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THREE CALLS TO THE HERO IN GEORGE HERBERT'S

THE TEMPLE

A DISSERTATION

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

IN THE GRADUATE SCHOOL OF THE

TEXAS WOMAN'S UNIVERSITY

COLLEGE OF HUMANITIES AND FINE ARTS

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DENTON, TEXAS

DECEMBER 1989

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DEDICATION

. . . to Jon, whose sense of humor and consistent optimism assists me in ways he will never know,

. . . to Chris, whose view of stark reality keeps me on task,

. . . to Derek, whose delight in living refreshes me each morning,

. . . and to Skip, whose constant encouragement, astute critiques, and labors of love continue to amaze me.

ACKNOWLEDGMENTS

With the guidance and encouragement of many friends, colleagues, and family members, this dissertation has been written. To these people I am deeply grateful.

To my director, Dr. William E. Tanner, who introduced me to the riches of George Herbert's work and guided me in the completion of this dissertation, I would like to extend my appreciation. I would also like to thank my committee members, Drs. Lavon Fulwiler, Turner Kobler, Florence Winston, and Jo Cockelreas, for their patience in reading the manuscript.

I wish to thank my friends Jody Guardi and Bill and Margaret Sprinkle for their encouragement and hospitality which enabled me to complete this study. Also, I want to thank my colleagues, Pat Steed, Jeanne Scott, and Joycelyn Claer, who helped me in ways they will never know.

Finally, I wish to express my deep gratitude to my grandparents, Nell and Branch Mallet and to my mother, Margaret Finley. With their patient, cheerful assistance, I was able to spend countless hours on my work undisturbed.

ABSTRACT

THREE CALLS TO THE HERO IN GEORGE HERBERT'S THE TEMPLE

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December 1989

Critical evaluations of George Herbert's The Temple generally focus on the work's second movement "The Church." The arrangement of this current study is based partially on the premise that The Temple is a work composed of three movements, each of which contributes to the complexity of Herbert's unified artistic statement.

This study demonstrates how and why Herbert uses rhetorical strategies in each movement of The Temple to cast his reader in the dynamic and developing role of the Christian hero. This role becomes a vehicle for revealing the working interrelationship among all three movements of The Temple. From this perspective, the focal point of The Temple changes. The first movement "The Church Porch" becomes necessary training ground for the potential hero. The final movement "The Church Militant" brings to fruition concepts embodied in both "The Church Porch" and "The Church." In addition, this study seeks to identify and explain particular rhetorical strategies Herbert utilizes to

assist and guide his reader through experiencing the ever-expanding role of Christian hero.

Chapter 1, "An Invitation to the Text," delineates the major premises of the study and analyzes the benefits of rhetorical procedures.

Chapter 2, "A Call to Morality," focuses on "The Church Porch" as a school for the Christian hero's moral training. This chapter demonstrates how the hero's assimilation and practice of these principles prepares him or her for entrance into "The Church" and ultimately into participation in "The Church Militant."

Chapter 3, "A Call to the Spiritual Quest," reveals rhetorical strategies Herbert uses in the "Sinne Group" and in the "Old Testament Group." These strategies guide the Christian hero in spiritual development.

Chapter 4, "A Call to Spiritual Conquest," offers a treatment of "The Church Militant." Often labeled as no more than an afterword to "The Church," this final movement completes the process of spiritual growth of the Christian hero and portrays all elements of the maturation process necessary for a spiritual conquest. This chapter identifies and explains the functioning of rhetorical strategies that

Herbert finds useful in reifying the theme of Christian heroism.

Chapter 5, "Pleasure of the Text," reemphasizes the necessity of a holistic reading of The Temple based on the rhetorical and thematic principles this study develops.

CHAPTER I

AN INVITATION TO THE TEXT

When first my lines of heav'nly joyes made mention,
Such was their lustre, they did so excell,
That I sought out quaint words, and trim invention;
My thoughts began to burnish, sprout, and swell,
Curling with metaphors a plain intention,
Decking the sense, as if it were to sell.

Thousands of notions in my brain did runne,
Off'ring their service, if I were not sped:
I often blotted what I had begunne;
This was not quick enough, and that was dead.
Nothing could seem too rich to clothe the sunne. . . .

from "Jordan (II)" by George Herbert

In the seventeenth century George Herbert wrote his magnum opus, The Temple; in the twentieth century the scholarly community continues active study of its rich detail and complex structure. In spite of extensive critical study over the past three decades, many central issues concerning The Temple remain unresolved and unexplored. The unity of the work is one of the most significant of these issues.

Critical evaluations of The Temple generally focus on "The Church" as a collection of intensely personal, meditative lyrics which constitute the body of the work. Indeed, Joseph Summers speaks for a great number of critics

when he affirms that "Herbert is author of the best extended collection of religious lyrics in English, a man whose art is as unquestionable as is his spiritual authenticity" (Selected Poetry ix). To be sure, the central part of The Temple includes intense, moving lyrics such as "Love (III)," "The Collar," and "The Pulley."

However, when analyzing The Temple, many Herbert scholars overlook or even summarily dismiss two poems, "The Church Porch" and "The Church Militant." The first poem, "The Church Porch," which is composed of 77 stanzas overtly didactic in nature, focuses on a presentation of moral and biblical precepts. The final poem of The Temple, "The Church Militant," one lengthy narrative in five sections, demonstrates the simultaneous westward movement of Religion and Sinne.

Critic after critic virtually ignores the third movement of The Temple, entitled "The Church Militant." Sparse, also, are critical comments on the first poem, entitled "The Church Porch." Typically, the didacticism of "The Church Porch" embarrasses critics; the inconclusiveness and apparent poetic failure of "The Church Militant" insult and puzzle them. Joseph Summers, in referring to "The Church Porch," complains of having to trudge through 462 lines of didactic verse before being rewarded with the

riches which reside in "The Church" (Selected Poetry vii). As for "The Church Militant," Chana Bloch, writing a book-length study on Herbert as recently as 1985, states that it seems likely that Herbert does not intend for "The Church Militant" to be part of The Temple (101).

The arrangement of this current study is based partially on the premise that The Temple is a work in three movements. This arrangement provides a framework for unraveling the many complex threads Herbert uses in constructing his work. The choice of the term "movement" to describe each section of The Temple assumes implications in interpretation which this rhetorical analysis demonstrates, particularly in the movement entitled "The Church Militant." In her study on poetic closure Barbara Herrnstein Smith argues that poetic texts hold special affinities with musical scores. For example, Smith suggests that the principles which govern poetic and musical structure are analogous in that both art forms create experiences which are continuously changing (9-10). Smith's arguments prove especially helpful in an examination of poetic closure in The Temple's final movement, "The Church Militant."

This study reveals through demonstration how and why Herbert uses rhetorical strategies in each movement of The Temple to cast his reader in the dynamic and developing role

of the Christian hero. This role becomes a vehicle for demonstrating the working interrelationship among all three movements of The Temple. From this perspective, the focal point of The Temple changes. The first movement, "The Church Porch," becomes necessary training ground for the potential hero. Likewise, the final movement, no longer an afterword or separate poem, brings to fruition concepts embodied in both "The Church Porch" and "The Church." In addition, this study identifies, explains, and codifies particular rhetorical strategies Herbert utilizes to assist and guide his reader through experiencing the ever-expanding role of Christian hero that can transform the participant who follows Herbert's plan from beginning to end.

Stanley Fish's analytical procedures prove useful in a discussion of questions concerning audience response to an author's text. One of the strategies Fish offers to assist an analyst in interpreting a work of literature involves "the developing responses of the reader in relation to the words, as they succeed one another in time" (Self-Consuming Artifacts 387-88). For Fish, a reader's response to "the fifth word in a line or sentence" is predicated upon the reader's response "to that point" (388). Fish's "informed reader" responds to the flow of language as a continuous process and not to the entire linguistic construct as a

unit. In other words, the reader's response is constantly changing. Also important among Fish's procedures is his attention to the function of various linguistic constructs. Fish explains that "[t]he concept is simply the rigorous and disinterested asking of the question, what does this word, phrase, sentence, paragraph, chapter, novel, play, poem do?" (388). These features along with the reader's response produce meaning in a literary work. By uncovering functions of the multifaceted rhetorical devices Herbert employs to draw responses from his "informed reader," this study follows Fish's critical procedure.

Walter Ong, another theorist who writes about relationships between poet and reader, differs from Fish in that he places his emphasis not on the "informed reader" but on the "fictionalized reader," one that the author must imaginatively build and then cast into a "role" (12). The reader cooperates by "playing" the role into which he has been cast, a role, incidentally, which "seldom coincides with his role in the rest of actual life" (12). Ong expands this concept by claiming that a reader not only has to "know how to play the game of being a member of a [nonexistent] audience" but also must be willing to make adjustments when the poet so implies (Ong 12). For example, in "The Church Porch" Herbert posits his colloquy in a dialectic of

choices, all the while leaving the choice itself open-ended and up to the reader's discretion. While Fish's procedure places emphasis on the poet's perceived role of the reader (i.e., Herbert's Christian hero), Ong conceives that role as self-assumed.

In Young, Becker, and Pike's tagmemic theory, which is logocentric at base, the literary critic is the perceiver, the author's meaning is the concept perceived, and the text is the symbolic system which holds meaning (54-55). Units of a literary text thus have contexts, variant forms, and contrastive features. The analytical procedure which emanates from this system is indefinitely recursive, non-hierarchical, and open-ended and supplies an endless number of possible applications and interpretations (124-25).

By using a broad range of rhetorical strategies to analyze The Temple, this study guides a reader through multiple perspectives of Herbert's text that has yet to offer a satisfactory explanation of the poet's conscious artistry and of the work's structural and thematic unity.

Because a rhetorical analysis focuses on the inextricable interrelationships among poet, text, audience, and reality, it offers a multifaceted, holistic paradigm--best represented as a network--for interpreting a text. In his vision of the "ideal text" Roland Barthes sees multiple,

many-sided, non-hierarchical "networks" (Critique et vérité 11-12). Because of the nature of this "ideal text," the reader may gain access to it at any point. These networks remain open by "having as their measure the infinite of language" (12). Here Barthes is moving toward what to him would be the highest level of communication between author and reader, the experience of "pleasure of the text" (The Pleasure of the Text 9). The "text of bliss," which for Barthes goes beyond the "text of pleasure," is that text which "imposes a state of loss" by challenging the reader's security (14). This rhetorical analysis, which offers a holistic reading of all three movements of The Temple, seeks to discover the pleasure, the bliss, of Herbert's entire text by demonstrating how and explaining why the poet uses rhetorical strategies to confront and to challenge his Christian hero.

A rhetorical analysis offers a holistic reading by providing interpretation from four different points of view: the mimetic, the expressive, the objective, and the pragmatic. The mimetic critic analyzes a literary text in relation to its fidelity to reality. An expressive critic examines the relationship between the text and its author/creator. The objective critic sees the text only in terms of the text itself; that is, the text interprets

itself. Finally, the pragmatic critic takes into account the text's relationship to the audience (Abrams 21).

Rhetorical criticism encompasses all these approaches with its inclusion of the logos, ethos, and pathos carried over from classical rhetoric along with its emphasis on style and arrangement (Winterowd 151-52). Direct correspondence exists between the rhetorical method of analysis and other analytical methods. In referring to Winterowd's matrix for explaining these correspondences (152), one can draw significant conclusions. First, when one considers the logos of classical rhetoric, the emphasis on subject matter or theme corresponds with mimetic theories. Fidelity to nature or to the universe of reality is what mimetic critics use as their standard to glean meaning from a work. Aristotle is probably the best example of a mimetic critic. In his Poetics he writes that tragedy is "an imitation of an action that is serious, complete, and of a certain magnitude" (8). What he sees as literature is a copy--an imitation--of nature. When rhetorical critics consider the logos of a text, they are drawing a correspondence between that text and the universe of reality as they see it. To respond to the expressive school with its emphasis on the relationship between text and author, rhetoric offers the concept of ethos with its attendant

configurations. Ethical proof is the author's way of establishing his own integrity and purpose behind a text. The author achieves this ethos sometimes overtly, sometimes subtly.

Though an author achieves ethos within a text, it cannot exist independently from pathos (the author's awareness of audience). Thus pathos answers the critic's desire to focus on audience. As Winston Weathers so aptly addresses this issue, the rhetorical critic considers "how a work of literature reaches its readers, how it proceeds to talk with its readers, how it relates to or negotiates with its readers" (41). In his challenge to the creative artist to learn the discipline of rhetoric, Weathers proclaims that if the creative artist or critic will learn and utilize rhetoric a writer will "judge literature--not in terms of authorial personality and mystique, or in terms of the isolated work of art--but in terms of audience reception and reaction" (41).

Finally, rhetoric responds to the objective school of criticism. Because New Critics espousing this school focus their attention on the text itself, interpretation is measured by a critic's point of view of the text itself. Accordingly, rhetoric answers to an objective critic with the rhetorical strategies for style and arrangement. These

two canons of rhetoric correspond to the New Critics' emphasis on the text. Consideration of matters of style and arrangement equip the critic to examine in a text structure that holds meaning as well.

Useful in this study because of its emphasis on logos is the tagmemic matrix. This matrix guides a reader through at least nine perspectives. Three perspectives are static; three are dynamic; three are multidimensional. Each of the three perspectives encourages the reader to delineate the features, to note the range of possible variations, and to position those variations within a larger context and tradition. An application of this logocentric matrix helps to uncover the structure and the thematic cohesiveness of the poem. More specifically, an analysis of The Temple viewed as three integral movements reveals an overlay of networks. Further, this rhetorical analysis illustrates that "The Church Porch" is static in its vision whereas "The Church" is dynamic. Because it transcends temporality and possesses a mythic scope, "The Church Militant" marries static and dynamic processes and offers a multidimensional perspective.

The critical community or "interpretive community," as Stanley Fish terms it in "Interpreting the Variorum," should not feel the limited constraints of applying one model but

should feel freedom in using an array of theories or methodologies. Although this study does not pretend to extend these theories, it does freely borrow from each of their interpretative strategies or focuses to realize a comprehensive reading of Herbert's work.

Benefits in gathering these theories under one umbrella of application are many. A holistic analysis not only identifies Herbert's comprehensive artistic statement but also reveals the diverse and useful procedures available to the literary critic today. Because a rhetorical analysis focuses on the interrelationship among author, text, and audience, approaching The Temple through this type of analysis assists the reader in understanding a poet who achieves an artful holistic statement not only in specific pieces such as "The Collar" or "Love (III)" but also in his chosen rhetorical design and stylistic arrangement of the entire work.

"The Call to Morality" focuses on "The Church Porch," the first movement of the tripartite work The Temple. This first movement, generally treated as a foreword to "The Church" and consequently not often closely examined, takes on levels of meaning and significance when analyzed in light of rhetorical and thematic principles.

Since "The Church Porch" is a preparation for entrance

into "The Church" (and critics agree on this point), one might ask, "What type of preparation?" and "For what is the hero being prepared?" To answer these questions is part of the design of this study. When viewed in light of the potential Christian hero's necessary training in moral principles, "The Church Porch" becomes an invitation and a catechism for purposes of training the potential hero in moral behavior. Through an examination of six principles ranging from proper money management to proper appreciation for ministers, this study demonstrates how the hero's assimilation and practice of these six principles prepares him or her for entrance into "The Church" and ultimately into participation in "The Church Militant."

"The Call to a Spiritual Quest" focuses on rhetorical strategies Herbert uses in several representative poems of "The Church." Some of the poems discussed which are part of "The Church," such as "Decay" and "Sion," serve as adumbrations of the appearance of the Old Testament patriarchs in "The Church Militant." Another assortment of poems, which this study refers to as the "Sinne Group," is analyzed to demonstrate how these poems prepare the reader for the devastating effects of "Sinne" as a fully developed, formidable enemy of the Church in the final movement of The Temple.

"The Call to Spiritual Conquest" takes up a discussion of "The Church Militant." Often labeled as no more than an afterword to "The Church," this final movement completes the process of spiritual growth of the Christian hero and portrays all elements of the maturation process necessary for a spiritual conquest. Instead of failing to achieve a sense of closure or representing an inconclusive and unfulfilling work (Fish Living Temple 189-90), "The Church Militant" fulfills and concludes The Temple.

When rhetorical principles guide a reader through "The Church Militant," the reader understands how Herbert unifies the parts of The Temple through this final movement. This discussion of "The Church Militant" identifies and explains the functioning of six rhetorical strategies, such as Herbert's particular uses of the refrain, the envoy, and certain epic conventions Herbert finds useful in reifying the theme of Christian heroism. In addition, an examination of these rhetorical strategies demonstrates Herbert's concern for a carefully constructed tripartite work.

Finally, "Pleasure of the Text" ties together the many variegated threads of this study on The Temple by illustrating how Herbert intertwines and interconnects his purposes in writing the work. In "The Church Porch" Herbert offers his pilgrim-hero rigorous training in morality; in

CHAPTER II

A CALL TO MORALITY:

INSTRUCTIONAL STRATEGIES FOR TRAINING THE HERO

IN "THE CHURCH PORCH"

Slight those who say amidst their sickly healths,
Thou liv'st by rule. What doth not so, but man?
Houses are built by rule, and common-wealths.
Entice the trusty sunne, if that thou can,
From his Ecliptick line: becken the skie.
Who lives by rule then, keeps good companie.

Pitch thy behaviour low, thy projects high;
So shalt thou humble and magnanimous be:
Sink not in spirit: who aimeth at the sky,
Shoots higher much then he that means a tree.
A grain of glorie mixt with humblenesse
Cures both a fever and lethargicknesse.

from "The Church Porch" by George Herbert

The first movement of The Temple, "The Church Porch," has always been "somewhat of an embarrassment" to critics of Herbert's poetry (Kessner 10). Altogether unlike the "intimate, deeply moving, frequently charming" lyrics of "The Church," "The Church Porch" is "long, ponderous, structurally rigid, sometimes repetitious" (Kessner 10). In this same vein, Joseph Summers refers to "The Church Porch" as a "large and worldly dragon" which hinders the reader's entrance into "The Church" (Selected Poetry xiii).

A rhetorical analysis of "The Church Porch"

reveals that Herbert uses a complex artistry which critics fail to observe. A delineation and an explanation of these strategies enable a reader to perceive the function of "The Church Porch" within the design of The Temple. The title of the poem implies that it functions as a gathering place preparatory to the reader's entrance into "The Church." When viewed in terms of Herbert's awareness of his audience, "The Church Porch" becomes a call to morality. Herbert defines his reader as intelligent, rational, and sophisticated enough to be delighted with verse. The poet also assumes that his reader seeks self-aggrandizement. In short, Herbert envisions his reader as a worldly young person who possesses potential for becoming a Christian hero. The reader addressed is "assumed to know the conventional Christianity of his [Herbert's] time and to appreciate common-sense arguments" but need not be occupied by religious devotion (Heirs 90).

Herbert organizes his "common-sense arguments" named "The Church Porch" into 77 stanzas which advance the spiritual growth of the potential hero leisurely, yet persistently. In the criticism, problems surface with stanza one where Herbert establishes his didactic rhetorical intent.

An examination of stanza one begins this rhetorical

analysis that demonstrates interrelationships among its three movements and traces the development of the Christian hero through each of them. When viewed without an understanding of its interrelationship to the other two, any one movement contains only a part of Herbert's vision. All three of its movements contribute to its wholeness.

The beginning stanza, instructive and definitive, clearly identifies the poet's purpose for writing succeeding stanzas and defines the type of reader imagined by Herbert:

Thou, whose sweet youth and early hopes inhance
 Thy rate and price, and mark thee for a treasure;
 Hearken unto a Verser, who may chance
 Ryme thee to good, and make a bait of pleasure.
 A verse may finde him, who a sermon flies,
 And turn delight into a sacrifice. (1-6)

Critics generally have not analyzed "The Church Porch" in its entirety; rather, they have restricted their comments to the function of stanza one. John Wall considers this stanza as the melding of several verbal resources for the sake of Christian proclamation in poetry because it provides an intense cluster of images for the functioning of didacticism (64). Robert Hinman observes in stanza one the coney-catching tradition so popular in the Renaissance, a tradition in which a "verser" assists in duping the victim

or the "coney" (23-25). Fish and Summers both point to the invitational nature of stanza one (Living Temple 111; Intro. to Selected Poetry xiv) while Kessner claims it has little meaning apart from "Superliminare" (11).

Wall's comments on stanza one prove productive because he delineates the function of its three interrelated images. The first of these images--"A verse may finde him"--points to the poet's assertiveness, to his concern to "intrude into the world of his readers [and to] command their attention" (Wall 64). The second image--the comparison and contrast between "verse" and "sermon"--asserts a fundamental association between them. Wall explains that even if verse and sermon may differ in language usage, the two are yoked to produce a sustained effect upon the audience. Verse achieves the sermonizer's purpose when it delights that part of their common audience "who a sermon flies" (Wall 64).

The third image--"turn delight into a sacrifice"--defines the common objective of Herbert's verse and sermons. The preacher-poet melds instruction through sermon and delight through verse to produce what Barthes calls "the pleasure of the text" (Pleasure of the Text 9). An assertive didactic poem does not merely delight; it turns delight "into a sacrifice." When Herbert couples poetry with preaching, he reveals his ultimate goal--to draw the

potential hero into active participation in church worship (Wall 66) to further spiritual growth.

"The Church Porch" centers on instruction. Herbert applies an array of rhetorical strategies to reach his aim. One rhetorical choice Herbert makes concerns stanza development. He attends both method of reasoning and length. Each stanza consists of a precise, tightly knitted argument which moves from a general concept to a specific application of that concept. For example, when the poet discusses the proper attitude for the churchgoer, he concludes in stanza 68 with the declaration that "Kneeling ne're spoil'd silk stocking . . ." (408). With this declaration, the poet confronts his reader not only with the general principle of reverence but also with personal responsibility to act upon that principle before the next stanza. The effect of this deductive method of argument in teaching moral principles encourages the reader to apply principles as they are learned.

Stanza length is also significant. Each of the 77 stanzas contains six short lines, unlike any other poems found in The Temple. Because overt didacticism is short-lived, the stanzas of "The Church Porch" might be less intriguing were they longer. To be didactic and to give pleasure simultaneously require a great skill. In choosing

to write "The Church Porch" in brief stanzas, Herbert "make[s] a bait of pleasure" and catches the sermon-flier (3-4).

One senses an overt didacticism in the poet's choice of the imperative mood, a mood which Herbert utilizes an average of four to six times within a given stanza. In stanza 54, for example, he uses the verbs mark, take, ballance, be, share, and confesse, all addressed directly to the reader.

Herbert modifies the harshness of the imperative mood when he persistently posits his colloquy in a dialectic of choices: "Abstain wholly, or wed" (13), "Be thriftie, but not covetous" (151), "Dare to be true. Nothing can need a ly [lie]" (77). Herbert proffers options between two differing paths of action to make the reader aware of the consequences of certain choices. All the while, he leaves the decision open-ended. Since the reader can use discretion, didacticism is pleasing.

Although Herbert uses a range of variant rhetorical strategies, the one that controls the complex structure of the movement is an antithetical thematic construct. This overarching construct, a sensitive balance between rule and non-rule, stands apart because of its rhetorical significance as a unifying feature of the first movement and

of its thematic cohesiveness. It increases the tension and bonds together the instructional principles that Herbert repeats throughout "The Church Porch." Further, this controlling strategy prepares the potential Christian hero for entrance into "The Church" because it offers the balanced, spiritual perspective that the poet wishes his hero to acquire.

Identification and clarification of certain principles in "The Church Porch" assist the reader in an understanding of the complex spiritual lessons Herbert imparts in "The Church." Because it weds thematic and methodological constructs, the organization of Herbert's instruction into principles operates as yet another rhetorical strategy.

This analysis utilizes a paradigmatic design because such an arrangement of the principles helps to discern Herbert's instructional purpose in "The Church Porch." The principles themselves may be classified into those that predominantly deal with external concerns and those which focus on spiritual ones. Each of the two categories contains one principle that might at first appear to belong to the other category. However, Herbert's presentation makes it obvious that humor and wit elicit external reactions and that apparel dresses the soul rather than the body.

The three principles which compose the external group are proper use of the body, of money, and of humor and wit; in the spiritual group are proper emphasis on apparel, use of the mind, and appreciation for ministers and public worship. Since the poet-teacher's purpose in "The Church Porch" is to lead gradually his would-be hero into "The Church" before that hero engages in warfare in "The Church Militant," the poet consistently moves his argument and theme away from the self, toward others, and toward God.

Stanza 23 and stanza 56 supply the thesis/antithesis of "The Church Porch" and place the first movement, with all its didacticism, into perspective. These two stanzas oppose each other in subject matter, tone, and voice. Stanza 23 summarizes the entire section because it repeats the metaphor of building and assists the reader as well in building confidence in the speaker. In "The Church Porch," the poet explicates and elaborates rule after static rule; in stanza 23 he defends his prominent emphasis on rules. His advice to "[s]light those who say . . . Thou liv'st by rule" places his potential hero in a different class from the ungoverned and undisciplined. The poet expects that the reader will heed both previous and forthcoming advice. Since rules govern the universe, he wonders why man chafes under them. He observes in a zeugma that "[h]ouses are

built by rule, and common-wealths" (135). In order to build either physical or societal structures, both poet and reader conveniently follow some rules.

The poet invites his reader to "Entice the trusty sunne" away "[f]rom his Ecliptick line" or to "becken the skie if you can," though he implies that one cannot. His tone captures the reader's presumption when discarding nature's rules. As the poet's argument grows tighter, his tone grows more contemptuous. In effect, when the reader scoffs at rules, he scorns the Divine Ruler. The poet ends the stanza by asserting, "Who lives by rule then keeps good companie." This simple statement secures the argument: if one is in "good companie," that condition provides the reason to live by rules. Surely the companie includes not only the speaker and the reader but all nature as well. Ideas in the stanza gradually expand; at the close of the stanza these ideas encompass the entire universe and its Creator.

In light of stanza 23, man builds houses and relationships by rules, by principles. Likewise, the reader acquires heroic vision by following the principles learned in "The Church Porch" even if he or she does not fully comprehend them. Regularly followed, these principles are no longer static but become ingrained in the reader as part

and parcel of his whole being. When this transformation takes place, he can be guided through The Temple toward maturity and ultimately magnanimity in his assumed role of potential Christian hero.

Significantly different from stanza 23 in theme, tone, and voice, stanza 56 balances prescriptive rules. The poet's tone reflects encouragement and concern rather than contempt. The theme focuses on transcending the rules instead of following them. Replacing the satire of stanza 23 is the kind, gentle humor of stanza 56: "A grain of glorie mixt with humblenesse / Cures both a fever and lethargicknesse" (335-36).

The poet begins with a zeugma in the first line of stanza 56: "Pitch thy behaviour low, thy projects high." Only by espousing these paradoxical positions can the reader appreciate and anticipate the incongruity of humility and greatness. The poet's warning to "[s]ink not in spirit" amplifies his meaning in the first line. To achieve greatness, the reader should outwardly exhibit humility but inwardly soar above the throng.

The meaning of the phrase "who aimeth at the sky" is completed in the fourth line, "[s]hoots higher much then he that means a tree." If the reader does not set goals high enough, he or she will reach only mediocre goals. The final

rhyming couplet, which extends the initial ideas clearly and graphically, repeats the opening rhetorical strategy, the zeugma. Using the metaphor of mixing a medicine or a potion to heal an illness, the poet gives, as it were, a recipe for a balanced life: "A grain of glorie mixt with humblenesse / Cures both a fever and lethargicknesse" (335-36). The reader notices that only a "grain" of glory is essential to balance out an indefinite, but apparently substantial, amount of "humblenesse."

This mixture, the poet attests, acts as a cure-all, a powerful potion to heal not only a temporary physical illness--"fever"--but also a temporary mental and spiritual malady--"lethargicknesse." From another point of view, "fever" in this context suggests overzealousness or intensified energy one exerts to reach greatness. The paradoxical effect of the stanza perfectly balances, for "fever" and "lethargicknesse" represent the by-products of an overemphasis on either greatness or humility. Tension between the two concepts is sustained in the stanza and throughout "The Church Porch."

Yoked together, stanzas 23 and 56 function as an antithetical construct. As such, they strengthen the design and increase the tension of "The Church Porch." In addition, the three external and the three spiritual

principles assume significance viewed against the backdrop of the controlling thesis/antithesis of these stanzas. This controlling strategy also helps to establish the link between the first and second movements of The Temple. Stanza 23, with its emphasis on rules, capsulizes the poet's didactic approach in "The Church Porch." Stanza 56, on the other hand, anticipates the double vision one finds in "The Church." In stanzas 23 and 56 Herbert binds together tension and harmony. His thesis expands gradually as his antithesis overtakes it.

Immediately following the one-stanza introduction, Herbert begins his treatment of external principles. He issues a warning to "[b]eware of lust." This harsh beginning startles the reader and compels him to contemplate the warning. If the poet-teacher is to communicate throughout the remainder of the poem, he must first awaken the reader to the most glaring temptation, lust. Indeed, if "lust is all [his] book," the reader's eyes are blind to Holy Writ and holy example. The poet implies that when the reader engages in lust, he cannot concentrate on things spiritual because this sin has the power to "pollute and foul."

In stanza three the poet continues his treatment of external issues and couches his colloquy in opposites which mirror the reader's conflicting options:

Abstain wholly, or wed. Thy bounteous Lord
 Allows thee choise of paths: take no by-ways;
 But gladly welcome what he doth afford;
 Not grudging, that thy lust hath bounds and staies.
 Continence hath his joy: weigh both; and so
 If rottennesse have more, let Heaven go.

(13-18)

Herbert offers no alternative. He merely states the consequence of following one "path" or the other: "weigh both . . . / If rottennesse have more, let Heaven go." The poet makes a direct appeal to his potential hero's reason; the choice is "rottennesse" or "Heaven." Herbert offers the alternatives in such a way as to suggest the consequences of each. At work here, comments Wall, is a presentation of the positive choice as the more attractive one. The "path" Herbert wishes his reader to choose is characterized by a certain "variety" or "openness," while the other one is presented negatively through Herbert's selection of connotative words such as "rottennesse" (195).

Although Herbert devotes several verses to drunkenness, stanza seven is of significance because the poet introduces himself by posing a rhetorical question: "Shall I, to please anothers [sic] wine-sprung minde, / Lose all mine own?" (Since the voice of "The Church Porch" is imperative,

clearly the I in this question is Herbert's voice.) This Socratic query elicits the desired response and encourages the potential Christian hero to make the appropriate choice to "[s]tay at the third glasse," a warning first pronounced in stanza five and repeated here. This repetition deepens the warning the second time.

Herbert's caution to his hero-in-training to "[s]tay at the third glasse" derives from the poet's assumption that he appeals to a reasonable reader. In glossing this line, Hutchinson comments that Panyasis (the poet) speaks of the "third glass making men mad" (477). The line also recalls the biblical warning addressed to people in authority that "wine is a mocker; strong drink is raging" (Prov. 24.8).

In the final line of the stanza Herbert continues his assumption of a reasonable reader: "Then thou art modest, and the wine grows bold." With this appeal to rational thinking, the poet positions his would-be hero intellectually above other persons and applauds the hero on an exercise of self-control. In his argument that one who controls oneself also controls the wine, the poet implies that moderation is the preferred choice because the wine, having "grow[n] bold," controls the intemperate person. True to his design in "The Church Porch," the poet offers a choice through dichotomies: self-control or humiliation.

The proper appropriation, use, and dissemination of money are important enough that Herbert devotes to them five stanzas. What has been called Herbert's simplicity is a straightforward effect the poet achieves through conscious, complex artistry. The Christian hero's understanding of wise money management is so important to Herbert that he arranges his syntax in these stanzas to ensure thematic clarity.

Consistent with his established strategy, Herbert opens stanza 26 with an imperative that advises the reader: "Be thriftie, but not covetous." Herbert's modification of the original command favors the via media. For instance, he advocates being thrifty though not niggardly. He suggests giving freely though not so freely that one cannot fulfill his own needs. Because the primary concern focuses on personal need, the stanza begins with one who holds money closely.

Herbert moves the direction of the stanza gradually away from the self, for the argument concerns honor, not simply need. The words need, honour, and due in this context are significant, for they demonstrate an other-oriented, thematic progression. The syntax helps to explain the meaning: " . . . give / Thy need, thine honour, and thy friend his due" (151-52). When one gives to others, the

closed hand opens to those in need. The tricolon that follows the imperative--give--directs the use of money away from the self toward others. Further, the elements in the tricolon lengthen and suggest that less money be used for self and more for others. This structure strengthens Herbert's literal statement regarding generosity to friends.

Immediately after Herbert directs the reader's vision upward and outward, the third line--"Never was scraper brave man"--forces it to "scrape" the ground once more through concrete imagery. This statement's relationship to the others in the stanza collapses perspectives; a mendicant tone is here juxtaposed with an ethereal one. Further, the statement's exaggerated economical phrasing, contrary to the implied wording of the stanza, reflects the vision of the niggardly individual and defines that vision's limited scope.

Analysis of the three imperatives--"Get to live; / Then live, and use it"--reveals that they perfectly parallel the notion of giving in the first lines of the stanza. Herbert calls on the reader here to strike a healthy balance between giving and getting; "els, it is not true / That thou hast gotten." The question of ownership suggests that getting, giving, and spending may entangle the reader. Such an entanglement can master that person, who then becomes a

possession.

"Surely use alone / Makes money not a contemptible stone," argues the poet in his final statement of the stanza. The central word alone clarifies the often misquoted passage from the Book of Timothy which states that "love of money is the root of all evil" (1 Tim. 6.10). Not the use of money but the love of it contaminates and blights its owner. Conversely, unwise spending makes money a "contemptible stone." The final statement of the poem reinforces the first line of the stanza: "Be thriftie, but not covetous," the via media in monetary matters.

Herbert's utter simplicity of syntax and diction draws the reader into a sophisticated discussion of monetary matters in stanza 28. Attention to his strategy reveals the poet's intricate layers of meaning. Wealth is what the conjuror dreams to be his devil. The figure of speech is strategic, for the image of the conjurer is replete with connotations of evil.

Yet, in stanza 26, wealth in itself does not constitute evil connotations. For this reason, one has to examine the gradual downward movement from stanza 26 to stanza 28. The statement "Gold thou mayest safely touch; but if it stick / Unto thy hands, it woundeth to the quick" exemplifies this downward movement. If gold stick to the hands, it "woundeth

to the quick." Hoarding money diminishes the essence of a person's being and destroys the core or quick of his existence. The word quick also refers to sensitive, exposed flesh, such as that underneath a fingernail. Since hands work as the metaphor in this context, the word quick is suitable. Though one might associate hands with giving, this use of hands corresponds to grasping, an act performed to acquire possessions and power.

"What skills it, if a bag of stones or gold / About thy neck do drown thee?" queries the speaker as stanza 28 begins. The direct rhetorical inquiry achieves three purposes. First, it superimposes upon Herbert's text an informal dialogic context which captures the reader's attention. Also, this direct inquiry engages the reader in the answer. Finally, the question links Herbert's message to the biblical injunction which concerns small children. Jesus warns his disciples that if anyone cause these little ones to stumble, then it were better for that person that "a millstone were hanged about his neck, and that he were drowned in the depth of the sea" (Matt. 18.6). Herbert's addition--"or gold"--to the biblical injunction alters and elucidates the meaning of the entire stanza. "If a bag of stones or gold [emphasis added]" recalls a biblical query: "For what is a man profited, if he shall gain the whole

world and lose his own soul, or what shall a man give in exchange for his soul?" (Matt. 16.26-27).

Certainly the reader should not exchange his soul for gold. What, then? The poet answers the question by encouraging his reader to "raise thy head; / Take starres for money" (170-71). The irony involved in this image rests on an inability to lift the head unless the reader purposes beforehand that starres will bring contentment. The brilliance, yet the inaccessibility, of stars implies a paradox. Gold, when used properly, is a blessing; this same gold used improperly becomes a curse and a burden. One can free himself from this burden only when one looks up toward heaven and "take[s] starres for money."

Because stars are unobtainable, they become worthy objects of admiration. Even so, those same stars, unlike gold, do not corrupt man because they bring only beauty and peace. The poet stretches the metaphor by arguing that "starres [are] not to be told / By any art, yet to be purchased." The purchase takes place in man's inner being, in his appreciation of nature. The "starres" cannot be copied, cannot be reproduced "[b]y any art." In other words, one cannot paint the essence of "starre," but one can temporarily bask in the sheer joy of nature's gifts.

Herbert entirely alters the mood of the stanza when he

offers his image of the wretched "scraping dame." This usage recalls the "scraper" of stanza 26 who is "never" a "brave man." The resulting mood alteration returns the reader to the mundane world of monetary talk, of the everyday, sometimes monotonous activity of getting and spending. The statement "None is so wasteful as the scraping dame" harshly indicts the niggardly woman. So possessed is she with thrift that she ekes out an existence full of strife, bitterness, and resentment at not being more bountifully endowed. One can imagine her, for example, scraping the pan for the last morsel of food or gathering her pennies to purchase scraps of fabric in order that she might display her thrift to her neighbors. How, indeed, could she lose such priceless entities as "her soul, rest, fame" if she were not so dominated by her own niggardliness? The reader recognizes her foolish exchange when "she loseth three for one, rest, soul, and fame." Her decision costs her her soul.

The woman's exchange recalls the 28th stanza's final lines: "but if . . . [gold] stick / Unto thy hands, it woundeth to the quick" or chisels away at life's essence. The "scraping dame" of the stanza also loses rest because she incessantly occupies her mind with ways to practice thrift. Though she is industrious, her selfishness cancels

her "fame" among her neighbors. In this context, "fame" means a loss of respect. This woman does not give her honor and her friend proper respect, as the poet suggests in stanza 26; rather she supplies her need alone. The irony of this stanza depends on a reader's response to a question such as "How can one sacrifice one's own soul in exchange for a few scraps of food or fabric?" Yet the theme of the entire group of stanzas on the proper use of money is simply that a person can lose everything of value--"her soul, rest, [and] fame"--by losing sight of the true value of money.

Herbert closes his discussion of money matters with stanza 30, where he addresses the excessive spender instead of the wretched miser. The extravagant price one pays for pleasure exceeds its value, as Herbert attests in his assessment of pleasure, "A thing that's for itself too deere."

Pleasure-seeking can masquerade under different guises than excessive spending. Some might seek pleasure at another's expense in an overindulgence in wit:

Wit's an unruly engine, wildly striking
 Sometimes a friend, sometimes the engineer.
 Hast thou the knack? pamper it not with liking:
 But if thou want it, buy it not too deere.

Many, affecting wit beyond their power,

Have got to be a deare fool for an houre.

(241-46)

The beginning statement "Wit's an unruly engine" appears to demonstrate Herbert's basic distrust of wit. The poet's work proves the opposite to be true; he uses wit as a powerful tool to rhyme his reader "to good." He reflects also Quintilian's insistence that rhetors be good men speaking well.

Throughout "The Church Porch" Herbert guides his Christian hero to partake of the "churches mysticall repast." Channels which he uses involve a series of moral exercises: three which possess external and three, spiritual dimensions. Included in the spiritual domain is the principle which governs apparel.

The poet's emphasis on clothing stands as a subtle accent on spiritual matters. Each time Herbert mentions clothing he redirects his potential hero to ponder the proper clothing of the soul. Clearly, Herbert is more concerned with spiritual than with physical garments. In stanza 31 the poet's use of a courtier metaphor lends coherence to his argument. The stanza begins, "Spend not on hopes. They that by pleading clothes / Do fortunes seek, when worth and service fail" (181-82). Feigning an

appearance to advance personal interest, the courtier wears "pleading clothes." Most readers attach shame to "pleading clothes" because they represent begging and thereby reflect low self-esteem. The act of begging itself reduces a reader's station in life and robs him of his humanity. Even though a reader is not stripped of clothing, the act of begging can strip him of his soul. Herbert's constant reminders throughout "The Church Porch" to "play the man" and to "do nothing sneakingly" enhance the meaning of this stanza and assist Herbert's potential hero in the process of spiritual growth.

Because stanza 25 encompasses Herbert's view of the function of apparel, it corresponds to the other stanzas in this category. Throughout "The Church Porch" the poet is much more concerned with what "the soul doth wear" than with the body. Herbert consistently emphasizes the inner man, the spiritual man, even though neatness and order are his hallmarks. The donning of apparel is a necessary activity but should not require much preparation. Herbert reiterates this idea when he states, "O be drest; / Stay not for the other pin" (410-11) and when he asserts that "Much curiousnesse is . . . folly long a-doing" (192).

Herbert touches on clothing in stanza 69, where he discusses being on time for prayer and preaching. The poet

implies that if the hero place too much emphasis on bodily garments, he can lose spiritually, and "hell doth jest / away [one's] blessings." The result of this improper view of dress is that "Thy clothes [are] fast, but thy soul [is] loose about thee." When one's clothes but not one's soul is in order, the poet considers this situation as serious. Herbert's dichotomy in the final line of the stanza between fast and loose proffers his reader diametrically opposed choices: one cannot be both clothes-conscious and soul-conscious.

In effect all those stanzas that treat of clothing focus on the message that one should attend to the soul. In his concern for soul-dressing, the poet alludes to the biblical principle: "[c]onsider the lilies; they toil not, neither do they spin, . . . yet Solomon in all his glory was not arrayed like one of these. Wherefore, if God so clothe the grass of the field . . . shall he not much more clothe you . . ." (Matt. 6.28-30).

Herbert may also have in mind St. Peter's warning specifically addressed to women not to allow their focus to become the "plaiting of the hair," "wearing of gold," or "putting on of apparel" (1 Pet. 3.3). Rather, explains the apostle, "let it be the hidden man of the heart . . . even the ornament of a meek and quiet spirit" (3.4). Clearly

Peter's emphasis influences Herbert's.

This "soul dressing" plays so vital a part in his overall message that Herbert alludes to it when closing "The Church Porch": "Dresse and undresse thy soul: mark the decay / And growth of it: if with thy watch, that too / Be down, then winde up both . . . " (453-55). Herbert uses the dress motif throughout the poem to accentuate the Christian hero's daily spiritual condition, which requires robing and disrobing with metaphorical garments.

In "The Church Porch" the Christian hero learns not only to dress the soul but also to clothe the mind. Highly significant is Herbert's equation of physical sloth with intellectual sloth. One of the most delightful verses in the Herbert canon concerns this principle: "God gave thy soul brave wings; put not those feathers / Into a bed, to sleep out all ill weathers" (83-84). The warning to "Flie idleness" precedes this couplet. Since feathers is a metonymy for "wings," or a way to soar, it delineates the first step one takes to overcome both physical and intellectual sloth.

The poet calls for excellence, a direct result of mental alacrity, in all his readers. Coupled with a specific challenge to call on one's intellectual resources, stanza 15 addresses the magistrate, the student, and the

soldier. Herbert encourages the magistrate, for example, to "be severe"; the scholar, to "copie fair" and to "[r]edeem truth from his [time's] jawes"; the "souldier," to "[c]hase brave employments with a naked sword . . ." (85-90). The Christian hero who learns to be industrious by keeping an active mind will excel in any chosen vocation.

That the poet places great significance on intellectual resources remains clear upon an analysis of stanza 16. In these lines, Herbert widens his scope to address a nation rather than an individual. When he personifies England as a misbehaving child, his tone mixes concern with contempt. There remains in the verse a paternal love for England, but the poet reveals tones of disgust and reprimand along with his love. The poet does not reject his countrymen; rather, he makes his verbal lash sting just enough to awaken them:

O England! full of sinne, but most of sloth;

Spit out thy flegme [sic] and fill thy brest

with glorie: [t/o]

Thy Gentry bleats, as if thy native cloth

Transfus'd a sheepishnesse into thy storie.

(91-94)

Irony touches the opening line, for the teacher-poet is more concerned with sloth than he is with sinne. He equates sloth with drunkenness or debauchery, two of the more

visible sins. The reference to phlegm recalls the Renaissance notion that the humours dictate personality. "[F]legme" functions as a metonymy for lethargy, a temporary loss of physical and mental acumen. The poet challenges Englishmen instead to "fill thy brest with glorie."

When England conquers intellectual dormancy, she will no longer be shamed. In her apathy England's gentry "bleats" like sheep. Comparing one of England's greatest natural resources, sheep, to the actions and reactions of men, Herbert enlarges the metaphor when he refers to England's sons as "gone to grasse, and in the pasture lost." When the reader considers this phrase from the standpoint of England's lack of resources (e.g., mental apathy), Herbert's concern is justified.

"This losse [of intellectual alacrity]," laments the poet in stanza 17, "springs chiefly from our education." The teacher-poet places the responsibility for undeveloped minds and unreached potential on parents. For instance, he attests that some parents place more emphasis on their personal vocations or avocations than they do on their children's education. He uses an agricultural metaphor--"tilling the ground"--to demonstrate that weeds, a metaphor representing neglect and wrong motivations, choke the children's minds. According to Herbert, parents should

devote as much time to their children's education as they do to tending the soil. When they do so, their sons' minds would bring a harvest. Further, fathers should spend as much time fostering the potential of their children's minds as they do in preparing equipment for a hunt.

Using double entendre, Herbert illustrates not the children's indolence but their parents' mental apathy. England's children--and not the exportation of wool or the sport of hunting--constitute her greatest natural resource. Parents who send their children to school abroad without checking on their progress periodically are also at fault: "Some ship them over, and the thing is done" (100). In Herbert's challenge to parents to "studie this art," the word art refers to the sensitive yet privileged task of educating one's children. "Make it thy great designe" suggests that parents put projects aside and monitor the proper education of their children.

The concluding line of the stanza, "And if God's image move thee not, let thine," indicates that the one controlling motivation for the proper use of the mind should be to glorify God. Herbert appeals to the reader's self-interest in this context. If glorifying God is not the motivation, then the reader should assume this responsibility for his own sake. As a result, the reader

will have proper respect in the community. Even though the poet uses the word image twice in the stanza, it possesses different meanings for the two uses. "God's image" suggests the glorification of God whereas man's image refers to a reader's reputation in the community: the demeanor a person possesses with business associates or the mask that a person wears in all personal and public affairs.

When he discusses the essential development of children's intellectual sensibilities, Herbert asserts that some Englishmen allow their progeny to inherit great estates yet fail to breed them with "mastering minds" with which to manage those estates. As a result, both minds and estates are lost.

If the fathers "breed them tender" or give them all they desire, then those children will learn to expect such treatment. As adults, they will become virtually dependent on parents: "make them need / All that they leave: this is flat povertie" (105-06). When the reader pursues educational goals of his children first, then "sonnes" receive training to manage estates and large sums of money. For Herbert, discreet use of the mind remains a central tenet and intellectual preparation translates into spiritual discernment. The Christian hero's need for intellectual acuity is a vital part of the training received in "The

Church Porch."

Another essential component of the hero's training is to develop a proper appreciation for ministers and corporate worship. Ten stanzas (65-75) out of 77 in "The Church Porch" incorporate this principle. Stanza 72 acts as the crux for discussion of minister appreciation:

Judge not the preacher; for he is thy Judge:
 If thou mistake him, thou conceiv'st him not.
 God calleth preaching folly. Do not grudge
 To pick out treasures from an earthen pot.
 The worst speak something good: if all want sense
 God takes a text, and preacheth patience.

(427-32)

In this stanza arise images of imperfection, weakness, and mortality, all related to the minister and the message. The paradox created is that the message given through a mortal can produce in the hearer immortality. Herbert may have in mind St. Paul's assertion that the "preaching of the cross is to them that perish foolishness; but unto us which are saved it is the power of God" (1 Cor. 1.18). St. Paul alludes to mortality when he claims that "we have this treasure [the glory of God] in earthen vessels [mortals] that the excellency of the power may be of God, and not of us" (2 Cor. 4.7). The poet intensifies his own argument by

noting that the worst preachers say something helpful even if their sermons do not necessarily offer intellectual stimulus. Herbert asserts that God's "text" is patience; a congregation can learn this virtue through a less-than-able preacher. The hero's responsibility as part of the congregation is to study the Bible rather than rely completely on the minister to provide spiritual nourishment.

In stanza 74 the poet cautions, "[j]est not at preachers language or expression." Accordingly, the teacher-poet warns the reader not to ridicule the peculiar or unfamiliar expressions that ministers may use. Involving the reader in the dialogue, the poet inquires, "How know'st thou, but thy sinnes made him miscarrie?" Thus, the poet suggests that the reader "turn your faults and his into confession." That action would make the minister's faults a matter of private--not public--confession.

The next phrase of stanza 74 pleads with the reader to "stay" and love the minister, "whatsoe're he be." His status as a minister does not make him an "ill Physician." Herbert augments the metaphors of remedy and illness with medical terminology. As a result, this stanza recalls stanza 72, in which the poet alludes to spiritual sickness.

Different connotations emerge each time the word ill is

used in the line: "Though it be ill, makes him no ill Physician [emphasis added]" (444). The first usage of ill concerns sickness; the second usage connotes "mean" or "poor." To "love him [the minister] for his Master" takes on significance, and the emphasis remains on the purest kind of love, agape. If one continues to love God, other human problems will resolve themselves. Since spiritual servanthood stems from the motivation of love, the servant does not seek position above his master. Likewise, the minister does not esteem himself above God. The servant's attitude--submission--brings glory and honor to the master. The role of the minister as servant corresponds to his "ill condition" or low social status, a status which exalts not the minister-servant but God.

In stanza 75 Herbert repeats his rhetorical pattern of deductive argument, and the specific illustration which closes the stanza challenges the reader on a personal level: "The Jews refused thunder; and we, folly. / Though God do hedge us in, yet who is holy?" (449-50). To view Jews as mockers is unfortunately fairly normal; for the Christian hero to view self as a mocker is much more difficult. The poet causes the reader to examine himself by confronting him with his own mockery. The word hedge recalls Job 3.23, a passage in which God constructs a protective hedge about the

believer so that Satan cannot touch him without permission. Another hedge that God builds is not one of protection but one of restraint. That restraint Herbert expresses as "God's way of salvation" (446). To prepare Christians for Paradise, God uses something as foolish and finite as human vocal chords (i.e., the foolishness of preaching).

Ideas in stanza 75 join those of the previous stanza through related motifs of cures, remedies, and physicians. When the reader disdains preaching, then in effect he discards "oil" and "balsames." As the Bible refers to Christ as the "balm in Gilead," the poet here refers to that oil or cure as preaching itself. If all the reader gleans from a sermon is a critical attitude regarding the minister, then sermons become poison and not remedy. Scoffers "drink with greedinesse" the poison of criticism and mockery and do not realize that they are drinking a "full damnation." Of note also is that because they reject preaching, the scoffers' punishment will be greater in Hell than it will be for other damned souls. The poet here expresses through hyperbole the danger of mocking ministers. As God's representatives, ministers point out to their parishioners "God's way of salvation"; therefore, one who mocks ministers in effect mocks God.

Not only does Herbert offer insight concerning the

proper appreciation of ministers, but also he attempts through several stanzas to teach the importance of corporate worship. The preacher-poet introduces his sustained poetic discourse on corporate worship with an unadorned two-word exhortation: "Sundaies observe." When the church bells chime, suggests the poet, the reader should think of them not as bells but as "angels musick." If the reader think of the chimes in this way, he will be much more attuned to attending church. Therefore, by consciously focusing mental energy in this manner, the believer will be more apt to "come not late."

When parishioners come together for corporate worship, declares Herbert, God "then deals blessings" (389). Following this proclamation, the poet compares God's distribution of blessings to a king's disbursement of favors: "If a king did so, / Who would not haste, nay give, to see the show?" By coupling the two images--God and king--Herbert reflects the immature nature of his listeners. The catechized would already be familiar with this metaphor; thus it appears superfluous to a mature reader. Nonetheless, the two words haste and give neatly resolve both questions of tardiness and tithing addressed in the opening lines. Herbert's decision to reserve tangible images for use at the close of the stanza has the effect of

maintaining the reader's attention throughout. This rhetorical strategy Herbert uses repeatedly in "The Church Porch" to instill the quality of alertness within his Christian hero.

Also of note is the preacher-poet's occasional reliance on trade metaphors to impart spiritual lessons. This use of commercial imagery also assures an attentive audience. For example, Herbert develops a trade metaphor in stanza 73 where he creates a paradox between gain and loss:

He that gets patience, and the blessing which
 Preachers conclude with, hath not lost his pains.
 He that by being at church escapes the ditch,
 Which he might fall in by companions,
gains [emphasis added]. (433-36)

The reader who is attending church avoids a literal ditch and thereby gains. Further, when the reader-hero practices biblical precepts learned through participation in corporate worship, he avoids snares and delusions (metaphorical ditches), and he gains twice.

Lessons learned through corporate worship also include training in selection of friends. When the hero develops friendships among fellow believers, a sense of security follows because the poet promises that these same friends will be in Heaven, and the reader "shall one day with them

shine" (438).

Christian friendship may be fostered not only through worship but also through corporate prayer: "Though private prayer be a brave designe, / Yet publick hath more promises, more love" (397-98). The phrase "to eies a signe" (399) suggests that when Christians congregate, the hero will be able to sense the love people have for each other and for God through participation in public prayer. "We are all but cold suitors" suggests that on the church porch all are waiting to see the king. Corporate prayer is warmest because of the camaraderie one develops with fellow Christians. Herbert goes so far as to encourage his hero to "[l]eave thy six and seven" and to "pray with the most" (401-02).

From "let us move / where it is warmest" (400) to "once thy foot enters the church" (403) evokes a definite movement from the porch and into the church, a movement which blends stanzas 67 and 68. From this point forward in "The Church Porch" the poet offers instruction regarding one's behavior in church-time. In this stanza particularly, the poet emphasizes the attitude one should assume in church. The primary command he gives is "be bare," a strange command indeed when associated with public worship. Herbert here implies bareness of soul or transparency of heart.

To be a recipient when God "deals blessings" at church, the reader necessarily has an open, prepared heart. This premise gathers strength when the poet proclaims, "God is more there, then thou." God not only will meet the reader halfway to dole out his blessings but also will extend His love and care for the reader. God is ready to bless if the reader-worshiper can approach corporate worship appropriately.

The reader's next lesson of stanza 68 is to learn that he is in church "[o]nley by [God's] permission." This phrase points to the holiness and kingliness of God. When one enters the presence of a king, one can approach his throne only if the king bid him come. One may recall Esther--the Queen herself--fearful of not finding favor with King Ahasuerus, her own husband, as she approaches him on behalf of her people the Jews. This idea corresponds to that of stanza 65 where the poet compares God to a king functioning in his kingly office. Augmenting further the explicit king metaphor, the poet warns his reader to "beware, / And make thy self all reverence and fear." In this context Herbert reiterates the proper attitude and demeanor toward the King of Kings and exalts His holiness and majesty.

If "reverence and fear" display the proper attitudes

toward the King of Kings, kneeling constitutes the proper posture. The poet closes stanza 68 with the gentle reminder that "kneeling ne're spoil'd silk stocking: quit thy state. / All equall are within the churches gate" (407-08). This illustration suggests that in order to receive God's blessings, the reader-hero must temporarily forget his or her standing in the community. "Silk stockings" acts as a synecdoche for costly apparel, which would set the reader apart from other worshipers in the congregation. When those dressed in costly apparel kneel with those dressed in plain clothing, then all occupy identical positions. The command to "quit thy state" warns against worldly treasures. The act of contrition, kneeling, includes for Herbert the kneeling of the heart.

In stanza 70 the poet continues his image of the heart, and his concern moves from the physical world to the spiritual one:

In time of service seal up both thine eies,
And send them to thine heart; that spying sinne,
They may weep out the stains by them did rise:
Those doores being shut, all by the eare comes in.
Who marks in church-time others symmetrie,
Makes all their beautie his deformitie.

When the physical world vanishes with closing of the eyes, introspection and examination begin, and "kneeling of the heart" follows. Therefore, the poet instructs the reader to send his eyes to his heart so that, after "spying sinne," he may examine it. Upon examination of the sin, the reader should "weep out the stains" that his sin has caused. The outward act of weeping expresses the inner act of contrition that may lead to repentance. Meditation allows an examination of the heart and furthers spiritual growth in the Christian hero.

Herbert also explains in stanza 70 the practical reason for closing one's eyes during worship. Herbert wishes his reader to see, not with the eyes but through the heart. With the eyes closed, "all by the eare comes in." Herbert's general terms become concrete in the final couplet, where he illustrates the temptation and resulting consequence of opened eyes: "Who marks in church-time others symmetrie, / Makes all their beautie his deformitie" (419-20). In these last two lines Herbert makes clear his abstraction. If the appearance of other persons distracts the reader in "church-time," a wrong focus might harm his or her spiritual welfare.

Spiritual welfare remains Herbert's keen interest in "The Church Porch." Although didacticism controls the tone

of the movement, the poet is ultimately interested in preparing the Christian hero for entrance into the church. Herbert teaches his hero six main principles ranging from wise money management to an appreciation for corporate worship. Balancing and fusing these principles is an antithetical construct, the controlling rhetorical strategy of the entire movement. This strategy, supplied by stanzas 23 and 56, illustrates an equilibrium between following a prescribed set of rules and transcending those rules.

In offering his Christian hero rigorous moral training, Herbert develops his stanzas deductively; he takes short, crisp six-line dips into the teaching of ethical precepts; he couches his principles in a dialectic of choice; he speaks predominantly in the imperative mood. However, a final strategy Herbert selects is more subtle than the others; this strategy causes the reader of "The Church Porch" to advance in a continuous upward, outward direction. The audience Herbert addresses in stanza one is clearly an individual: "Thou, whose sweet youth and early hopes inance / Thy rate and price, and mark thee for a treasure" (1-2). Yet as the poet actively seeks other "sermon-fliers," the effect is to catch up more and more numbers and diversities of people in varying situations: "Art thou a Magistrate? then be severe: / If studious, copie fair, what time hath

blurr'd; / . . . if souldier, / Chase brave employments with
a naked sword / Throughout the world" (85-89). The poet
also gathers into his company, one at a time, such "sermon-
fliers" as the gambler, the drunkard, the mocker, the liar,
and the sluggard. The poet extends his invitation to all,
constantly expanding his vision in his aspiration to reach
an ever-widening audience, an audience whom he will now
bring into "The Church" and ultimately to whom he will issue
weapons in "The Church Militant."

CHAPTER III

A CALL TO THE SPIRITUAL QUEST: PROGRESS OF THE HERO IN "THE CHURCH"

Philosophers have measur'd mountains,
Fathom'd the depths of seas, of states, and kings,
Walk'd with a staffe to heav'n, and traced fountains:
But there are two vast, spacious things,
The which to measure it doth more behove:
Yet few there are that sound them; Sinne and Love.

from "The Agonie" by George Herbert

The second movement of The Temple, entitled "The Church" elicits prolific and favorable commentary from the critical community. Critics respond to Herbert's rhetorical strategies which create a sense of discomfort. This discomfort challenges the reader's preconceived ideas and threatens the reader's security. A density of emotional experience and expression so predominates this movement that readers can be "self-consumed" (Fish, Self-Consuming Artifacts) by its exhilarating heights or paralyzing depths. The majority of critics analyze The Temple by focusing strictly on the poems which constitute "The Church." Elizabeth Stambler, for example, who argues for the unity of The Temple, limits her analysis to this movement ("The Unity of Herbert's Temple" 251-66). "The Church" suffers no

dearth of analyses as do the movements which frame this one (i.e., "The Church Porch" and "The Church Militant").

By the time a reader completes reading "The Church Porch," he or she has become accustomed to assuming the role of an aspiring Christian hero. Through the process of learning the moral principles presented in The Temple's first movement and through the process of integrating those principles into a holistic model for ethical action, the reader is prepared to enter "The Church." The six principles which appear distinctly and individually in "The Church Porch" find expression in "The Church" through an intense working out of the antithetical construct which governs the principles. The tension, one that critics have designated as Herbert's double vision, stems from following the rules on the one hand and transcending them on the other.

Even though the reader stands ready to enter "The Church," the poet issues a formal two-stanza invitation darkened by a warning in "Superliminare":

Thou, whom the former precepts have
 Sprinkled and taught, how to behave
 Thyself in church; approach, and taste
 The churches mysticall repast.

Avoid, Profanenesse; come not here:

Nothing but holy, pure, and cleare,

Or that which groneth to be so,

May at his perill further go. (1-8)

In a study which treats the complete text, an analysis of all the poems in "The Church" might be expected. Because most poems that make up "The Church" have received thorough explication from twentieth-century critics such as Summers, Fish, Rickey, and Bloch, additional analysis of only a few poems is necessary. The two groups of poems that need further explication are the Sinne Group and the Old Testament Group. These two groups contain a thesis/antithesis relationship that becomes clear when viewed as two parts of a process that is connected by the poem "The Agonie." This poem acts as Janus does; it looks backward to the monotony and stasis of the Sinne Group and forward to the excitement, movement, and progress evident in the Old Testament Group.

Comprising the Sinne Group are "Sinne's Round," "Sinne (I)," "Sinne (II)," and "The Sinner." The Old Testament Group contains four poems, "Decay," "Sion," "Aaron," and "Joseph's Coat." Each poem in this second group reveals the Old Testament patriarchs' love for God. Through all of these poems together Herbert guides the hero in a process of

spiritual growth. Once the hero learns to reject sin, which is monotonous and restrictive, "The Agonie" prepares the reader to embrace the manifestations of love perceived in the Old Testament Group. In the Sinne Group, sin is continuously victorious; in "The Agonie," love conquers sin.

A rhetorical analysis of the Sinne Group revolves around an explanation of Herbert's rhetorical strategy of tedium and monotony which suits sound to sense. Important to understanding the Sinne Group--particularly "Sinne's Round"--is a recognition of Herbert's deliberate choice to follow a repetitive verse pattern that exploits monotony in the context of sin. Herbert's monotonous verse form surrounds, holds at bay, and incarcerates the actions of the Christian hero. When the Christian hero recognizes sin for what it is--monotonous--it restrains and restricts the hero just as the monotonous rhetorical pattern restricts poetic alternatives. Because Herbert's rhetorical form engages the reader emotionally and intellectually, the Christian hero will learn to recognize sin. An explanation of Herbert's form and content reveals a pattern that displays the threads which weave together the rhetorical strategies and thematic motifs of The Temple.

The development of the sin principle in The Temple is first advanced in "The Church Porch" under the guise of the

traditional Seven Deadly Sins. Herbert presents the principles in "The Church Porch" to prepare the reader for dealing with the underlying sin principle which pervades the whole of The Temple. At first, sin is presented as a static, observable reality which the reader can dismiss by following a rule. Sin in the second movement changes from an observable reality to an inner condition that can be conquered only on an individual, personal level. An application of prescriptive rules no longer serves. Individual choice instead of a list of codified rules begins to guide the hero. In the final movement, sin, presented as a fully developed allegorical figure, meets the universal church, which struggles toward defeating sin.

In "The Church Porch," sins--particularly the seven deadly ones--are nameable and possess identifiable, distinguishable features. The Christian hero learns that rules alone cannot wash away sins. Following prescriptive rules oversimplifies the process of dealing with it. Sin in "The Church" is individual, internal, and elusive. Because it cannot be seen, the rubrics presented in "The Church Porch" no longer serve. Since they do not, Herbert illustrates and demonstrates selected features of sins instead of listing them as he does in "The Church Porch." Once the Christian hero realizes that the prescriptive rules

are an oversimplification, the hero can join "The Church Militant," Herbert's term for the church universal. Though sin possesses dynamic features in the second movement, Herbert moves to the level of allegory in the final one. In his allegory, he personifies sin as the arch-enemy of the church universal and the antithesis of Christ: "Sin is flat opposite to th' Almighty" ("Sinne (II)" 4). This personification clarifies the arch-enemy of Christ and of the church universal because the arch-enemy displays observable features of sin. Once the features of sin become visible, the church militant can do battle with its arch-enemy. In context of the Christian myth, the arch-enemy cannot be conquered until the church universal follows Christ; however, sin's conquest becomes easy with Christ at the head of the militant church.

Sin's invasion into the Christian hero's life becomes evident upon an examination of the poems which constitute the Sinne Group. The external manifestations of sin in "The Church Porch" prepare the reader for Herbert's demonstrations of the dynamic qualities of sin in "The Church." The Sinne Group illustrates what Herbert views as his own and his fellow Christian heroes' most serious obstacle--overcoming sin in one's life. Each poem presents various kaleidoscopic qualities of sin. The poem that

connects the two groups under consideration is "The Agonie." This poem alone moves the progress of the Christian hero from sin to love. It augments the meaning of the sin principle and demonstrates its importance in the felix culpa. Because it serves such a function and because it also acts as the catalyst which moves the Christian hero from the stasis of the Sinne Group to the dynamic excitement of the Old Testament group, "The Agonie" contains the central climax of this movement.

This analysis of the Sinne Group begins with "Sinne's Round" because this poem demonstrates through verse form the ever-present monotony and tedium of sin in the Christian hero's life. Critics have failed to observe Herbert's artistry in his use of monotony. In his commentary on Herbert's "pattern poems," Arnold Stein argues that the "expressive elements are severely limited, as the obstacle created by strict form take[s] over the oppositions normally furnished by individual thought and feeling" (Herbert 176). Instead of restating Herbert's demonstrations of his theme, this rhetorical analysis reveals how Herbert uses "strict form" to reinforce theme. Even though he fails to see the significance of Herbert's use of monotony, Stein vindicates Herbert's pattern poems by further expressing that these poems "deserve our interest, and admiration too; besides

they make it plain how much Herbert values . . . the necessity of obstacles and opposition in his art" (176). Yet, argues Stein, measured against the standard of Herbert's best poems, "the triumph over technical difficulties will seem relatively cold and thin" (Herbert 176).

Quite the opposite is true. The rhetorical implication of monotony increases the reader's awareness of the restrictiveness of sin. Upon a close examination of "Sinne's Round," Herbert's technical triumph is no small feat. This poem strongly prefigures the single tercet in "The Church Militant." The tercet describes the final meeting between the church and sin: "When they [the church and sin] have accomplished their round, / and met in th' east their first and ancient sound, / Judgement may meet them both & search them round" (267-69). The monotony and tedium of the tercet and of "Sinne's Round" signify these attributes through stanzaic patterns. In Herbert's work stanzaic form, grammatical choice, and concrete poetry constitute "significant form." An examination of the poem's repeating rhetorical patterns reveals the poet's message about sin: it creates monotony, tedium.

In the poem itself--unlike many of Herbert's other poems--the speaker makes no progress. The poem begins and

ends with a concatenation that carries the apology, "Sorrie I am, my God, sorrie I am." The tmesis within the concatenation reiterates the static, monotonous nature of sin in the poem and anticipates its role in "The Church Militant." While echoing the traditional act of contrition mea culpa, mea culpa, mea maxima culpa, "Sinne's Round" prepares the hero for the devastating effects of sin in the final movement of The Temple. The most important rhetorical technique Herbert uses in "Sinne's Round" is repetition. The circular motion that controls the poem's structure gathers strength from several rhetorical strategies such as the poet's use of the word ring in line 2, his use of concatenation throughout the poem, and the rhyme scheme. The scheme consists of a seven-line pattern of ababcdd in stanza 1, two six-line patterns of deddff in stanza 2, and fgfgaa in stanza 3. Herbert's monotony underscores his theme: sin is dull, monotonous, tedious.

The motif of engendering, represented by the dual image of the cockatrice and the tower of Babel, functions to reinforce the repetitious quality of the poem. As one sin is engendered, another and another issue forth until the speaker's "sinnes ascend three stories high, / as Babel grew" (14-15). The Tower-of-Babel image moves the poem from physical engendering, signified by the eggs of the

cockatrice, to intellectual engendering. The poem's circularity returns the Christian hero to the beginning. In "Sinne's Round" Herbert exploits monotony through his repetitive rhetorical patterns to underscore his tenet of repetitious sin.

Unlike "Sinne's Round" where sin is portrayed as monotonous and tedious, "Sinne (I)" presents sin as restrictive and confining. Beginning as a direct appeal to God, "Sinne (I)" enumerates at least twenty-one protective "fences" which should keep poet and reader from sin. The enumeration creates the poet's tone of disbelief. The speaker begins the enumeration with concrete synecdoches-- "schoolmasters / deliver us to laws," "holy messengers, / Pulpits and Sundayes"--and moves to abstract concepts-- "Angels and grace, eternall hopes and fears."

Like "Sinnes Round," "Sinne (I)" is strictly regulated by a specific form, here the English sonnet. That the discipline of Herbert's mind can be seen in this poem as opposed to the more experimental verse forms is significant for reasons other than control of form. Herbert's continued metaphor of the fence controls the theme of limitation and confinement in the poem. Sin, presented as a limited force, is not so limited that "one bosom sinne" cannot fell twenty-one different fences which stand in its wake: "All these

fences and their whole array / One cunning bosome-sinne blows quite away" (13-14). One such fence which Herbert mentions in the poem is "Bibles laid open" (8). An early commentator, George Ryley, writing in 1714, glosses this phrase "in our own tongue" (58). Chana Bloch makes the observation in light of Ryley's gloss that Herbert lived in an age in which Bibles had become accessible (11) to the laity as well as the clergy. Paradoxically, Herbert's enumeration of fences such as these becomes for his Christian hero a way to escape from sin and embrace freedom.

Whereas the first two poems of this group exploit monotony and limitation, "Sinne (II)" demonstrates sin's elusive quality. Unlike "Sinne (I)," which addresses God directly, the speaker of "Sinne (II)" addresses himself. "O that I could a sinne once see!" indicates the speaker's desperate attempt to understand the exact nature of sin. Because the Christian hero can neither visualize a sin nor name it as in "The Church Porch," frustration impedes spiritual development. As the poem progresses, the speaker becomes more and more confused when attempting to name or depict sin. Like "Sinne's Round," this poem follows a circuitous pattern. Just as the rhyme scheme remains regularized and static--rhyming aaabb in the first stanza, ccddd in the second--so does the speaker's vision remain

static. The poem's end simplistically equates sin with the devil; the devil with good; and good with evil. In this poem Herbert repeats his rhetorical strategy of "strict form" to assist his Christian hero in comprehending another facet of sin--its elusiveness. Even though the speaker of "Sinne (II)" perceives sin as elusive, the voice understands the concept of the fortunate fall and states in lines 2-3: "We paint the devil foul, yet he / hath some good in him, all agree." The only good the devil could possibly possess is that he perpetrates the felix culpa, a concept which Herbert delicately works out in the wine-making conceit of "The Agonie." Also significant is that "Sinne (II)" prepares the Christian hero for Sinne as charlatan in "The Church Militant."

The final poem in this group, "The Sinner," contains artifacts that sins produce instead of a portrait of a sinner. Rather than viewing a sinner, the reader is challenged to unearth the process through which the artifacts of sin are realized. Just as the quarry metaphor connotes the hardness of a heart governed by sin, and the heaped-up treasures reiterate the despotic reign of sin in the heart, so does Herbert's concluding couplet equate the sinner's heart itself with stone: "And though my hard heart scarce to thee can grone, / Remember that thou once didst

write in stone" (13-14).

These two lines recall the first poem in this movement. Upon entrance into "The Church," the controlling image in "The Altar" where the "heart alone / Is such a stone, / As nothing but / Thy pow'r doth cut" captures the reader's attention immediately and remains a pervasive image throughout. "The Sinner" demonstrates the seriousness of sin's despotic reign through expanding the stone imagery first advanced in "The Altar." Important also is Herbert's rhetorical choice to restrict the sonnet--unlike many seventeenth-century poets Herbert limits his sonnets to fourteen lines. This restriction underscores the tyranny of sin.

Each poem in the Sinne Group demonstrates some aspect of sin. Herbert's deliberate choice of prescribed verse forms to reinforce his rhetorical purpose is clear. One theme set forth in these poems that is not addressed within the context is that sin is victor. How, then, does the Christian hero overcome sin? How does the Christian hero move from the tyranny and tedium of sin to the manifestations of agape evident in the Old Testament Group? "The Agonie" resolves the implication advanced by the Sinne Group that sin is victor. With its function as catalyst, "The Agonie" moves the Christian hero's experience from sin

to love. Whereas the Sinne Group portrays the triumph of sin, "The Agonie" demonstrates the triumph of love. Sin is thesis; love, antithesis. To overcome sin, love must first submit to sin's ruling principles. When this submission takes place, the thesis/antithesis relationship existing between sin and love becomes a synthesis that melds the two warring principles together in an explication of felix culpa.

Critics have treated the Sinne Group in much the same way that they have treated "The Church Militant." In other words, the Sinne Group has been ignored. When juxtaposed against "The Agonie," the Sinne Group and its antithesis (the Old Testament Group) assume new layers of meaning. The process of spiritual growth through which the poet guides the hero in "The Church" reaches its pinnacle in "The Agonie." Functioning as a link between the Sinne Group and the Old Testament Group, "The Agonie" proffers graphic display of how the hero conquers sin.

In "The Agonie" the poet speaks as one among many philosophers who inquire into the universe's mysteries. While philosophers measure ocean depths or "states of kings," the poet-philosopher measures "two vast, spacious things," Sinne and Love. Because these two mysteries engage man's soul, they are worthy of more investigation or

"sounding" than other philosophical inquiries.

Readers discover in "The Agonie" that philosophers "walked with a staffe to heav'n" or "traced fountains" (3). These philosophical activities suggest endless academic inquiries into mysteries so embedded and entrenched into the natural and societal universe that they defy definition. The poet invites his reader to follow more worthwhile pursuits. Rather than attempt to entertain questions which have no answers, Herbert poses a syzygistic one ("Who can know sin and love?") to engage the reader in the answer.

These two conceptual entities, Sinne and Love, hold more mystery and complexity than ocean depths or heaven's heights. Sinne and Love endure; they possess more permanence than other "vast and spacious things." "Yet few there are that sound them," declares the poet-philosopher. The double entendre on the word sound in this context signifies declaration and comprehension of spiritual truth. Therefore, the poet laments that of all philosophical inquiries, the most important one--"Who can know sin and love?"--has been overlooked.

The second stanza of "The Agonie" answers the first part of the inquiry:

Who would know Sinne, let him repair
Unto Mount Olivet; there shall he see

A man so wrung with pains, that all his hair,

His skinne, his garments bloudie be.

Sinne is that presse and vice, which forceth pain

To hunt his cruel food through ev'ry vein. (7-12)

This "bloudie man" refers to Christ; sin acts out a dual role as winepress and vise, instruments which cause Christ's suffering in the poem. In Christ's voluntary sacrifice love and sin principles meet. St. Paul explains that meeting in this manner: "And he [Christ] who knew no sin has become sin for us" (2 Cor. 5.21).

Observations of two critics shed light on this particular reading. First, Hutchinson (488) cites a portion from Lancelot Andrewes's Sermons to explain the concept of sin as the instrument which causes Christ's sufferings: "'This was the paine of the Presse . . . wherewith as if He [Christ] had been in the wine-press, all his garments were stained and goared with bloud'" (Sermons). When presse is represented specifically as winepress, it elucidates the remaining, related images of the poem. Coupled with Hutchinson's gloss via Andrewes's, the winepress's function in making wine prefigures the final line of the poem, "which my God feels as bloud, but I as wine" ("The Agonie" 17).

In A Reading of George Herbert, Rosemund Tuve points out the typological rendering of Christ as "miraculous

grape-bunch" (112). By application of Tuve's observation, Christ becomes the bunch of grapes in "The Agonie"; sin, the winepress. Inasmuch as the winepress pushes food in the form of grapes through a vise, so does sin force pain through "ev'ry vein" of Christ's body in a search for its food. The vise is an instrument used in wine production to extricate the final drops of juice from the residual grapes not thoroughly trampled. This double image of winepress and vise reifies the rapacious and conquering nature of Sinne in the poem. Christ, equated with Love in other poems in The Temple, becomes in stanza 2 the personification of love conquered. Through Christ's voluntary sacrifice, through love's submission to sin, the blood-wine of the Eucharist can be realized.

In the final stanza, Herbert answers the second part of the question "Who can know sin and love?"

Who knows not Love, let him assay
And taste that juice, which on the crosse a pike
Did set again abroach; then let him say
If ever he did taste the like.
Love is that liquour sweet and most divine,
Which my God feels as bloud; but I, as wine.

(13-18)

The use of anaphora in the first line of stanza 3

reemphasizes the polarity between stanzas 2 and 3. The sweetness of stanza 3 cannot function before the violence of stanza 2. Herbert's irony is not achieved until the reader comes to realize that the sweetness is predicated on the violence. Stanza 2 depicts Christ's pre-Crucifixion agony in the garden when he prays, "Remove this cup from me: nevertheless, not my will, but thine, be done" (Luke 22.42). Herbert's image of winepress recalls Christ's agony in the garden--"And his sweat was as it were great drops of blood" (Luke 22.44).

The love principle, represented by the bunch of grapes (that is, Christ), overcomes the sin principle, defined in this poem by the winepress and vise. In stanza 3 of the poem, the poet-philosopher invites the reader to "assay / and taste that juice," that juice being the blood-wine of Christ. The word assay is crucial in this context in that it further restates the wine-making conceit. When the poet-philosopher invites the reader to "assay / and taste," he alludes to the testing process wine undergoes before it is considered quality vintage. When this wine-making conceit is stretched to its logical limits, Christ becomes a bottle of wine whereas in the previous stanza He is a bunch of grapes. The speaker never details the precise moment that Christ's blood is "bottled." Yet "on the crosse a pike /

Did set [the bottle of wine] again abroach" (15). The word "abroach" disentangles the meaning of the image in that it defines the act of opening a bottle so that wine can be poured. Upon "tasting" the blood-wine, the reader affirms with the poet that "Love is that liquour sweet and most divine, / which my God feels as bloud; but I, as wine" (17-18). The entire process of wine production (making, tasting, bottling, retasting) is illustrated within the poem.

Although Helen Vendler's reading does not consider the wine-making conceit, she does support the thesis-antithesis relationship of love and sin. She asserts that stanza 2 offers factual, visual impressions whereas Herbert's method in stanza 3 is to move quickly, almost casually over the factual image and on to the experiential identification with the entire piece--thus the experience of love (72). Vendler further affirms that it is love personified in Christ's blood--and not sin--which Herbert wishes his reader to experience or to taste (73).

In stanza 2 Herbert requires that his reader become a disinterested, objective observer; in stanza 3 he requires an active participant in the visual imagery. In other words, Herbert requires that the reader change as sin does. Variations of rhetorical stance in stanzas 2 and 3 require

that the reader shift from disinterested observer to active participant. In other words, the reader experiences a dynamic relationship with the text instead of a static one. These two conflicting reader expectations are subtly realized through the use of the word see in stanza 2 as opposed to say in stanza 3 (Vendler 73-4). In this poem the paradox of the fortunate fault is made astonishingly, painfully clear as the two principles of love and sin are synthesized. A rich, yet grotesque, succession of images fraught with meaning is what Herbert uses in this poem, a poem which heightens and develops relationships among the poems which specifically treat of sin.

"The Agonie" serves as the central focus of the poems in the Sinne Group. Evident in "The Agonie" is the juxtaposition of fully developed antithetical conceits, sin and love. In this poem sin is the ruling principle, as it was previously demonstrated in stanza 2. Love, by submitting to the ruling principle, ironically transcends and conquers it and thus synthesizes the two principles as one. Vendler reinforces this inference through her reference to two distinct "meditations" which are possible when the reader analyzes Herbert's picture of Christ's passion: "first, how Sin has caused this event; second, how Love has caused this event" (74). In addition, "The Agonie"

doubles back on the subtle presentation of the traditional Seven Deadly Sins in "The Church Porch" and resolves the Sinne Group in "The Church." Finally, "The Agonie" anticipates the nature of sin in "The Church Militant" and love's (Christ's) conquest over sin in "L'Envoy," the coda which closes The Temple.

Having rejected sin and embraced love in "The Agonie," the Christian hero is now prepared for a demonstration of that agape evident in the Old Testament Group. This group of poems extends rhetorical chaining or concatenation. The Temple is a unified work, so this chaining effect is pervasive and is realized in specific features in "The Church Militant" as well. Further, the Old Testament Group stands as the antithesis juxtaposed against the Sinne Group. Herbert's use of the Old Testament figures in The Temple becomes part of a cyclical pattern which helps to link the three movements. The poet casually alludes to these patriarchs in his treatment of friendship in "The Church Porch"; he demonstrates their passionate devotion to God in "The Church"; and in "The Church Militant" he uses them as avatars of Christian heroism.

The Old Testament patriarchs also evoke an idyllic view of religious devotion which further develops the Christian hero's vision. Poems in the Old Testament Group elicit

excitement and renewed hope from the Christian hero because the evocation of an idyllic view provides dynamism, movement, and freedom as opposed to the static, monotonous, and confining vision of the Sinne Group. The pastoral is far from monotony because it possesses variety, action, and hope; and hope is necessary for the development of the resources the Christian hero already has at his or her disposal. These resources include an expansion of vision the hero receives from embracing love in "The Agonie."

By evoking the pastoral, Herbert provides through the Old Testament Group a new locus amoenis for the continued progress of the Christian hero. Further, this group of poems offers a reaffirmation of life and a context for the continuing development of the hero who will take his or her place in "The Church Militant."

Like the poems in the Sinne Group, the poems in the Old Testament Group reestablish principles that the hero learned in "The Church Porch." Also, they prepare the new heroes for their part in "The Church Militant" by prefiguring the tone and thematic principles of the final movement. One of the reasons Herbert employs Old Testament patriarchs as opposed to New Testament heroes is that Herbert envisions the Old Testament figures as living in an age of glory, in an age of fiery, steadfast zeal for God, a zeal which he

senses is lacking in his own age.

The Old Testament figures also evoke an idyllic view of religion. With this Augustan view in mind, Herbert demonstrates his interest in the restoration of the old faith coupled with religious fervor. Herbert recalls those heroes in order that he might instill religious zeal in his Christian hero and usher in a renewed age of glory. His motivation is to stir his Christian hero through models such as Moses or Abraham. As a result, the new hero embraces as well the religious fervor of the patriarchs, a fervor which arms the new hero for battle in "The Church Militant."

Four poems in "The Church" consider or allude to these Old Testament patriarchs. Each centers on the theme of restoration and treats of Jewish subjects. Also, each offers the Christian hero a spiritual heritage to emulate.

"Aaron" contains all three elements. The Christian hero furthers his spiritual heritage through "Aaron" because the poem continues the priestly tradition. This tradition originates with Melchizedek, the first high priest mentioned in the Old Testament, and is restored with Aaron in priestly office and as God's spokesman for Moses. Herbert positions the poem within a broader, dynamic context and tradition when the meaning of priest includes Christ, the poet, and finally the individual Christian hero.

The double entendre in this poem on priest is one of the rhetorical strategies used which layers its meanings. Three priests--Aaron, Christ, and the speaker--are present. Aaron is elevated in his priestly office as the ideal type. To join the tradition of Melchizedek the speaker yields to the high priest, Christ. The act transforms the "Profaneness in my head" to "holy in my head" when the speaker submits to the will of Christ. "Aaron" demonstrates that being a priest includes being a servant. This revelation continues the non-static, ever-changing process of spiritual growth through service.

"Joseph's Coat," like "Aaron," recalls the Christian hero's spiritual heritage and demonstrates as well the need to restore, if lost, one's faith in a God Who bestows both joy and sorrow. The quest for spiritual growth contains a paradox in joy and sorrow, which creates peace and tension within the poem. That Joseph is mentioned only within the title signifies that Herbert is not so much interested in his reader's knowledge of the biblical narrative as he is in applying the details of the narrative to the individual Christian life. Because the father's presentation of the "coat of many colors" (Gen. 37.3) to Joseph ignites his brothers' jealousy, Joseph lives in an antithetical world of joy and pain. Herbert describes joy and pain in the

Christian life as though each is a color in the coat. The coat itself symbolizes Joseph's experience because joy and pain synthesize paradoxical poles in the Christian hero's life. Just as the hero in the second movement learns that sin ultimately ushers in love, so does the hero learn that a mixture of joy and sorrow advances spiritual growth.

"Lord, with what glorie wast thou served of old, / When Solomon's temple stood and flourished!" cries the impassioned speaker of "Sion." This poem demonstrates that an individual relationship with God instead of external manifestations of worship protect the Christian hero's spiritual heritage. Though worship is vital for spiritual growth, Herbert emphasizes the dynamic nature of the Christian hero's inner development.

"Sion" juxtaposes the trappings and furnishings of Solomon's temple with what God endures, "struggling with a peevish heart." The speaker realizes in "Sion" that when all external glory culminates in an outward house of worship such as Solomon's temple, God is not interested. For God, the spiritual quest resides in the human heart: "Wherefore thou quitt'st thy ancient claim: / And now thy Architecture meets with sinne; / For all thy frame and fabrick is within" (10-12). As the Christian hero absorbs Herbert's subtle lessons throughout "The Church Porch" and "The Church," the

hero enlarges his vision and thereby prepares to "meet with sinne" in "The Church Militant."

"Decay," like many of Herbert's poems in "The Church," addresses God directly. In his visitation of biblical times, the poet reproduces the idyllic, glorious encounters the Old Testament patriarchs have with God. Though Herbert does not reproduce this idyllic atmosphere in detail, he assumes that his reader knows enough of the narrative to await a restoration of spiritual heritage. Herbert combines rhetorical strategies of allusion and synecdoche in his use of cave, bush, oak, and well. That the poet's expectations of his hero are great is evident through the choice of these strategies. Herbert expects his reader to associate with each natural locus an Old Testament hero and the rich narrative which lies behind his name. Although Herbert could have employed many other natural loci, each one used recalls a scene in which these heroes realize their own sins, reject them, and return to God.

Each of the poems in the Old Testament Group uses biblical patriarchs to teach some spiritual lesson. The use of earlier heroes proffers the new hero examples of demonstrable love. These examples culminate in "Love (III)" where the hero is honored guest at a banquet prepared by Love. As the reader participates in a personal experience

with Divine Love, a hero prepared for battle emerges.

The process of spiritual growth so important in "The Church" is brought about first by the hero's recognition and rejection of sin, then by the acceptance and internalization of love as portrayed in "The Agonie," and finally by the demonstration of love one observes in the Old Testament Group. Although "The Church" continues the teachings one first encounters on the church porch, it transcends those teachings. As a special type of spiritual instruction, "The Church" involves not didactic preachments on visible wrongs but demonstrations of love for God and for one's fellow believers. This spiritual instruction allows the reader to develop sensitivities to the Christian experience not heretofore possessed.

Herbert effectively uses rhetorical strategies and thematic motifs in "The Church." Through conscious artistry he sets up antithetical linguistic and thematic constructs which demonstrate a recursiveness throughout. One poem doubles back on another poem; a given thematic motif anticipates that same ideological configuration in the next movement; interrelationships abound within poems themselves. Entire groups of poems that possess a similar theme reflect similar structural principles applied at several levels. All these networks of overlapping theme and arrangement

allow one to view each part of The Temple as a contributing part of a greater whole. This rhetorical analysis of those poems which comprise the Sinne Group and the Old Testament Group--groups which are inextricably linked together by "The Agonie"--reveals Herbert's process for training the Christian hero in a dynamic, symbiotic experience and explains how that process encourages the Christian hero to look backward to the principles learned and forward to their practice in the ensuing war in "The Church Militant."

CHAPTER IV

A CALL TO SPIRITUAL CONQUEST:

TRIUMPH OF THE HERO IN "THE CHURCH MILITANT"

King of Glorie, King of Peace,
With the one make warre to cease;
With the other bless thy sheep,
Thee to love, in thee to sleep.
Let not Sinne devoure thy fold,
Bragging that thy bloud is cold,
That thy death is also dead . . .

from "L'Envoy" by George Herbert

The third movement of George Herbert's The Temple, entitled "The Church Militant," remains a puzzle to critics. Helen Vendler, writing in 1975, chooses to eliminate from her discussion of the Herbert canon a treatment of "The Church Militant." Even though Stanley Fish does discuss the poem, he claims that "even if it were proved that Herbert intended to integrate 'The Church Militant' into The Temple, we would still be free to decide that he had failed" (Living Temple 143). In "Drudgerie Divine": The Rhetoric of God and Man in George Herbert, Edmund Miller echoes Fish's assertion by contending that the ambiguous position of "The Church Militant" in the early manuscripts stands as an accurate description of the poem's place in relation to The Temple as a whole (149). Miller declares that "it is not our age

alone that has found 'The Church Militant' a falling off" from the poetic value of the first two movements of The Temple (149). In the nineteenth century, the compiler Alexander Grosart purposefully moves "The Church Militant" to a separate volume to keep from "contaminating" The Temple with its proximity to the other poems in the work (Miller 149). Miller too easily dismisses "The Church Militant" as "pure idea" which cannot be evaluated, cannot be extracted, and cannot be measured against anyone's experience (150). He further specifies his own confusion concerning the work by saying that "The Church Militant" presents private truth even though the subject matter is quite public (153). F. E. Hutchinson, whose definitive edition of Herbert's work follows in this same critical vein, suggests that "Herbert perhaps came to recognize that his lyrical gift was not well fitted for [the] ambitious attempts" necessary to write "The Church Militant" ("Commentary" 543). Anabel Endicott-Patterson in her article "The Structure of George Herbert's Temple: A Reconsideration" surmises that the reason Herbert includes the work in The Temple is convenience alone (206).

The proliferation of negative comments from the critical community regarding "The Church Militant" should compel critics of Herbert to examine this final movement closely. What are the problems, both structural and

thematic, with which the critics struggle? Certainly, the form is different from that of the first two sections. Lee Ann Johnson observes that the work is not even in the same genre as the earlier two sections; rather, it reads like a history lesson in five parts--a narrative which traces the development of the church and, ironically, of sin (200). Those who require The Temple to end on a triumphant note are hence disappointed. Maybe that is the reason some critics would rather ignore the disturbing work than analyze it. What they seek, if not in exact wording at least in theme, is a "Church Triumphant."

Fish capsulizes the problems by explaining that critics expect The Temple to be "perfect, complete, and climactic" (Living Temple 144). Yet, asserts Fish, the final movement impedes The Temple: "pessimistic, inconclusive, and anticlimactic, . . . readers feel obliged to distort or remove [it]" (144). On the heels of this argument Fish pursues a lengthy discussion in which he supports the correspondence of "The Church Militant" with the history of salvation in the catechism. Then Fish hedges. He distinctly declares that his reading of the poem does not answer the critics who would like to forget or ignore "The Church Militant." He continues to expound upon the work's inconclusiveness, lack of proportion, anticlimactic nature,

and inability to satisfy the reader with a sense of closure (154).

Other critics, such as Elizabeth Stambler and Heather Asals, point to the "unity" of The Temple, yet they regard "The Altar" as the work's first poem, "Love (III)" as the final one. They regard "The Church Porch" and "The Church Militant" as foreword and afterword, respectively. Valerie Carnes, on the other hand, does argue for The Temple's unity; she defends all three parts as integral by applying aesthetic principles to her reading.

Carnes demonstrates how religion and art relate, not only in the first two movements of the work but also in the final movement. She agrees with many earlier critics who note Herbert's analogical habits of mind and explains that such a mind so tuned could readily conceptualize God simultaneously as "Author and Logos, as Great Artificer and as Supreme Beauty" (377). To view the divine in this way is to envision the close relationship between religion and art, especially for Herbert, claims Carnes (377). Further, she points out that the levels of poetic discourse become increasingly sophisticated as the reader progresses through The Temple. Overall, Carnes offers a linear reading to the work. Although she does not timidly step aside from or step over "The Church Militant," Carnes interprets it as a static

product as opposed to one that reveals a complex, multidimensional network.

Stanley Stewart's 1986 study of Herbert also argues for the unity of the three parts of The Temple. Stewart interprets "The Church Militant" as the poet's view from heaven, a place where he is not bound by time but can see Christendom's past, present, and future with equal clarity. For Stewart, "The Church Militant" transcends time because "this is no movement from one time and place to another, but rather from time to the timeless" (108). The speaker of "The Church Militant," claims Stewart, viewing creation in the fullness of time, emulates the soul's pilgrimage in "The Church" at a cosmic level; here "the fits and starts involve whole civilizations" (117). Stewart's argument focuses primarily on the historical context of "The Church Militant." However, the most commonly held view among scholars and critics is that "The Church Militant" is so simplistic and so unlike Herbert's other poetry that it would be prudent to ignore it.

If "The Church Militant" is so simplistic, if it really is only a history lesson in five parts, then why is its presence so disturbing? If it is so simplistic, and if it does reveal the "early Herbert," then why does scholar after scholar scissor it off, in effect, from the rest of The

Temple? If so simplistic, why would a critic be so bold as to declare that Herbert fails in this third movement? If so simplistic, why would a compiler remove "The Church Militant" from the remainder of The Temple for fear that the first two movements would be contaminated?

Contrary to critical opinion, rhetorical methods of analysis demonstrate that "The Church Militant" is a rich, many-faceted jewel which uncovers new meanings in the entire structure and arrangement of The Temple. Herbert arranges The Temple in three movements: "The Church Porch," which centers on a presentation of moral and biblical precepts; "The Church," which presents a continual cycle of conflict, doubt, and reassurance; and "The Church Militant," which demonstrates the simultaneous progress of Christianity and sin. Yet, the structure, theme, and tone of "The Church Militant" significantly differ from either those of "The Church Porch" or those of "The Church." Another structural problem arises from the number of pages which separate "The Church Militant" from the work's first two movements; in the Williams manuscript five blank pages separate the final poem from the other two, and in the Bodleian manuscript there is a one-page separation.

From certain perspectives "The Church Militant" may be viewed not only as the third movement of The Temple but also

as the work's nucleus. Read as the poet's call to the Christian hero to become involved in a universal, corporate war with sin, "The Church Militant" augments and clarifies rhetorical strategies and thematic motifs that Herbert uses in the first two movements.

Divided into five distinct parts through the use of a refrain, "The Church Militant" is a 279-line narrative poem written in heroic couplets. The poem traces the history of the church universal through narration of events from the lives of Old Testament patriarchs, proceeds into a discussion of Christ's ministry, and from there demonstrates how sin influences Christianity in three distinct places: Greece, Rome, and England. Herbert appends to "The Church Militant" a coda "L'Envoy" which portrays Christ's final victory over sin. Because of the seriousness of his subject matter, Herbert sustains an elevated, public discourse. The sole exception is the refrain, which reflects a private colloquy between the speaker and God.

One approach to "The Church Militant" is to read it as a call to the mature, empowered Christian hero to join ranks with the church universal as spiritual warrior. This hero has received rigorous moral instruction in "The Church Porch"; he has grown spiritually in "The Church." Now the poet directs the reader toward further maturity in "The

Church Militant" by calling the new hero to make Christianity a public act as well as a private devotion.

To activate and motivate the Christian hero in this public act, Herbert uses several rhetorical strategies in writing "The Church Militant." This analysis identifies, explains, and codifies six strategies which reveal Herbert's design. In "The Church Militant" the poet speaks in three specific voices or personae: the historical, the reflective, and the prophetic. Each voice incorporates a unique corresponding grammar and syntax. Herbert uses other rhetorical strategies which function as unifying devices. The refrain and the presentation of sin as an allegorical character are two of these strategies. This presentation of sin uncovers layers of meaning regarding this topic in the first two movements. Personified, sin assumes a pronounced negative ethos as enemy of Christianity and is responsible for the Church's corruption. Herbert's transformation of the sin principle into an allegorical character in "The Church Militant" enhances the work's unity. "L'Envoy," the poetic coda which closes "The Church Militant," functions as its climax by restating, expanding, and strengthening the poem's predominant theme. When viewed in light of heroism, the coda closes the poem with a spiritual emphasis that answers critics' charges of inconclusiveness.

In addition to this group of strategies, Herbert uses at least four conventions normally associated with the epic genre: an invocation to the muse or deity, a hero of national or universal significance, a grand and elevated verse form, and the catalog. These conventions collectively evoke a heroic genre.

The speaker of "The Church Militant" employs three voices: historical, reflective, and prophetic. These voices correspond to the three aspects of the verb. An examination of those correspondences is productive in an analysis of "The Church Militant." The opening salutation or invocation, which utilizes the present aspect, addresses God directly and praises His attributes. In this particular context, the selected aspect functions to reflect the boundless nature of God's love and His ability to transcend time. It also illustrates His constancy amidst a changing history. When the church as the Bride of Christ is described in general terms (13-16), Herbert also uses the present aspect to reiterate the Bride's eternal nature because of her identification with the eternal Christ. In fact, the refrain in present tense interrupts the past- or future-tense narrative and returns the reader to God's timelessness.

Following the invocation and description of the church

as Christ's "Spouse," the speaker abruptly changes the tense and the direction of the poem when he employs the historical voice: "The course was westward, that the sunne might light / [a]s well our understanding as our sight" (17-18). In this section (17-46) the speaker no longer addresses God but the reader. Through occupatio the poet abbreviates episodes in the history of the Church, the rhetorical effect of which is to engage the reader. Herbert's use of the aspect of the verb which indicates a completed action naturally lends finality to a passage. The events have occurred; they are frozen, static. Because the completed aspect also gives a sense of permanence to the writing, it issues in an historical perspective. This perspective appears prominently in the mid-portion of "The Church Militant." In the final portion, the prophetic voice, which employs the future aspect, transcends the other voices of the poem. When the speaker uses this voice, he attempts neither to placate nor to cajole the reader as he did in "The Church Porch." Rather, he predicts coming events as he foresees them. For example, he does not spare the English church but directly points a finger in her direction and includes the entire Protestant Reformation in his accusation:

The second Temple could not reach the first:

And the late reformation never durst

Compare with ancient times and purer yeares;

But in the Jews and us deserveth tears. (225-28)

Like a prophet foretelling certain doom, the speaker warns, "Religion stands on tip-toe in our land / [r]eadie to pass to the American strand" (235-36). The poet-prophet notes three conditions which have to be met before Religion actually takes her first step toward America. First, "height of malice . . . prodigious lusts, / [i]mpudent sinning, witchcrafts, and distrusts / . . . shall fill our cup / [u]nto the brimme . . . " (237-40). The second condition is that the River "Sein shall swallow Tiber, and the Thames / By letting in them both pollutes her streams" (241-42). In this synecdoche of the three rivers, the speaker reflects his distrust of both Italy's Catholicism (Tiber) and England's Protestantism (Thames). The final condition is that "Italie of us shall have her will, / [a]nd all her calender of sinnes fulfill" (243-44). When these conditions are met, "[t]hen shall Religion to America flee" (247). The poet-prophet issues a desperate general warning to the European church and a specific warning to the English church. Through this warning the poet intends to awaken the church to her own potential corruption and to a conscious desire for purification. If the church will not heed the

words of a prophet and take action toward her own purification, then pure Religion will go elsewhere, for she cannot exist in the midst of corruption.

Herbert's suggestion regarding Religion's flight to America almost prohibited him from getting The Temple licensed for the press. Hutchinson, citing The Ferrar Papers, notes that The Temple was licensed with some "Scruple" by the Vice Chancellor of Cambridge (Hutchinson 547, Ferrar 59). Walton further explains in his Lives of the Poets that

when Mr. Farrer sent this Book to Cambridge to be Licensed for the Press, the Vice Chancellor would by no means allow the two so much noted Verses . . . to be printed; and Mr. Farrer, would by no means allow the Book to be printed, and want them. But after some time, and some arguments for, and against their being made publick, the Vice Chancellor said, 'I knew Mr. Herbert well, and know that he had many heavenly Speculations and was a Divine Poet; but I hope the world will not take him to be an inspired Prophet, and therefore I License the whole Book. (75)

When the speaker as prophet uses the aspect of the verb indicating future action, he commands the reader's

attention. He speaks with conviction, particularly when he sets up conditions to be met before the next event transpires, as in the synecdoche of the three rivers. Another example which bears out this observation is the speaker's assertion that "judgement shall appeare" (277). The assertion possesses a tone of certainty and thereby lends a sense of authority to the entire passage.

Subsequent to the prophecy concerning religion's flight to America, the speaker appears to digress from the subject:

My God, thou dost prepare for them a way
By carrying first their gold from them away:
For gold and grace did never yet agree:

Religion alwaies sides with povertie. (249-52)

This passage, which thematically stretches through six more lines, does not read as a digression when the reader considers the parallels Herbert draws between affluence and corruption in earlier sections of The Temple and those parallels he draws with more subtle, succinct strokes in "The Church Militant." When the speaker addresses God directly, he turns the reader's attention away from the subject matter and toward God. The rhetorical effect of this aside is unsettling because the finite speaker approves divine action. Although at first this approval appears to be mere presumption, clearly the speaker views the world and

its events from God's perspective. Herbert's desire is for his Christian hero to acquire this perspective as well.

The speaker pointedly asserts, "We think we rob them, but we think amisse: / We are more poore, and they more rich by this" (258-59). Rich in irony, this couplet implicates Englishmen for exacting taxes from the Americans. Englishmen have become spiritually impoverished because of their lust for material possessions. Americans, on the other hand, have become spiritually affluent because they seek contentment in spiritual possessions and not in material ones. This notion recalls Herbert's discourses on wise money management in "The Church Porch."

In addition to offering multiple perspectives via trivocality and tense alteration, Herbert also uses a variety of conventions normally associated with the epic genre. The poet's use of these conventions in "The Church Militant" melds together Christian subject matter and classical tradition, a blend that has existed at least since Dante's use of Vergil as a guide in The Inferno. Further, Herbert's elaborated use of each of these epic conventions evokes a heroic genre and suggests to the reader of "The Church Militant" that the Old Testament patriarchs will function in this final movement of The Temple as epic heroes do in classical formulas.

To introduce an epic a poet typically invokes a muse or a deity to assist in writing the poem. God is the speaker's muse in "The Church Militant": "Almightie Lord, who from thy glorious throne / Seest and rulest all things ev'n as one" (1-2). This opening demonstrates God's suitability as a muse; He rules the universe yet cares for "small things" such as the ant, atome, or minute. He also regards "great things" such as commonweals. The speaker's bold statement that "[c]ommon-weals acknowledge thee / And wrap their policies in thy decree" (5-6) implies that there is neither justice nor negotiation without the ultimate rulership of God. Governments remain under His authority, but the speaker argues that affairs of state cannot compare in significance to affairs of the church: "But above all, thy Church and Spouse doth prove / Not the decrees of power, but bands of love" (9-10).

Synonymous in the invocation are the words Church and Spouse. Herbert draws on biblical metaphor which represents the relationship between the church and Christ as bride and bridegroom. This extended metaphor also establishes among the speaker, the deity addressed, and the poem's argument a tripartite, rhetorical relationship. Because the church possesses triple virtues--readiness, innocence, and purity--she is "[p]repared and fitted to receive thy [the

Bridegroom's] love" (16). Christ's "Spouse" is [t]rimme as the light, sweet as the . . . vine, chaste as the dove." Through triple simile the poet demonstrates the church's virtues. The lamp image echoes Jesus's parable of the ten virgins who prepare for a wedding. Bearing trimmed lamps, the five wise virgins in the parable collectively represent the prepared church whereas the five foolish virgins represent spiritual unpreparedness. Jesus himself is the bridegroom in this parable, which revolves around the principle of spiritual readiness.

The second image of the simile, "sweet as the . . . vine," suggests the taste of wine in its unadulterated, natural state before fermentation. "Laden boughs" suggest fruit in abundance and in readiness for harvest. Love, expressed in the invocation by Christ's chaste Spouse, collides with power (expressed by the agents of government) and conquers it. This principle of love as conquerer recalls thematic considerations in "The Agonie." Also, the use of the word decrees reemphasizes the power of commonweals. In the invocation Herbert achieves a God-centeredness, a sense of security the Christian hero can experience because an omnipotent, omniscient God controls both great and small things of the universe.

The grand, elevated verse of "The Church Militant"

proves Herbert to be in control of an epic style. Unlike the plain, direct proverbs of "The Church Porch" or the highly personal devotional lyrics of "The Church," Herbert selects a style for "The Church Militant" normally reserved for public orations. Commenting in general on his style throughout The Temple, Carnes claims that Herbert in "The Church Militant" reaches a level of poetic sophistication which he does not approach in the two earlier movements (521). His verse form for the final movement is the heroic couplet; he uses a predominantly masculine rhyme and almost no enjambement. The end-stopped lines, on the other hand, lend a serious, martial tone to the entire poem, as in the following excerpt:

Religion went to Rome, subduing those,
Who, that they might subdue, made all their foes.
The Warriier his deere skarres no more resounds
But seems to yeeld Christ hath the greater wounds.

(61-64)

Herbert's use of this grand style for "The Church Militant" supports a strong correlation between style and subject matter, for the poem celebrates not contemporary deeds of heroism but events in Christian history which are remote but ever new, glorified by a Judeo-Christian tradition already centuries old. The restoration of this tradition, invested

with significance through the grand style, functions to awaken in a contemporary Christian reader-hero a renewed appreciation of that tradition.

Admittedly so different from the style of the first two movements of The Temple, Herbert's style in "The Church Militant" reads as a public lament. "Decay" and "Sion," two poems from the Old Testament Group, anticipate the more lengthy lament of "The Church Militant." Both of these poems evoke the pastoral through the presentation of biblical heroes as though they were living in a glorious age:

Sweet were the dayes, when thou didst lodge with Lot,
 Struggle with Jacob, sit with Gideon
 But now thou dost thy self immure and close
 I see the world grows old. . . .

("Decay" 1-2, 11, 16)

Lord, with what glorie wast thou serv'd of old,
 When Solomon's temple stood and flourished
 Where most things were of purest gold
 With flowers and carvings, mystical and rare:
 All showed the builder's, craved the seer's care. . . .

("Sion" 1-3, 5-6)

An appreciation for a spiritual heritage, which these poems elicit in the Christian hero, corresponds with the Old

Testament patriarchal tradition evoked in "The Church Militant." Through a reaffirmation of the Christian heritage, Herbert restores to his reader and Christian hero a former age of glory.

Herbert borrows rhetorical technique not only from classical formulas but also from the New Testament book of Hebrews. Hebrews 11, often referred to by theologians as the chapter of faith, uses a variation of the pastoral by offering an extensive enumeratio of Christian heroes and heroines. Chapter 12, which immediately follows this enumeratio, opens with an exhortation addressed to the contemporary Christian reader-hero to be encouraged because so many others (referred to in the passage as a "great cloud of witnesses") have already preceded him (Heb. 12.1). The writer of Hebrews concludes his discourse on faith when he suggests that the Christian reader-hero join the race of the faithful by emulating certain heroes and heroines.

Herbert's catalog of heroes in "The Church Militant" echoes the same convention used by the writer of Hebrews. The poems of the Old Testament Group, such as "Decay," "Sion," and "Aaron," all concern reformation on the level of the individual heart, and the rapid collation of Old Testament heroes in the opening of "The Church Militant" calls for reformation on the corporate level. Herbert

expresses his interest in reformation of the church throughout his presentation of The Temple. An examination of the poet's desire to reform his reader (i.e., the Christian hero) reveals the writer's aims in his overall design of The Temple. That Herbert does not mention in "The Church Porch" any Old Testament figures other than David and Jonathan perhaps suggests that the poet-teacher in "The Church Porch" does not desire to employ the strategic catalog at that point in his appeal to the Christian hero. Instead, as is evident in "The Church Porch," the poet-teacher appeals to the potential Christian hero's own self-aggrandizement. A motivational device such as a presentation of the Christian heroes of earlier days would prove ineffective in "The Church Porch." The use of this strategy in "The Church Militant" proves quite effective.

Following the invocation, a description of Old Testament patriarchs melds together two different epic features, the use of cosmic heroes and the use of catalogs. Each of the patriarchal figures anticipates traits of the coming Messiah of "L'Envoy" and plays a prominent role in the history of the church. Noah, mentioned in an earlier connection with the description of the church, is an archetype of the faithful; Abraham is the father of the Jewish nation; Moses is the deliverer of his people; and

King Solomon is the wise ruler. One might ask why Herbert chooses not to include any New Testament figures such as the Apostle Paul or John the Baptist, but their very absence points to the long-standing Judaic tradition of awaiting a Messiah long before the advent of the Christ. This catalog of patriarchs, though abbreviated, adds credence to the poet's argument. One readily sees here the pastoral at work as it operates in "The Church" in poems such as "Decay" and "Sion." The poet issues a call to his reader to emulate the characteristics of these patriarchs and in so doing, to identify with some of the great heroes of the Christian faith. Each hero mentioned does his part in the history of the Church. No one man can fight the battle; it requires the corporate body of the church militant marching as one to overcome Sinne.

Calling the reader to emulate these biblical heroes, Herbert assumes the reader's familiarity with the names, narratives, and symbols associated with them. As Bloch points out, Herbert's "collation" of allusions--in this case, the listing of Old Testament figures--is sometimes so rapid, so dense, that clearly Herbert allows for himself and introduces to his reader multiple associations. This multiplicity of associations indicates that Herbert "sees all of Scripture as potentially related. That he moves so

swiftly from text to text, without pausing to amplify or explain" (Bloch 64-65) demonstrates what an intense involvement with the text Herbert expects from his reader.

The fact that Herbert offers this catalog of Old Testament heroes serves to elevate the entire "Church Militant" in theme and structure and to prefigure Christ as the hero's hero in "L'Envoy." When he pens the name "Abraham" or "Moses" Herbert imagines a readership able to recall the specific narratives amalgamated to compose the continuing saga of Old Testament history. Some examples of these narratives elucidate the significant role these patriarchs play in "The Church Militant."

In both "The Church Porch" and "The Church" Herbert mentions the patriarch David, the singer of songs, leader of men, a man "after God's own heart" (I Sam. 13.14). In "The Church Militant" Herbert does not include David in his catalog but through allusions to the Ark of the Covenant, he evokes Davidic narrative.

To use Abraham as a representative type, there emerge three major encounters with his God that make him the man that he is. The first important event for Abraham occurs when God issues the first call. God shows Abraham the stars and tells him that He will make him the father of many nations, that his seed will number above the stars. Abraham

follows this unknown God to "a land that I will show thee." Abraham ventures out on faith and not on knowledge. This event exhibits Abraham's willingness and desire to be taught. It also demonstrates his courage and faith to believe and follow an Unknown God Who has made a promise.

The second event of significance occurs when Sarah, Abraham's wife, learns at ninety years of age that she will bear a child. On hearing this news, she laughs, and Abraham with her. For years upon years the man who was called to be the father of many nations has been childless. He had probably told all his friends about God's promise to make him the father of many, and he had likely become the receptacle for ridicule.

Sarah and Abraham finally do have a son, Isaac. The third significant event in Abraham's life deals directly with that son, whom God instructs Abraham to offer as a sacrifice. Abraham represents God the Father, and Isaac, God the Son in his act of cooperation with his father's plans. This event in particular prefigures the Crucifixion. All three events demonstrate Christ's willingness to submit his own will to his Father's: "Not my will but Thine be done," He prayed in the Garden of Gethsemane, just hours before He was crucified.

Another patriarch figuring in "The Church Militant" is

Moses. Allusions to Moses are prolific and are elaborated in this final movement. Archetypally, Moses functions as a Savior figure in his act of leading the Hebrew people out of slavery. Moses repeatedly proves God's anger when he releases one plague after another upon the Egyptians. Conversely, he acts as divine vehicle for demonstrating God's mercy with His people in the midst of judgment: "The ten Commandments there [in Egypt] did flourish more / Then the ten bitter plagues had done before" (39-40). In the midst of their bondage God blesses the Israelites with male children of whom Moses is one: "Nilus for monsters brought forth Israelites" (44). Moses as type prefigures Christ, Who delivers His people out of spiritual slavery.

Among other strategies, Herbert's presentation in "The Church Militant" of sin as an allegorical character contributes significantly to the overall unity of The Temple. Sin in "The Church Porch" is treated as though its presence were an external bother that man overcomes for his own self-interest; sin in "The Church," as evidenced in the Sinne Group, represents the struggle man overcomes by recognizing sin and embracing love. Sin in "The Church Militant" assumes exaggerated negative ethos as an allegorical enemy who "dogs" and "traces" the church in order to destroy her effectiveness:

Much about one and the same time and place,
 Both where and when the Church began her race,
 Sinne did set out of Eastern Babylon,
 And travell'd westward also: journeying on
 He chid the Church away, where e're he came,
 Breaking her peace, and tainting her good name.

(101-06)

"Sinne" in "The Church Militant" becomes much more dangerous because it challenges the entire church universal and not just one individual member of that church. Sin beguiles the church herself by taking on so many forms but reaches a pinnacle of deception as a Church-man:

Sinne being not able to extirpate quite
 The Churches here, bravely resolved one night
 To be a Church-man too, and wear a Mitre:
 The old debauched ruffian would turn writer.

(161-64)

Sin's power in "The Church Militant" cancels Truth's influence: "Truth sat by, counting his [Sinne's] victories" (190). Sin's attempts to destroy Christianity are countered only with helplessness.

The Temple opens with sin in "The Church Porch" and closes with sin in "The Church Militant." Herbert's unrelenting inclusion of this subject in each of the three

movements demonstrates his concern with this problem in the life of his Christian hero. The reader-hero should remain aware that sin as enemy of the corporate church is bent on destroying the Christian's faith, reputation, and effectiveness.

In addition to using strategies involving a three-part perspective, epic convention, and the characterization of sin, Herbert uses the multifunctional refrain. Each of the five divisions of "The Church Militant" closes with the refrain, "How deare to me, O God, thy counsels are; Who may with thee compare?" In this refrain the speaker addresses God in present tense. The refrain functions in a number of ways in the poem. Through use of the refrain, the speaker calls repeatedly to the reader's remembrance and to his own that God is in control. The speaker clings tenaciously to the counsels of God even though sin defeats Religion repeatedly. If speaker and Christian hero lose hope and faith, they can find solace in God's enduring counsels as expressed in the refrain. The church universal may forsake the One she represents if overcome by sin. The counsels of God as expressed in the refrain will never forsake the church.

The refrain provides a break in the narration and directs the reader from one thematic construct to the next.

The first time the refrain is used (47-48) it functions to close the pages of biblical narrative and to introduce Christianity's flight into Greece: "Religion thence fled into Greece" (49). The refrain effectively interrupts the narrative and also defines historical and geographical boundaries. The second time the refrain is used (99-100) it serves to contrast Religion's solitary travels to Religion's travels with Sinne, the unwelcome visitor who "dogs and traces" her every step. On a first reading, the refrain digresses. A further reading reveals that the refrain maintains the focus on divine orchestration of events in history rather than on protagonist and antagonist, Religion and Sinne, respectively. In "The Church Militant," Herbert forces the reader to face a profound reality: the Christian hero cannot wage war alone. Even though he fights on the winning side, the Christian hero's battle strategy remains ineffective without Christ, the conquering king of "L'Envoy."

The third use of the refrain links Sinne's rampant infiltration into the church universal with Sinne's infiltration into Greek learning and Roman affairs of state. The refrain functions repeatedly to remind the Christian hero that God's love and control cannot be altered or terminated. Since the poet paints such a bleak picture of

the church's ceaseless battle with Sinne, he offers security to the Christian hero by repeating this comforting refrain. The repetition also renders Christ the genuine hero of the narrative. Christ the bridegroom requires that his bride be not successful but faithful. She can exercise faith by returning to the promises of "The Church." For example, in "The Pulley" God chooses to exclude rest from the "glass of blessings" poured out on man. God withholds rest purposefully so that "weariness / [m]ay toss him to my [God's] breast" (19-20). God does not allow the church universal to possess perfect rest, but He does reward her faithfulness to Him against all odds.

The fourth use of the refrain isolates the first climax of the poem from earlier treatments of Sinne. At the height of his power, Sinne causes the church to suffer debasement and ridicule. Religion and Sinne directly and impenetrably coalesce when Sinne becomes a "Church-man" and postures in Christ's three offices:

As Sinne in Greece a Prophet was before,
And in old Rome a mightie Emperour;
So now being Priest he plainly did professe
To make a jest of Christ's three offices.

(171-74)

Truth sits helplessly watching Sinne's victories increase.

The fourth use of the refrain again functions as a break between parts of the narrative; in the fifth section of "The Church Militant" the poet compares and contrasts the old Babylon with the new Babylon and also introduces Christianity's flight to America. Because the church universal does not remain "chaste as the dove," as she is described in the opening lines of the poem, her second state is worse than her first.

The poet cries out for mercy--not justice--in the terminating refrain. Certainly in "The Church Militant" "judgement shall appeare" (277), yet the final refrain carries a tone of mercy. This meditation on "the counsels of God" signals hope for the Christian hero both individually and corporately as a member of the church universal.

Although the refrain issues a message of hope, a conflicting message remains: "The Church shall come, & Sinne the Church shall smother" (266). Because Sinne continues to be the victor, Herbert offers the poem "L'Envoy" to demonstrate Christ's final victory over Sinne:

King of Glorie, King of Peace,
 With the one make warre to cease;
 With the other blesse thy sheep,
 Thee to love, in thee to sleep,

Let not Sinne devour thy fold,
 Bragging that thy bloud is cold,
 That thy death is also dead,
 While his conquests dayly spread;
 That thy flesh hath lost his food,
 And thy Crosse is common wood.
 Choke him, let him say no more,
 But reserve his breath in store
 Till thy conquests and his fall
 Make his sighs to use it all,
 And then bargain with the winde
 To discharge what is behind.

Blessed be God alone,
 Thrice blessed Three in One.

(1-16)

Herbert's "The Church Militant" has never received critical applause. Rather, the critical community repeatedly offers evidence for the poem's "inconclusiveness." Although some critics do make mention of "L'Envoy," they fail to analyze its poetic value and its contribution to The Temple.

Barbara Herrnstein Smith's argument points up the significance of poetic closure. According to Smith, a sense of poetic closure on the part of the reader many times determines whether or not the reader considers the poem to

be "successful" (Poetic Closure: A Study of How Poems End 10). The poetic coda is most often found functioning as a "special closural device" when a poem's structure or development of theme fails to offer a conclusion or resolution (188), as is the case in "The Church Militant." The envoy, a specific subset of the poetic coda, achieves its closural effect because the poet chooses to isolate it both structurally and thematically from the remainder of the poem. In isolation, the envoy serves as a complete poetic statement which remains distinct from and yet related to the rest of the poem. The poet may use the envoy to sharpen the focus of the theme previously developed (13-14).

Because Herbert's envoy serves "The Church Militant" in this capacity and because it unifies and enriches the entire text of The Temple, "L'Envoy" merits further analysis. The envoy, a conventional verse form, normally appears at the close of a long poem and is addressed to some great person such as the poet's patron, a prince, or a judge. When the speaker dedicates his envoy to the "King of Glory, King of Peace," he clearly names God as his patron or prince. This address to God also recalls the opening invocation addressed to the "Almightie Lord" in "The Church Militant" (1). "The Church Militant" does not close in defeat and judgment; it closes as the Christ of "L'Envoy" triumphs over sin.

"L'Envoy" possesses sixteen lines of rhyming couplets with metrical units of trochaic tetrameter. Saluting Christ as "King of Glory, King of Peace," the poet's first two requests of the Christ are immediately linked to Christ's two functions in "L'Envoy"'s salutation: "With the one [peace] make warre to cease, / With the other [glory] blesse thy sheep" (2-3). He portrays Sinne as a braggart soldier, taunting the Church with four illogical arguments: "that thy [Christ's] bloud is cold / [t]hat thy [Christ's] death is also dead / . . . [t]hat thy [Christ's] flesh hath lost his food, / [a]nd thy [Christ's] Crosse is common wood" (7-8, 13-14).

Through these four arguments, Sinne renders Christ's death powerless and insignificant. "[B]lood" (wine) and "flesh" (bread), the elements of the Eucharist, act as vehicles through which one partakes of the body of the Lord. "[D]eath" and "Cross" provide the backdrop to the Christian hero's desire and privilege to participate in the communion service as a liturgy but also to participate in personal communion with God. The third portion of "L'Envoy," beginning with line 11, demonstrates the poet's and the Church's inability to combat sin, for the poet asks his boon of his King in much the same tone as a son would ask his father: "Choke him, let him say no more" (11). When Christ

grants the speaker's request, Sinne's taunts would cease. Sinne's inability to "say no more" eradicates his effectiveness. The poet importunes his King to "reserve [his enemy's] breath in store," an action which enables Sinne to sigh and moan when he is defeated by the conquering Christ. To make him use his breath for sighs instead of the accustomed accusations constitutes a type of torture. Demeaning Sinne even further, the poet suggests that Christ "bargain with the winde / To discharge what is behinde" (15-16). The poem closes with a praise to the triune God, a final dedicatory to Herbert's "patron."

"L'Envoy" serves to bring all three parts of The Temple together; it illustrates not only the individual's but also the corporate body's helplessness under sin, which can be conquered only by Love. "The Church" closes with "Love (III)," a poem in which Christ becomes Love personified as a banquet host. That same person of Love appears early in "The Church Militant" in the poet's opening salutation to God: "But above all, thy Church and Spouse doth prove / Not the decrees of power, but bands of love" (9-10). Love is possible on the part of Christ's Spouse only because she did "sit and eat" in "Love III" of "The Church" (18). Love in "L'Envoy" is "The King of Glory, King of Peace" (1), who combats and conquers sin in history with his death and

resurrection, in the future with his return for his Bride.

In "The Church Militant" Herbert definitely and deliberately asserts that the church has failed, that sin has defeated her throughout history. The only recourse is for a hero greater than the reader-hero to enter the scene to rescue the Church from her inevitable defeat. "L'Envoy" performs this deliverance; poet and reader return to embrace love. This love the Christian hero experiences in the final couplet of "The Agonie": "Love is that liquour sweet and most divine, / Which my God feels as bloud; but I, as wine" (17-18).

"The Church Militant" acts as a forerunner, as a way-preparer for the conquering King of "L'Envoy." Viewed in this light, "The Church Militant" does not leave "in darkness" (Fish, LT 152) the corporate church or the individual Christian hero; rather, it leads the reader Godward again. This God-ward direction comes to full fruition in "L'Envoy." For the speaker, the person of Christ and His sacrifice on the cross are more powerful than any institution carrying His name and performing actions with His blessing. "L'Envoy" rescues "The Church Militant" much as the King in the person of the Son of God rescues His Spouse, the church. From God's perspective the church is "chaste as the dove" ("CM" 15). Although many critics view

"The Church Militant" as "inconclusive" or "problematical" (Fish, LT 160), the poem has a definite and deserved place in The Temple.

By reopening the text of George Herbert's "The Church Militant," this chapter serves to clarify some misconceptions commonly held among the scholarly community about the final movement of The Temple. Explored are several of the rhetorical strategies Herbert uses to issue a call to conquest. This call comes to the Christian hero to participate in "The Church Militant." Focusing on the heroic Christian tradition, this chapter analyzes and establishes that Herbert melds together Christian narrative and classical forms. When viewed in light of the Christian heroic tradition, "The Church Militant" becomes an extremely significant, if not the most significant, movement of the work. Viewing various facets of "The Church Militant" as devices which lend unity to The Temple as a whole easily offers credence to the hypothesis argued in this chapter that Herbert did, in fact, intend "The Church Militant" to serve as Part III of The Temple.

Herbert selects at least five strategies which shed light on "The Church Militant" and on the entire Temple. The first is Herbert's particular handling of the five-times-repeated refrain, which serves to heighten dramatic

tension because it simultaneously ties together and interrupts the flow of the narrative. The poet's portrayal of sin in "The Church Militant" is another feature which offers insight into Herbert's overall meaning in The Temple. Whereas sin is treated in both "The Church Porch" and "The Church," in the final movement the poet's reification of the sin principle into a fully developed allegorical character assists in marrying the three sections of The Temple.

A third important rhetorical strategy observed in "The Church Militant" is Herbert's use of three distinct personae or rhetorical voices speaking from differing vantage points: the historical, the reflective, and the prophetic. When melded together, these three give expression to a decidedly public voice, a voice which accounts for some of Herbert's endurance as a poet and which is in opposition to the private voice prevalent in "The Church." Herbert's inclusion of the Old Testament patriarchs is another feature which deserves examination because it assists in developing the predominant theme of "The Church Militant."

The fifth strategy analyzed in this chapter is Herbert's deft skill in achieving poetic closure in the final poem, "L'Envoy," which actually serves as the climax by providing deliverance for the "failed" Church. "L'Envoy" also functions to fuse the three parts of The Temple by

closing with a panegyric to the triune God.

Applying epic conventions to "The Church Militant" constitutes another strategy of Herbert's which reinforces the Christian/classical tradition within which Herbert is working. Four of those conventions have been considered and analyzed in this chapter. The four include an invocation to the deity; a grand, elevated verse form; a hero of universal significance, who is used throughout the final movement but comes to full fruition in "L'Envoy;" and finally, catalogues of battles, which in "The Church Militant" appear as the church universal's continuing battles with Sinne. These epic characteristics amalgamate to define and elucidate the predominant theme of Christian heroism.

In order to continue in battle, those Christian heroes of the third movement would of necessity have to return to the principles of "The Church Porch" to be reminded of their proper Christian conduct. Likewise, in order to pursue a life of heroism, those same participants in the militant church would have to return to times of prayer, meditation, spiritual questing, or personal communication with Christ in "The Church." This communication would provide refreshment, thus enabling the Christian hero to polish and repair his or her spiritual weapons.

"The Church Militant" brings to closure the entire work

The Temple. With this final movement Herbert depicts a never-ending war, a war which will not cease until the "King of Glory, King of Peace" descends to reclaim his "Bride" the Church. In one of his eloquent sermons John Donne alludes to the ceaseless war Herbert describes and to the Christian's participation in that war. Donne inquires, "have the Saints of God no vacation? doe they never cease?" In answer to his own query, he contends that "God himselfe rested not, till the seventh day." Donne then implores, "be thou content to stay for thy sabbath, till thou maist have an eternall one. . . . be not thou weary of bearing thy part in his Quire, here in the Militant Church" (Sermons 8.52-53).

CHAPTER V

THE PLEASURE OF THE TEXT

As flames do work and winde, when they ascend,
So did I weave my self into the sense,
But while I bustled, I might heare a friend
Whisper, How wide is all this long pretence!
There is in love a sweetnesse readie penn'd:
Copie out onely that, and save expense.

from "Jordan (II)" by George Herbert

In The Temple the poet speaks in an instructive voice, consistently attempting to move the Christian hero toward the goal of spiritual maturation and the proper view of his relationship with God. Herbert creates an ideal dialectic framework within which to instruct directly, to engage his hero in deep spiritual involvement, and to demonstrate his hero's place in the overall scheme of Christian history in the church universal. His choice of rhetorical strategy to direct his reader-hero is demonstrated throughout The Temple.

Interrelationship among the three movements of The Temple has been much debated. This discussion among critics has resulted in divergent points of view. The problem revolves around the question of how or whether these poems called The Temple actually comprise a whole. The Temple's

unity is far too complex and profound to be contained within a single analogy or system even though critical appraisals governed by such systems have been helpful in uncovering many layers of meaning and identifying technique in the work. A complex combination of factors contributes to the overall processes of the work. This combination includes structural choice, arrangement and repetition of thematic constructs, the role of the reader as developing Christian hero, and a complex network of overlapping rhetorical strategies.

Although no clear narrative sequence exists in The Temple, the work defines and reifies processes through which the Christian hero progresses toward spiritual maturation and eternal unity with God in Heaven. However, the Christian hero's spiritual progress and vision do not advance by way of a prescribed, fixed course but through a dynamic multiplicity of inter- and intra-textual rhetorical frameworks through which Herbert commands the attention of his reader, the Christian hero.

By the end of "The Church," the reader has gone through intellectual and emotional instruction which prepares him to participate in the militant church and to wage corporate war with sin. The Christian hero may lapse during the maturation process but develops perspective rather quickly.

The hero begins with a static view of the world and his place in it and proceeds to a dynamic one of the spiritual domain of which he is a vital part. Finally, the hero's vision develops into a multidimensional perspective not only of himself but also of the church universal as a unit composed of many individual units.

This multidimensional perspective approaches a divine one, for it transcends both time and space. In "The Church Militant," the poet speaks in three distinct voices or personae: the historical, the reflective, and the prophetic. This trivocality, which collapses linguistic and temporal or spatial boundaries, is much more sophisticated than the static, limited voice the reader hears in "The Church Porch."

The process of spiritual growth in the Christian hero never ceases, and a careful intertwining of rhetorical strategies assists the reader in that process. An exploration of these strategies and applied principles as they manifest themselves in individual poems leads to a comprehensive understanding of those poems. But it does more than that. Collectively the strategies form an array that extends beyond the boundaries of individual poems. An examination of this array also assists in an appreciation of the overall design of The Temple. This appreciation allows

the reader to experience the full pleasure of Herbert's text. Gaining this full pleasure is impossible unless the reader observes all three movements complementing each other and contributing to a holistic work of art. Reading any part of Herbert's text may render pleasure though that pleasure be a fragment of that gained by reading Herbert's full text.

The full text of The Temple consists of three movements. These movements, like those in a cyclical symphonic score, contribute significant variations on the artistic statement, variations which give meaning and sophistication to the entire work of art and maintain artistic unity. Because Herbert realizes that not all poems can be climaxes or crescendos, he utilizes the decrescendos to heighten the significance of various climaxes.

This study, having explored the thematic and structural functions of The Temple, has also applied Fish's and Ong's procedures for analyzing audience response. Although the role of the reader as Christian hero remains consistent throughout the work, the poet requires from his hero higher and higher levels of intellectual and spiritual sophistication to meet the graduated levels of poetic discourse the reader encounters as he progresses through each successive movement of The Temple. When the reader

encounters the poems in "The Church," he realizes that the prescriptive rules of "The Church Porch" no longer serve. Fish's term for this process of realization is "letting go," a process by which the reader has to dispense with ideas just learned before he can manage new ones (Self-Consuming Artifacts).

The guiding principles made available through the tagmemic matrix have also proved fruitful in this analysis. Those principles assist the reader in viewing The Temple through three different perspectives: the static, which corresponds to the vision of "The Church Porch"; the dynamic, which reflects the outlook of "The Church"; and the multidimensional, which defines the scope of "The Church Militant."

Since the Christian life has its being in a profound involvement with paradox and in a relationship with the "unseen" as well as the "seen," the progress of that life is best mirrored in a long, sometimes painful, sometimes delightful dialectical process of maturation and experience. A major focus in this study has been to show just how the spiritual quest and resulting development of the Christian hero-reader provide variety and dynamism within the overall unity of the work.

The Christian hero in The Temple moves from a state of

low spiritual development to a sophisticated one. This movement is rough--Herbert's work never moves in a linear fashion--but the gradual development of the hero-reader is apparent. The poet manages to keep his hero reading and thus questing for a depth of spiritual understanding and experience; he accomplishes this feat through deft use of rhetorical strategies.

Perhaps a brief review of these strategies would prove helpful here. In the first movement instructional principles command the major focus. These principles range from wise money management to appreciation of corporate worship; they garner strength and derive interest from such devices as argument by deduction, exaggerated use of the imperative, brevity of stanzas, and a sustained dialectic of choice. The controlling strategy, an antithetical thematic construct, balances prescriptive rule and thereby modulates the overt didacticism which reigns over "The Church Porch."

This strategy of using a thesis-antithesis to function as balancer and modulator reappears in "The Church" under a different guise. Warring principles--sin and love--meet in "The Agonie." Because it reveals a synthesis of sin and love, "The Agonie" functions as climax of "The Church." Also at work in "The Church" is Herbert's exploitation of monotonous, tedious verse form in the Sinne Group to define

and explain the nature of sin. On the other hand, in the Old Testament Group Herbert evokes the pastoral to demonstrate the nature of love.

In The Temple's final movement, where the Christian hero gains a multidimensional perspective, Herbert uses a diverse array of rhetorical strategies. This array includes a number of epic conventions which evoke heroic tradition and Christian heritage. Some of these conventions are an invocation to the deity, a grand and elevated verse form, a hero (or heroes) of cosmic significance, and epic catalogs. Herbert further relies on his rhetorical reservoir when he uses a refrain, a trivocal presentation of narrative, an extended allusion to Old Testament patriarchs, and a poetic coda, "L'Envoy." "L'Envoy," functioning as the climax of the entire movement, finally answers the critical community which views "The Church Militant" as problematical.

"Three Calls to the Hero in George Herbert's The Temple" accepts the premise that all parts of a work are vital to a unified, artistic statement. Also of crucial importance in The Temple is the role of the reader because as the reader develops spiritually he or she becomes a Christian hero. Finally, when the hero allows the text to consume self, God triumphs. Then the new hero's voice may

join with the poet's in proclaiming, "Less then the least /
of all Gods mercies, is my posie still" ("The Posie" 10-11).

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