, L1: !; LL2-4, pain . . . Spirit drink . . . suffer first.
- 387, #757, S1, L3, young enthusiasts: !
- 388, #758, S2, L2, sudden holiness; L4, to the end: !; L7, Finisher.
- 393, #770, S2, L6, suffer still: No; S3, L5, Thy suffering . . . mine imply; L7, cross to die; S4, L4, underlined: !; L5, spotless soul.
- 395, #776, S1, L3, conceal his: !; [L4, With-hold the; L5, darkness leave.
- 395, #777, S1, L1, boasted grace: Once again perhaps the same Greek word is in the margin $F\Sigma\delta$; L2, yourselves declare; LL5-6: most underlined; S2, L1, Luciferian pride; L5, Into the flaming; S3, L2, scarcely dare.
- 396, #779, L5, crucified with Christ: [There is an illegible word in the mar-

- gin: ahav(or r)es ?].
- 396, #780, must suffer!
- 397, #781, L7, sure, inscrib'd: How?
- 397, #782, L4, up perfection's; L5, 'till death.
- 399, #789, L6, self: wrath [substitute word].
- 402, #798, L3, No; or ye make: Q.
- 402, #800, L7, ["I" added at the beginning of the line].
- 403, #803, S1, L5, conscious of the faith conceal'd: Q.
- 404, #804, S3, L7, our own perfection: Q; L8, thy good.
- 408, #813, S2, L5, the goal; L6, terminates our: !; L7 come to; L8, expires in.
- 414, #826, A vertical line crosses out the entire poem.
- 415, #828, S1, L3, Then Christ: a; L5, Unconscious of; S2, L1, cannot perfect; L6, His state: !.
- 415, #829, S1, L2, transcendant: e.
- 416, #829, S2, L2, if Christ be; L3, when he doth himself: !; L4, I know.
- 424, #849, S1, L6, prophecy: c.
- 429, #859, S2, L7, from perfection's summit: [in the margin there is a pointing hand].
- 431, #866, S2, L8, underlined: [in the margin there is a pointing hand].
- 431, #868, A vertical line crosses out the entire poem.