1. [i].. Webster's Ninth New Collegiate Dictionary (1988).

[ii].. Fred Miller Robinson, Comic Moments (Athens: University of Georgia Press, 1992) 35.

[iii].. Robinson, Comic 6.

[iv].. Sigmund Freud, Jokes and their Relation to the Unconscious, trans. and ed. James Strachy (NY: W.W. Norton & Co., 1960) 121.

[v].. Robinson, Comic 7.

[vi].. Sanford Pinsker, Rev. of Fred Miller Robinson's Comic Moments, "Book Briefs," The Georgia Review XLVII, No. 4 (Winter 1993): 821.

[vii].. Robinson, Comic 5.

[viii].. Freud, Jokes 147.

[ix].. There are many ideas about why his work went unpublished: though he carefully bound and preserved his manuscripts, he ordered that his heirs never publish the poems; or he didn't order it, but the family, for one reason or another, perpetuated the story that he had; that publishing was a lowly enterprise and was beneath him; that his work was so unorthodox (some critics consider him a closet Catholic) that he could not have both made the work public and maintained his ecclesiastical position. It goes on. Your guess.

[x].. Donald Hall, "Marianne Moore: Valiant and Alien," Their Ancient Glittering Eyes (NY: Ticknor & Fields, 1992) 172.

[xi].. Edmund S. Morgan, The Puritan Dilemma: The Story of John Winthrop, The Library of American Biography (Boston: Little, Brown, 1958) 7-8.

[xii].. E. F. Carlisle, "The Puritan Structure of Edward Taylor's Poetry," American Quarterly 20 (1968), 155-56.

[xiii].. Stephen Alfred Woolsey, "'My Handy Works are Words and Wordiness': Edward Taylor and the Life of Language," diss., Drew University, 1988, 236n.

[xiv].. Alan B. Howard. "The World as Emblem: Language and Vision in the Poetry of Edward Taylor," American Literature 44 (Nov. 1972) 382.

[xv].. Donald E. Stanford, Introduction, The Poems of Edward Taylor (Chapel Hill: University of North Carolina Press, 1989) xxxiii.

[xvi].. Robert Daly, God's Altar: The World and the Flesh in Puritan Poetry (Berkeley: University of California Press, 1978) 93.

[xvii].. Mason I. Lowance, Jr., "Religion in Puritan Poetry: The Doctrine of Accommodation," in Peter White, ed. Puritan Poets and Poetics: Seventeenth-Century American Poetry in Theory and Practice (University Park: Pennsylvania State University Press, 1985) 39.

[xviii].. Donald Junkins, "Edward Taylor's Creative Process," Early American Literature 4 (1969-70), 67.

[xix].. Daly, God's Altar 59.

[xx].. Carlisle, "Puritan Structure," 162.

[xxi].. Roy Harvey Pearce, The Continuity of American Poetry (Middletown: Wesleyan University Press, 1987) 45.

[xxii].. David Leverenz, The Language of Puritan Feeling (New Brunswick: Rutgers University Press, 1980) 163.

[xxiii].. Robert Daly, "The Danforths: Puritan Poets in the Woods of Arcadia," in Puritan Poets and Poetics: Seventeenth-Century American Poetry in Theory and Practice, Peter White, ed., 151.

[xxiv].. Daly, God's Altar 19.

[xxv].. Mason I. Lowance, Jr., "Religion in Puritan Poetry: The Doctrine of Accommodation," in Puritan Poets and Poetics: Seventeenth-Century American Poetry in Theory and Practice, Peter White, ed., 40.

[xxvi].. Woolsey, "'My Handy Works are Words and Wordiness': Edward Taylor and the Life of Language," 98.

[xxvii].. see Clark Griffith, "Edward Taylor and the Momentum of Metaphor," English Literary History 33 (1966): 459, for explanation.

[xxviii].. Michael D. Reed, "Edward Taylor's Poetry: Puritan Structure and Form," American Literature 46 (1974-5) 304.

[xxix].. Kathleen Blake, "Edward Taylor's Protestant Poetic: Nontransubstantiating Metaphor," American Literature XLII (March 1971) 4.

[xxx].. Herbert Blau, "Heaven's Sugar Cake: Theology and Imagery in the Poetry of Edward Taylor," New England Quarterly XXVI (Sept., 1953) 359.

[xxxi].. Freud, Jokes 95.

[xxxii].. Freud, Jokes 11.

[xxxiii].. Hall, Glittering 172.

[xxxiv].. "Bowling," Encyclopedia Britannica: Macropoedia, 15th ed., 1979.

[xxxv].. Robinson, Comic 35. Emphasis mine.

[xxxvi].. Freud, Jokes 210-11.

[xxxvii].. Freud, Jokes 146. [Bold emphasis mine.]

[xxxviii].. The term *meiotic deflation* comes from Michael Clark's "The Honeyed Knot of Puritan Aesthetics" in White Puritan 77. The definition (of *meiosis*) comes from Webster's Ninth New Collegiate.

[xxxix].. Robinson, Comic 45. Robinson is speaking of Magritte's "Le Domaine d'Arnheim."

[xl].. Freud, Jokes 85.

[xli].. Murdock Literature & Theology 171.

[xlii].. John Gatta, Jr., "*The Comic Design of* Gods Determinations," Early American Literature X (1975): 127.

[xliii].. Austin Warren, "Edward Taylor's Poetry: Colonial Baroque," Kenyon Review III (Summer 1941) 361. Emphasis mine.

[xliv].. There's a third reading of the line I can't account for. Daly states that "for the Puritans... the sun was frequently used as an admittedly imperfect figure for God...." Whoa. Who bowled *God*? Surely this wasn't Taylor's intention; it's way out of line. Puritan doctrine didn't allow for doubt or questions of that nature. There was no *room* for doubt in Puritan theology. It didn't exist. But the reading is available, even if after Taylor's fact, if Daly is right. I can see no indication, however, in the body of Taylor's work, that he entertained notions of this nature. My guess is, and it sounds snottier than it's intended, that Taylor hadn't read Daly. I can't account for that kind of reading any other way. I can't believe Taylor was an apostate.

[xlv].. Toi Derricotte and Madeline Tiger, Creative Writing: A Manual for Teachers, New Jersey State Council on the Arts.

[xlvi].. Webster's Ninth New Collegiate Dictionary (1988).

[xlvii].. Text of poem taken from Thomas H. Johnson, ed., The Poetical Works of Edward Taylor (Princeton: Princeton University Press, 1939).

[xlviii].. Hall, Glittering 173.

[xlix].. Waggoner, American Poets 6.

[l].. Barbara Jordan, "Tutelary Poems," Section III, Line 1, Channel (Boston: Beacon Press, 1990) 27.