

Approved

THE CONCEPT OF REST

IN

THE POETRY OF GEORGE HERBERT

*Amy M. Charles*  
Director

*Laura G. Anderson*

*Randolph Budgin*  
Examining Committee

by

Katharine E. Gibbons

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Approved

Amy R. Charles  
Director

Laura G. Anderson

Randolph Belgin  
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INTRODUCTION

The title page of the 1633 edition of The Temple,<sup>1</sup> the final collection of George Herbert's poems, contains a quotation from John 27, "In his Temple soth every man speak of his honour," which implies that Herbert intended The Temple as a eulogy of God. But Isaac Walton, his first biographer, records that Herbert sent the following message with a book of his writing to Nicholas Ferrar:

... tell him, he shall find in it a picture of the many spiritual Conflicts that have past betwixt God and my Soul; before I could subject mine to the will of Jesus my Master: in whose service I have now found perfect freedom: desire him to read it; and then, if he can think it may turn to the advantage of any dejected poor Soul, let it be made publick: if not, let him burn it: for I and it, are less than the least of God's mercies.

In reading The Temple itself one can see that Herbert intends it to lead men to God. He extends an invitation to the reader in "Supplication," the second poem in The Temple:

Thou, whom the former precepts have  
Sprinkled and taught, how to behave  
Thy self in church; approach, and taste  
The Churches mystical repast.

Moreover, in a prose composition, A Discourse to the People, or The Country Parson, Herbert discusses the duties of a clergyman with a great deal of attention to the effect on a human congregation as well as on God. In praying, for example,

The Country Parson . . . composeth himself to all the possible reverence; first, as being truly touched and amazed with the majesty of God . . . Secondly, . . . that being first affected himself, hee may affect also his people, knowing that no Sermon moves them so much to a reverence, which they forget again, when they come to pray, as a devout behavior in the very act of praying. INTRODUCTION his voyce is audible, his words treatable, and slow; yet not so slow, as to let the fervency of the supplicant

The title page of the 1633 edition of The Temple,<sup>1</sup> the final collection of George Herbert's poems, contains a quotation from Psalm 29, "In his Temple doth every man speak of his honour," which implies that Herbert intended The Temple as a eulogy of God. But Izaak Walton, his first biographer, records that Herbert sent the following message with a book of his writing to Nicholas Ferrar:

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In reading The Temple itself one can see that Herbert intends it to lead men to God. He extends an invitation to the reader in "Superliminare," the second poem in The Temple:

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Thy self in church; approach, and taste  
The Churches mysticall repast.

Moreover, in a prose composition, A Priest to the Temple, or The Country Parson, Herbert discusses the duties of a clergyman with a great deal of attention to the effect on a human congregation as well as on God. In praying, for example,

The Country Parson . . . composeth himself to all possible reverence; first, as being truly touched and amazed with the majesty of God . . . . Secondly, . . . that being first affected himself, hee may affect also his people, knowing that no Sermon moves them so much to a reverence, which they forget again, when they come to pray, as a devout behavior in the very act of praying. Accordingly, his voyce is humble, his words treatable, and slow; yet not so slow neither, as to let the fervency of the supplicant hang and dy between speaking, but with a grave liveliness, between fear and zeal, pausing yet pressing, he performes his duty.<sup>3</sup>

The parson "condescends even to the knowledge of tillage, and pastorage, and makes great use of them in teaching, because people by what they understand, are best led to what they understand not."<sup>4</sup> Herbert considers even marriage from the point of view of the parish as well as his God:

The Country Parson considering that virginity is a higher state than matrimoney, and that the Ministry requires the best and highest things, is rather unmarried, then married. But, yet as the temper of his body may be, or as the temper of his Parish may be, where he may have occasion to converse with women, and that among suspicious men . . . . he is rather married then unmarried.<sup>5</sup>

By what means does Herbert lead men to God in The Temple? The poems themselves present an exemplary path to God, and scholars have studied this progression extensively. Some recent criticism has concentrated on Herbert's sense of order as a primary source of his achievement.<sup>6</sup> Many critics view order as the means by which the goal of God is reached. But does Herbert find order and then leap into darkness (as Miss Margaret Blanchard phrases it) of God? The progression does not seem to me to be so direct.

Another factor seems to lie between order and union with God, one that is linked to both. This is the concept of rest. Herbert gives it explicit significance in "The Pulley." Like a Christian Pandora, God has pulled blessings out of his box and heaped them on man. He stops at "rest," however, because he fears man will then be too satisfied on earth:

For if I should (said he)  
Bestow this jewell also on my creature,  
He would adore my gifts instead of me,  
And rest in Nature, not the God of Nature:  
So both should losers be.  
Yet let him keep the rest,  
But keep them with repining restlesnesse:  
Let him be rich and wearie, that at least,  
If goodnesse leade him not, yet wearinesse  
May tesse him to my breast.

"The Pulley" perhaps exemplifies the theme of rest most obviously. Other poems that directly concern this theme are "The H. Communion," "Even-Song," "Trinitie Sunday," "Lent," "Vanitie" (II), "Peace," "Giddinesse," "Love Unknown," "Artillerie," "The Answer," "The 23d Psalme," "Aaron," and "Perseverance."<sup>7</sup>

The purpose of this paper is to examine the possibilities of the theme of rest. What is Herbert's approach to it, and how independent is he in his conception of this idea? How does he fit this idea into

the context of The Temple: what is its relation to order and God?

How does he treat it poetically? How essential is it to the success of The Temple?

"Where in Arkidid Rest, there Abraham began." This definition of rest is closely allied to the theological usage, for Herbert sees the most

## CHAPTER I

### GENERAL CONCEPT

Herbert treats the idea of rest in five principal areas, which may be represented in the following classifications: (1) cessation or intermission of activity; (2) rest in the sense of "the others," "the remaining"; (3) rest as physical or mental repose; (4) theological rest, or peace found through God; (5) eschatological rest, union with God after death.<sup>1</sup> These concepts of rest are not sharply divided in Herbert's poetry. Such a division is both impossible to achieve absolutely with the word itself and opposite to Herbert's method of adding implication to implication. The restlessness mentioned in the closing lines of "The Pulley" shows the method admirably. Herbert obviously is referring to the "rest" of the other blessings. Perhaps not so obviously, he is also pointing toward an ironic second meaning, when he has God say "Yet let him keep the rest" in the very poem that shows God's denial of man's rest. The drama of the poem is heightened, the actuality of God's deed made stronger through Herbert's citation of the opposite.

The first definition of rest, "cessation or intermission of activity,"<sup>2</sup> is the simplest. Herbert writes in "The Church-Militant," "Where th' Ark did rest, there Abraham began." This definition of rest is closely allied to the theological usage, for Herbert sees the most



abstract concepts in very human terms, in very concrete ones. God Herbert's God is a human God, one with whom he is intimate. Thus, just as a physically weary man must sleep, so must a spiritually weary man find his God. The twenty-third Psalm speaks of this rest. In his own translation Herbert wrote, "He leads me to the tender grasse,/ Where I both feed and rest."

Rest meaning "the others, the remaining," is also a commonplace classification whose meaning Herbert enlarged,<sup>3</sup> as in "Wisdom picks friends; civilitie playes the rest." The line is from "The Church Porch," one of his few didactic poems, in which he seldom puns. (Puns on this meaning in other poems will be discussed later.)

Herbert seldom cites rest in the third sense of temporal peace of mind or physical repose<sup>4</sup> without an implication of man's final rest with God. To Herbert, one cannot really find rest without finding rest with God. Again in "The Church Porch," he says, "The way to make thy sonne rich is to fill/ His minde with rest, before his trunk with riches." He does not go on, however, to clarify what sort of rest in this example.

Of all the meanings of "rest" in his poems, Herbert uses the theological sense<sup>5</sup> most often. He devotes whole poems to this interpretation: "The Pulley," "Aaron," "The Answer," "Holy Communion," "Even-Song," "Perseverance." In this last poem, for example, he cries:

Onely my soule hangs on thy promisses  
With face and hands clinging unto thy brest,  
Clinging and crying, crying without cease,  
Thou are my rock, thou art my rest.

He writes in "Aaron," "My doctrine tun'd by Christ, (who is not dead,/ But lives in me while I do rest)." Both these excerpts show the closeness

Herbert felt to this idea of rest and to his God. In fact, God embodies "rest" in "Perseverance."

Herbert realizes that this first theological concept of rest must precede the second theological, eschatological, rest.<sup>6</sup> He believes that the former rest is the one which man controls (as much as man controls anything), and thus is the one to which man must be most exhorted. Moreover, he sees the possibility of man's looking only to the eschatological rest, overlooking the peace that he must make with God. He warns of this danger openly in "Perseverance":

ffor who can tell, though thou hast dyde to winn  
and wedd my soule in glorious paradise,  
Whither my many crymes and vse of sinne  
May yet forbid the banes and bliss?

Yet Herbert yearns for that rest in heaven and voices his yearning frequently, although he seldom looks to it without reminding himself and his reader that the other rest is the path. In "Trinitie Sunday" he prays to God:

Enrich my heart, mouth, hands in me  
With faith, with hope, with charitie;  
That I may runne, rise, rest with thee.

The sequence of these last three verbs, "runne, rise, rest," assures one that Herbert is speaking of rest in heaven: he runs through the world, rises to God, rests in heaven.

The word "rest" contributes to Herbert's use of his concept. Within this single word one finds a number of meanings that become paradoxes and ironies in juxtaposition to one another, particularly when considered in the light of Herbert's interpretation and typical

Since "rest" is not a specialized definition which refers to only one poetic device.

Rest can mean to cease either temporarily or permanently. Such a set of alternatives are a great irony for one who, like Herbert, seeks the permanent and discards the transitory. This quality meshes well with Herbert's love of puns and paradoxes.

In its meanings of "physical or mental repose," the word is closely allied to the quality of being human: man's mortality is one of his greatest weaknesses, a weariness for which rest is a cure. A man may ignore his spiritual weariness, but his inevitable physical and mental weariness serve as a catalyst through which Herbert's poetry of weariness, restlessness, and rest finds access to him and brings with it a sense of spiritual weariness. In "Home," for example, Herbert makes his obvious spiritual weariness more communicable by coupling it with a physical weariness.

Come Lord, my head doth burn, my heart is sick,  
While thou dost ever, ever stay:  
Thy long deferrings wound me to the quick,  
My spirit gaspeth night and day.  
O show thy self to me,  
Or take me up to thee!

.....  
What is this weary world; this meat and drink,  
That chains us by the teeth so fast?  
What is this woman-kinde, which I can wink  
Into a blacknesse and distaste?  
O show thy self to me  
Or take me up to thee!

And God gives man spiritual rest through the descriptive vehicle of physical rest in "Even-Song":

Yet still thou goest on,  
And now with darkness closest wearie eyes,  
Saying to man, It doth suffice:  
Henceforth repose; your work is done.

Since "rest" is not a specialized definition which refers to only one type of repose, Herbert can use it psychologically and poetically to reinforce the principal concept of spiritual rest.

The noun rest can be defined as "the others," the remaining," the verb, "to remain." This classification in itself implies a separation of some sort: one portion of something goes on, while another remains. The idea of restlessness is echoed in the idea of separation from one's God, the separation which comes most readily to the mind of a reader of The Temple.

All the classifications of "rest" reflect on one another. "To cease" implies some sort of relief or repose, and one assumes that a cessation has preceded when "rest" is used in the sense of repose. This repose can be physical, mental, or spiritual, temporary or permanent. The many facets of the word increase the effectiveness of Herbert's conception and poetic treatment of the theme of rest.

Of Herbert's thirty-six uses of the word "rest,"<sup>7</sup> rest in the sense of "cessation or intermission of activity" is found seven times; rest as "the others, the remaining," eight times; as "physical or mental repose" fifteen times, as "peace through God," sixteen times; as "union with God in heaven," five times; once as a term in primero, a card game; possibly once to refer to an unpaid debt.<sup>8</sup> The word is not used extensively, particularly for a poet who believes in the principle of repetition, as he expounds in "The H. Scriptures":

This verse marks that, and both do make a motion  
 Unto a third, that ten leaves off doth lie:  
 Then as dispersed herbs do watch a potion,  
 These three make up some Christians destinie . . .

In contrast, Herbert uses the word "love" one hundred twenty-five times and "sin" one hundred twenty-two times.<sup>9</sup> Evidently Herbert uses other means to make the concept of rest a pervasive theme.

#### INTERPRETATION

We have seen with what complexity Herbert considers "rest." Such treatment obviously derives from his interpretation of rest, which we shall now explore.

To Herbert, rest is the goal for man. He searches for it throughout *The Temple*, rest first on earth through peace with God, then rest in heaven through union with God after death.

Progression toward rest, however, is not steady. The first concept of rest is a means to the second, and both are ends to man's life. The means are complicated. Herbert is highly realistic in his recognition that the road to rest is a winding one. T. S. Eliot comments this quality of unevenness in Herbert's poetry:

The great danger, for the poet who would write religious verse, is that of setting down what he would like to feel rather than be faithful to the expression of what he really feels. Of such pious insincerity Herbert is never guilty.<sup>1</sup>

"The Pilgrimage" exemplifies the principle: according to this poem, God leads man to rest through restlessness.

This restlessness, however, seems also to be able to lead a man away from as well as toward God in "Justice" (I): "My prayers, mean thee, yet my prayers stray."

Not is all rest God's rest. And yet he...  
gently warns man of this danger in "The Temple" where he...  
God's attitude toward temporal life.

## CHAPTER II

Not that he may not have  
Taste of the...  
Sun as birds drink, INTERPRETATION  
So he must sip and think  
Of better drink

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And in this love, more than in thee,

Nor is all rest God's rest. Rest can be deceiving. Herbert gently warns man of this danger in "Mans Medley," where he clarifies God's attitude toward temporal life:

Not that he may not here  
Taste of the Cheer,  
But as birds drink, and straight life up their head,  
So he must sip and think  
Of better drink  
He may attain to, after he is dead.

In a more vehement manner, Herbert shows the consequences of such a "wrong" rest in "Love Unknown." The speaker has offered his heart to God, God has rejected it on various counts, and the person takes to bed to recover, only to find

But when I thought to sleep out all these faults  
(I sigh to speak)  
I found that some had stuff'd the bed with thoughts,  
I would say thorns. Deare, could my heart not break,  
When with my pleasures ev'n my rest was gone?

The listener answers, "Your heart was dull, I fear." That is to say, the persona had rested too soon, and falsely. He had not rested through God.

One can find, however, temporary rest. Herbert implied this in "Mans Medley," as already noted. He also finds rest through the eucharist in the following example:

But by way of nourishment and strength  
Thou creepst into my breast;  
Making thy way my rest . . .<sup>2</sup>

Love is another important source of temporary rest:

At ever My God, thou art all love.  
Not one poore minute scrapes thy breast,  
But brings a favor from above;  
And in this love, more then in bed, I rest.

We see that rest on earth is not impossible. One can find a partial rest, although one can find a larger rest with God.

The progression toward rest in *The Temple*, however, is not a movement from island to island of various types of rests. The interpretation of rest discussed above makes up only a small part of *The Temple*. Herbert also writes many poems of suffering, of rebellion. Such poems concern rest twisted into restlessness.<sup>3</sup> Man contends with his own pride, with temporal charms, with apparently inexplicable suffering. The uneven themes as a whole give an atmosphere of restlessness as well.

Man must submit himself to God in order to achieve ultimate rest, but he must first struggle with his pride. Herbert recognizes the intensely human quality of pride and the complexity it adds to man's struggle for rest. "The Collar" is perhaps the best known example of rebellion.

I struck the board and cry'd No more.  
   I will abroad.  
 What? Shall I ever sigh and pine?  
 . . . . .  
 Have I no harvest but a thorn . . . ?  
       Once a poor or Sure there was wine,  
 Before my sighs did drie it: there was corn  
       Before my tears did drown it.

The speaker's rage continues almost to the end of the poem, where there is a reversal:

As I rav'd and grew more fierce and wilde  
 There At every word with thy mighty passion;  
 For Me thoughts I heard one calling, Child!  
 My sin And I reply'd My Lord.

In this poem one hears the unfortunate, suffering man struggling to



remove his collar of tribulations and obligations. One also hears the

God who had decreed,  
 Yet let him keep the rest,

But keep them with repining restlessness: satisfaction.  
 Let him be rich and wearie, that at least,  
 If goodnesse lead him not, yet wearinesse  
 May tosse him to my breast.

When God calls in "The Collar," the speaker realizes his weariness in all this struggle and submits. He does not make a complete reversal merely at the sound of God's voice; Such an inversion is unlike Herbert, deft in psychological maneuvering. Rather the change has been prepared for by "The Pulley": the underlying weariness is there for man to

realize at the sound of him who put it there, God.<sup>4</sup>

Suffering represents another kind of restlessness. The state of suffering in itself is a lack of fulfillment, where one is denied or given something undesirable, and therefore wants to escape it. The wish to evade produces restlessness. In many poems Herbert rebels against this state. In "Affliction" (IV) he prays to God, describing his dilemma:

Broken in pieces all asunder  
 Lord, hunt me not,  
 A thing forgot,  
 Once a poor creature, now a wonder,  
 A wonder tortur'd in the space  
 Betwixt this world and that of grace.

Suspended, the speaker is restless.

At other times, Herbert actually asks for suffering.

I have consider'd it, and finde rest:  
 There is no dealing with thy mighty passion:  
 For though I die for thee, I am behinde;  
 My sinnes deserve thy condemnation.

I have, another heart and breast,  
 Another musick, making live not dead,  
 Without whom I could have no rest:  
 In him I am well drest.

O make me innocent, that I  
 May give a disentangled state and free:  
 And yet thy wounds still my attempts defie,  
 For by thy death I die for thee.

Yet in this poem, too, one finds a restlessness, a dissatisfaction.

In a sense the persona says that he cannot find fulfillment even in suffering. Again he must look to his God.

At other times Herbert endures the suffering, because at such times he knows that God lies at the end of this restlessness. He begins the poem "Repentance" with "Lord, I confess my sinne is great" and closes with the belief that God will end this suffering:

But thou wilt sinne and grief destroy;  
 That so the broken bones may joy,  
 And tune together in a well-set song,  
 Full of his praises,  
 Who dead men raises.  
 Fractures well cur'd make us more strong.

"Aaron" aptly presents the entire progression to rest that has been discussed here. The biblical Aaron represents the perfect priest that Herbert strives to be and the more general perfection for which all men strive.

Holinesse on the head,  
 Light and perfections on the breast,  
 Harmonious bells below, raising the dead  
 To leade them unto life and rest:  
 Thus are true Aarons drest.

Profanenesse in my head,  
 Defects and darknesse in my breast,  
 A noise of passions ringing me for dead  
 Unto a place where is no rest:  
 Poore priest thus am I drest.

Onely another head  
 I have, another heart and breast,  
 Another musick, making live not dead,  
 Without whom I could have no rest:  
 In him I am well drest.

Christ is my onely head,  
 My alone onely heart and breast,  
 My onely musick, striking me ev'n dead;  
 That to the old man I may rest,  
 And be in him new drest.

So holy in my head,  
 Perfect and light in my deare breast,  
 My doctrine tun'd by Christ, (Who is not dead,  
 But lives in me while I do rest)  
 Come people; Aaron's drest.

Herbert sights the goal in the first stanza. He then undergoes the tribulation of discovering his faults, and also sees the opposite end of "no rest." In the third and fourth stanzas he first hints then declares Christ as the way to rest, and thus in the last stanza finds rest.

Determining Herbert's sources is not an easy matter. One difficulty is our scant knowledge of Herbert's life aside from religion. His letters do not deal with his poetry to any extent, and no records of his ideas have survived, other than the poetry itself and several religious treatises.<sup>5</sup> The detailed research necessary to explore fully the possibilities is not appropriate to the limits of this paper. I shall deal, therefore, with the more obvious, explicit, probably more important, and reasonably accessible sources. This discussion will show the characteristics of probable influences on Herbert's thought, and it is designed to give the reader a general idea of the possible intellectual background of Herbert's concept of rest.

In his will, one of the few remnants of his personal life, Herbert bequeathed a literary work to each of his curates.<sup>6</sup> Mr. Bostocke received an unidentified group of St. Augustine's works, Mr. Hayes "The Comment of Lucas Brugensis upon the Scripture."<sup>7</sup>

The study of St. Augustine was basic to seventeenth-century theology. Joseph Summers, in our century, sees a strong affinity between Herbert's and Augustine's thought:

Herbert's ideas were by no means original; it is difficult to ascribe to any one man--or civilization--the origins of the analogical habit of mind and the belief that order, measure, proportion, and harmony are both divine and beautiful. He could have found most of the concepts in St. Augustine.<sup>8</sup>

St. Augustine himself made the following comment in The Confessions which is directly applicable to Herbert's idea of rest:

quia fecisti nos ad te et inquietum est cor nostrum, donec requiescat in te. da mihi, domine, scire et intellegere, utrum sit prius invocare te an laudare te, et scire te prius sit an invocare te. sed quis te invocat nesciens te? aliud enim pro alio potest invocare nesciens. an potius invocaris, ut sciaris? quomodo autem in-vocabunt, in quem non crediderunt? aut quomodo credent sine praedicante? et laudabunt dominum qui requirunt eum. quaerentes enim invenium laudabunt eum. quaerem te, domine, invocans te, et invocem te credens in te: praedicatus enim es nobis. invocat te, domine, fides mea, quam dedisti mihi, quam inspirasti mihi per humanitatem filli tui, per ministerium praedicatoris tui.<sup>9</sup>

for Thou madest me for Thyself, and our heart is restless, until it repose in Thee, Grant me, Lord, to know and understand which is first, to call on Thee or to praise Thee? and, again, to know Thee or to call on thee? For who can call on Thee, not knowing Thee? For he that knoweth Thee not, may call on Thee as other than Thou art. Or, is it rather, that we call on Thee that we may know Thee? But how shall they call on Him in whom they have not believed? or how shall they believe without a preacher? And they that seek the Lord shall praise Him. For they that seek shall find Him, and they that find shall praise Him. I will seek Thee, Lord, by calling on Thee; and will call on Thee, believing in Thee; for to us hast Thou been preached. My faith, Lord, shall call on Thee, which Thou hast given me, wherewith Thou hast inspired me, through the incarnation of Thy Son, through the ministry of the Preacher.<sup>10</sup>

The very presentation of these thoughts is reflected in Herbert's poetry. In the first sentence, of course, one finds the theme of rest. The next sentences echo such a poem as "Clasping of Hands." One finds such attitudes as these throughout Herbert's poetry: recognition of God's omnipresence, concern with the way to reach God, belief in the necessity of One to help lead the way on earth.

Of all sources, however, the Bible was probably the most influential. To Herbert, as to the rest of the seventeenth century, the Bible was the most important literary work in existence.<sup>11</sup> Herbert shows the greatest respect for it in The Country Parson:

But the chief and top of his knowledge consists  
in the book of books, the storehouse and magazene of  
life and comfort, the Holy Scriptures. There he sucks  
and lives.<sup>12</sup>

One finds paraphrases and echoes of the Bible throughout The Temple.<sup>13</sup> As we have already seen, Herbert praises its very organization in his poem, "The H. Scriptures."

Next the problem of which Bible Herbert used must be confronted. It is a point worth exploring, for, as is well-known, translations can vastly alter meaning. Sixteenth-century England, was one of the greatest periods of flux in the history of the Bible. English translations of the Bible had just begun and, among the half-dozen translations available to Herbert, one can find a reason for Herbert's possible use of each. The Geneva Bible (1560), for example, was the most commonly used Bible in Herbert's day:

This Geneva Bible . . . [was] a small volume and  
because of its size convenient for private use . . .  
For fifty years it was the Bible used in all English  
homes until it was superseded by the King James  
Version.<sup>14</sup>

One might suppose, however, that Herbert's family used the Bishops' Bible (1568), which was published under the auspices of the Church of England to counteract the popularity of the Calvinistic Geneva Bible, since his family was closely allied both to the Church of England and to royalty.

This problem extends beyond English Bibles, however, since Herbert knew Latin, Greek, and Hebrew.<sup>15</sup> This fact, coupled with the knowledge that he owned and evidently valued Luc de Bruges' Commentary on the Scripture,<sup>16</sup> makes it almost certain that he worked with the Bible in Greek and its original Hebrew. Herbert may well have used a Polyglot Bible like the one of 1568, a composite of the Scriptures in Archaic and modern languages.

Although Herbert undoubtedly studied the Bible in its original languages, in which the concept of rest would be as significant as in the English translations, it is to the English versions we must return for expressions of that concept in language familiar through years of repetition — and language that offered, moreover, opportunities for the puns he delighted to use. The Authorized Version, published in 1611 when Herbert was eighteen, will be used, since it is the version that Herbert would have known in public worship from that time and would have used as a priest at Bemerton.

Matthew 11:28-29 is one of the most prominent passages in a consideration of the theme of rest in the Bible:

Come unto me, all ye that labor and are heavy laden,  
and I will give you rest.  
Take my yoke upon you, and learn of me; for I am  
meek and lowly in heart; and ye shall find rest  
unto your souls.<sup>17</sup>

Indeed, one suspects that Herbert drew his idea for "The Collar" from this very passage.

In the Old Testament one often finds rest used synonymously with the earthly rest of the Promised Land:

Therefore he said unto Judah, Let us build these cities, and make about them walls, and towers, gates, and bars, while the land is yet before us; because we have sought the Lord our God, we have sought him, and he hath given us rest on every side. So they built and prospered.

II Chronicles 14:7

the Lord hath chosen Zion . . .

This is my rest for ever: here will I dwell: for I have desired it . . .

Psalm 132:13-4

As we have seen, Herbert recognizes such earthly rest, but does not find this rest sufficient. Nor does the writer of Hebrews (probably St. Paul), when he exhorts the people to remember the rest beyond:

<sup>9</sup>When your fathers tempted me, proved me, and saw my works forty years.

<sup>10</sup>Wherefore I was grieved with that generation, and said, They do always err in their heart; and they have not known my ways.

<sup>11</sup>So I swear in my wrath, they shall not enter into my rest.<sup>18</sup>

Hebrews 3:9-11

<sup>1</sup>Let us therefore fear, lest, a promise being left us of entering into his rest, any of you should seem to come short of it.

<sup>2</sup>For unto us was the gospel preached, as well as unto them: but the word preached did not profit them, not being mixed with faith in them that heard it.

<sup>3</sup>For we which have believed do enter unto rest, as he said, As I have sworn in my wrath, if they shall enter into my rest: although the works were finished from the foundation of the world.

<sup>4</sup>For he spake in a certain place of the seventh day on this wise, And God did rest the seventh day from all his works.

<sup>5</sup>And in this place again, If they shall enter into my rest.

<sup>6</sup>Seeing therefore it remaineth that some must enter therein, and they to whom, it was first preached entered not in because of unbelief: which had existed

<sup>7</sup>Again, he limiteth a certain day, saying in David, To-day after so long a time; as it is said, To-day if ye will hear his voice, harden not your hearts.

<sup>8</sup>For if Jesus had given them rest, then would he not afterward have spoken of another day. His people

<sup>9</sup>There remaineth therefore a rest to the people of God.

<sup>10</sup>For he that is entered into his rest, he also ceased from his own works, as God did from his.

<sup>11</sup>Let us labor therefore to enter into that rest, lest any man fall after the same example of unbelief.<sup>19</sup>

Like Herbert, St. Paul sees the concept of rest on several levels.

He considers the idea of rest given in Psalm 95 to be broader than a

simple reference to the Promised Land. He also sees rest as a

parallel to God's rest on the seventh day of Creation, and he

introduces the aspect of physical rest within spiritual rest. The

following explication from an Anglican commentary clarifies this

passage: "Sabbath-rest" (9) sums up in one

[Chapter 4] continues the exposition of Ps. 95. The writer has already dealt with the warning contained therein; now he shows that this very warning implies a promise. In declaring that His rest is withheld from those who had proved unworthy of it, God would have us know that it is still in store. . . .

lf. The warning of the psalm is one that directly concerns ourselves for, since the Israelites under Moses were forbidden to enter into the promised rest, it is still waiting, and we Christians may possess it, if we do not fail as they did . . . they were lacking in the faith which alone could assimilate it . . . (2) . . . the meaning is that the great mass of the people did not share the faith of such believing souls as Joshua and Calbe.

The contrast with unbelieving Israel we have accepted the message, and are therefore the true heirs of the promised rest. For when God spoke in the psalm of a

that must be found through God.



rest which He had prepared and which Israel had forfeited, He did not merely signify the rest in the promised land. He spoke of a rest which had existed ever since the creation of the world (3). The words of the psalm have to be taken in conjunction with those other words in Gen. which tell how God rested after His works were finished. This rest of His had continued ever since, and He desires that His people should share it with Him (4f). His original purpose was, as we may gather from the psalm, that Israel should inherit His rest. It was waiting for them, and they had the opportunity to enter into it, but they missed it through their disobedience. He therefore issued a second call many centuries afterwards, for the psalm which proclaims it dates from a time long subsequent to the days of the wilderness. The rest is again offered in the psalm as something which is still open, waiting for me "to-day" if they will listen to God's voice (6f). It is plain that this rest, offered a second time, when Israel was in full possession of the land of Canaan, cannot have been the mere earthly settlement which was secured under Joshua. It is a rest not yet attained and still open to God's people, the eternal Sabbath-rest of God (8f). Indeed there is no other sense in which we can properly speak of entering into rest. A perfect rest implies that a man has completed his earthly labours, and shares with God in the rest of his eternity (10). "Sabbath-rest" (9) sums up in one expressive word the idea which is developed in 10. God's work of creation was crowned and completed by the Sabbath on which He entered, and which will endure for eternity. He has purposed that our lives, too, should be consummated by fellowship with Him in His Sabbath-rest. . .

In a closing passage (11 ff) the writer again dwells on the danger that his readers, like Israel, may lose the future rest.<sup>20</sup>

This chapter of Hebrews, the most extensive discussion of the concept of rest in the Bible, certainly closely parallels Herbert's concept of rest.

Both St. Augustine and the Bible, then, seem to have influenced Herbert's view of rest as a state that is yet to be achieved and one that must be found through God.

All true poets, of course, recognize this fact and exercise strict self-discipline to make sure that sound does not obscure sense, that rhyme accords with reason. This control though present even in narrative poetry, is of greatest importance in what is called "poetry of ideas." There, sense is so tightly packed into a few words that the reader must be kept alert if he is to grasp it. To ensure this alertness is a major problem of the intellectual poet, and so he is constantly inventing devices to

### CHAPTER III

#### PRESENTATION

As we have seen, Herbert views "rest" in several contexts, and his interpretation of rest is fairly complex. How does he manipulate this concept in his poetry? A large part of this treatment has been discussed in Chapter II. Now I shall examine his approach in a more microscopic fashion through a study of the form, and also show how his realistic communication of the state of being human has contributed to the success of this theme. Lastly, I shall discuss one of the greatest strengths in his poetry, an index to the idea of rest itself, order.

Herbert uses several poetic devices to reinforce his theme of rest. He is one of the strongest of English poets in strength of diction. Albert McHarg Hayes succinctly evaluates the problem of form and content in the following remark on general sound and sense in poetry and the specific sound and sense manipulated by intellectual poets:

Nearly everyone has had the experience, while reading poetry, of suddenly discovering that he has not the slightest idea what the words he has been reading mean; he has been conscious of nothing but pleasant sound. Poetry has an almost magic power of incantation, by which it can penetrate to the most secret recesses of the human mind. And yet this power is given it only that it may communicate its meaning more fully. Incantation is not an end in itself.

All true poets, of course, recognize this fact and exercise strict self-discipline to make sure that sound does not obscure sense, that rime accords with reason. This control though present even in narrative poetry, is naturally of greatest importance in what is called "poetry of ideas." There, sense is so tightly packed into a few words that the reader must be kept alert if he is to comprehend it. To ensure this alertness is a major problem of the intellectual poet, and so he is constantly inventing devices to accomplish this end.<sup>1</sup>

The "alertness" is a general demand of metaphysical poetry and Herbert is one of the most successful of the metaphysical poets.

George Herbert Palmer also notes Herbert's predilection for thought:

In accordance with the largely intellectual cast of his verse, Herbert employs little vowel color. . . . Seldom, too, does Herbert strengthen a line with alliteration. . . . In a poet so fond of music one suspects that this failure to appeal to the ear was not wholly due to dulness, but was part of a deliberate plan to push thought into the foreground and fix attention on a harsh, intricate, and veritable experience.<sup>2</sup>

Herbert's poetry is filled with variations and surprises. He frequently puns on the word "rest". In such a poem as "The Pulley" the pun is easily recognized. In "Aaron", too, Herbert principally uses the word "rest" in its theological sense, but makes a minor pun on the musical term "rest":

Christ is . . .  
My only musick, striking me ev'n dead;  
That to the old man I may rest. . . .  
So holy in my head . . .  
My doctrine tun'd by Christ, (who is not dead,  
But lives in me while I do rest)

Such a juxtaposition of musical imagery with the word "rest" is not accidental.

Other poems, more obscure, require an awareness of other poems in

The Temple, for Herbert often expands the device of punning to what Professor Fredson Bowers terms "sequential imagery."<sup>3</sup> - that is, the image or thought in one poem calls up the image or thought in another. Herbert himself observes this same device in the Bible, in his poem "The H. Scriptures," as has been noted. Thus "The Answer" when read for itself may seem to end rather anticlimactically. Herbert begins it with effectively communicated despair, "My comforts drop and melt away like snow" and seem to be building to a tremendous answer (as indeed the title itself implies) when the speaker says:

I found that some had stuff'd the bed with thoughts,  
I would say thorns. Deare, could But to all, break,  
When with Who think me eager, hot, and undertaking,  
But in my prosecutions slack and small

Thus the rest in "Lent" in its simplest state means "to cease," and He closes, however, with a rather vague response to this accusation: "I have one reply/ Which they that know the rest, know more then I." "Lent" Herbert places no implications of the consequences of resting. Considering the poem in its isolation, the word "rest" means simply before trying one's best, but he no doubt means these consequences to "the others, the remaining," The line is not even dramatically anticlimactic in the usual Herbert manner, but merely rather mediocre. Herbert controls his meter and rhyme as tightly as his images. It is doubtful, then, that Herbert intended such an anticlimax here. Again, he is aware of his poetry as a whole as well as his individual poems. The line is not only dull, but the meaning is vague: one wonders, "The rest of what?" In contrast, when one reads the poem with a mind to the treatments of rest in such poems as "Aaron" and "The Pulley," the word "rest" takes on a second meaning: in this context, the speaker is saying, "Those who know the way to rest in God know more than I." This line, following the declarations of grievances and defeats, ironically implies that perhaps the road to rest is not such

When my devotions could not pierce  
Thy silent stress;  
Then was my heart broken, as was my voice,  
My breast was full of fears  
And disquiet

an easy one as those think who feel they know it. Read as a "sequential image," "rest" takes on larger dimensions and the poem as a whole becomes more effective.

"Lent" also exemplifies this sequential imagery:

It's true, we cannot reach Christ's forti'th day;  
Yet to go part of that religious way,  
Is better then to rest;

Herbert probably had in one corner of his mind the poem "Love Unknown," in which the man who had rested too soon found

But when I thought to sleep out all these faults . . .  
I found that some had stuff'd the bed with thoughts,  
I would say thorns. Deare, could my heart not break,  
When with my pleasures ev'n my rest was gone?

Thus the rest in "Lent" in its simplest state means "to cease," and in a more complicated one "to take repose, find peace of mind." In "Lent" Herbert places no implications of the consequences of resting before trying one's best, but he no doubt means these consequences to come to mind in reading this passage.

Herbert controls his meter and rhyme as tightly as his images. Again, he is aware of his poetry as a whole as well as individual poems. His grasp of the whole is shown in the fact that in the 128 stanzaic poems in The Temple, 111 different stanzaic patterns are used.<sup>14</sup> In general, meter and rhyme in The Temple are very regular and thus contribute to a sense of order and progression.<sup>15</sup> When he deviates, Herbert makes it very obvious. He uses such deviation most often to connote restlessness, as in "Deniall":

When my devotions could not pierce  
Thy silent eares;  
Then was my heart broken, as was my verse:  
My breast was full of fears  
And disorder

.....

The Isambard. O cheer and tune my heartlesse breast,  
 Deferre no time;  
 That so thy favours granting my request,  
 They and my minde may chime,  
 And mend my rhyme.

In "Home" he employs the same device in the other extreme:

Come dearest Lord, passe not this holy season,  
 My flesh and bones and joynts do pray:  
 And ev'n my verse, when by the ryme and reason  
 The word is, Stay, sayes ever, Come.

Again, the speaker's dissatisfaction with his state as a man is echoed in the form of the poem.

Herbert even organizes his poems visually, sometimes as an obvious emblem poem, sometimes more subtly. This device can also

apply to the theme of rest. The lines of "The Pulley"--each stanza consists of a short line, three long ones, then a short one--reinforce the idea that God is using rest as a pulley by which to raise man to heaven.<sup>7</sup> Irregular lines in "The Collar" make the speaker's restless-

ness more blatant; he refers to this lack of restraint in the poem itself: "My lines and life are free, free as the road / Loose as the wind."<sup>8</sup> "Aaron," with its intense order of five stanzas with five lines ending in the same sequence of words (head, breast, dead, rest, drest) aids the poem in its thematic progression from disorder and dissatisfaction to order and rest. Such an arrangement both shadows the attainment of order and makes it that much more final.

Herbert helps to shape his theme of rest, then, through manipulation of his images, meter and rhyme, and visual forms of poems.

Psychological realism, the means which Herbert uses to make an abstract concept more accessible, is one of the greatest strengths of

The Temple.<sup>9</sup> It is also a key to the success of the theme of rest, where it operates primarily as a means to maintain the proximity of this concept to the reader.

In accord with this psychological realism, Herbert uses the concept of rest itself to bring God and man closer together. As we have seen, the term "rest" has physical, mental, and spiritual references in contrast to the chiefly spiritual quality of God and the immediate physical and mental qualities of man. Thus rest, standing with both God and man, acts as a link between the two.

Since the concept serves as a link between God and man, Herbert constructs his poems to be close to both.

Herbert is well known for his intimacy with God. He addresses more than one hundred poems directly to God, and God speaks in ten of the other seventy.<sup>10</sup> A strong awareness of God is common to meta-

physical poetry, but Herbert is hyper-conscious; he even surpasses John Donne, whose God does not speak at all.<sup>11</sup> Herbert often speaks boldly to his God, using the imperative, as in "The H. Communion":

"Give me my captive soul, or take / My bodie also thither." He usually addresses God dramatically, as in "Affliction" (III), "My heart did heave, and there came forth, O God!" Herbert is comfortable with his God, and often addresses Him in a conversational tone: "My God, I heard this day".<sup>12</sup> With such a comparison between God and man as one finds in "The Dawning"--"Christ left his grave-clothes, that we might, when grief / Draws tears, or bloud, not want a handkerchief"--the reader cannot doubt that Herbert's God feels close to man. Herbert stood in

contrast to the rest of the seventeenth century in this intimacy:

as a rule, that century was too much preoccupied with its own unloveableness to conceive of a daily and immediate love seeking out with particular yearning the least of its creatures. That is the beautiful conclusion of the well-known "The Pulley," the implication of the first stanza of the exquisite Easter song:

I got me flowers to straw Thy way,  
I got me boughs off many a tree;  
But Thou wast up by break of day,  
And brought'st Thy sweets along with Thee.<sup>13</sup>

With such a portrayal of God in The Temple, the reader can neither ignore Him nor regard him as some feared Abstract. "Holy Mr. Herbert," to use Izaak Walton's epithet, however, was not so close to his God that he forgot human existence. We have already seen his representation of man's weariness and its effect on the proximity of God to man. Herbert treats other frailties of man in his verse. One of the most important of these is inconstancy:

How should I praise thee, Lord! how should my rhymes  
Gladly engrave thy love in steel,  
If what my soul doth feel sometimes,  
My soul might ever feel!<sup>14</sup>

Thus the poems vary in tone from faith in God, as in "Jesu," to uncertainty, as in "Complaining," again to assurance in "The Discharge." Moreover, Herbert relates this inconstancy to God. Man is not a disordered mortal with an ordered God waiting above for him to finally reach Him. Rather, God is directly involved in this frailty; again we see God's emanating will. The declaration in "An Offering" is confirmed in the two poems following it:

So I did all and eat.



Herbert's aim, then, is to keep man aware of both his goals and the means to gain them. He bids us **Since my sadnesse** **Into gladnesse** **Lord thou dost convert,** **Pluck out thy dart,** **And heal my troubled breast which cries,** **Which dyes**

"Longing," whose title states the subject, closes with: **Pluck out thy dart,** **And heal my troubled breast which cries,** **Which dyes**

The next poem, "The Bag," begins "Away despair! My gracious Lord doth heare." God himself has placed the "dart" in man. Herbert does not allow the persona in The Temple to find total rest on earth, but he does not leave him in such discouragement that he deserts God: Herbert maintains a vital equilibrium between dissatisfaction and despair.

Herbert recognizes that man must also contend with the weakness of pride, a problem we have seen in "The Collar." In "Nature" the speaker also rebels against the authority of God, but recognizes the necessity of surrender:

Full of rebellion, I would die,  
Or fight, or travell, or denie  
That thou hast ought to do with me.  
O tame my heart;  
It is thy highest art  
To captivate strong holds to thee.

As a priest, Herbert realizes that man must submit to his God, but as a man he recognizes the human quality of self-respect. Although the persona in The Temple shows his respect for God--"Lord, I will mean and speak Thy praise"<sup>15</sup>--he maintains his self-respect in the very diction of the poems. In "Love"(III), for example, the final surrender to God is expressed with the greatest dignity: "So I did sit and eat."

The Temple so intricately. It is unified on several levels.

Herbert's aim, then, is to keep man aware of both his goals and the means to gain them. He builds a reality in The Temple, and does not allow man to forget his frailties which can defeat him in their surprising magnitude if he is not prepared for them. At the same time, however, Herbert keeps man aware of the rewards and the possibilities of attaining them.

Herbert seems to achieve rest principally by means of order. The Christian in The Temple does not fumble along the road waiting for God to put the feast on the table that we find in the last poem, "Love" (III). He is not a passive Christian, but consciously searches for the path to God and rest, ordering his life (and Herbert his poetry) to this end.

Historically, we can see Herbert's progression toward a greater sense of poetic order in the difference between the Williams and the Bodleian manuscripts. The former is an earlier piece of work (of uncertain date) which contains sixty-nine of the poems in the Bodleian manuscript (plus six not found in the Bodleian). The Bodleian work served as the basis for the 1633 edition of The Temple. Miss Amy M. Charles notes the tighter construction of the Bodleian piece:

Clearly, the order of the Williams manuscript is simpler and more literal than that of its successor, less imaginative and less subtle in its more direct approach, its linkings and pairings of poems, and its progression from the acknowledgement of God's sacrifice to the full knowledge of joy and the final acceptance of God's love in sacrifice.<sup>16</sup>

Herbert had to have possessed a very strong sense of order to organize The Temple so intricately. It is unified on several levels; one finds

a physical order in which he [the reader] follows the poet through the preparatory stages into the church; a generally chronological arrangement leading from Holy Week and Easter through Whitsun and Christmas back through Lent; a theological arrangement leading from sin to salvation; and, most important, the spiritual arrangement in which the soul grows in knowledge and understanding of God's love toward man, undergoes trials and discouragement, and is drawn gradually . . . from the point of knowing in part to the point where it might have proclaimed triumphantly, 'I know even as I am known.' Instead, Herbert surrenders quietly to divine love . . . "So I did sit and eat."<sup>17</sup>

This sense of order, of course, makes Herbert's poems more comprehensible and effective in general. Moreover, it contributes directly to the communication of the theme of rest, for Herbert often uses the structure and idea of order-disorder to show rest-restlessness.

"The Collar" is an important case of order in disorder. In this poem the speaker rebels against God in great furer, only to surrender suddenly at the sound of God's voice. Its lines differ in length, its rhyme is so uneven as to seem nonexistent, its entire thirty-six lines are unbroken by stanzas. It is unlike Herbert's usual poems, which are visually as well as linguistically ordered. Many readers have seen the disorder as a reinforcement of the poem's subject; one scholar even views it as one of the earliest forms of free verse.<sup>18</sup> In actuality, however, "The Collar" is a highly disciplined poem.

Herbert has given a formalized picture of chaos. . . . The poem is clearly divided into four sections of argument . . . . The poem contains all the elements of order in violent disorder. No line is unrhymed (a few rhymes occur as often as four times) and each line contains two, three, four, or five poetic feet. . . . [The] pattern of line lengths and rhyme does not occur until the final four lines; before

those lines the elements of the pattern are arranged so as to form almost the mathematical ultimate in lack of periodicity. . . . But the disorder of the poem provides a constant implicit criticism, and with the final lines we recognize that 'The Collar' is a narrative in past tense: the message for the present concerns the necessity of order.<sup>19</sup>

In the midst of disorder a striving for order is expressed in The Temple. In "The Familie" one finds a respect for order, certainly:

Order plaies the soul;  
And giving all things their set forms and houres,  
and finally Makes of wilde woods sweet walks and bowres.

Less obviously, Herbert uses music as a metaphor for order in "Easter":

Awake, my lute, and struggle for thy part  
With all thy art.  
The crosse taught all wood to resound his name,  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

"Paradise" is one of the clearest expositions of Herbert's doctrine of order. The poem in itself is a hyperbole of order.

I Blesse thee, Lord, because I GROW  
Among thy trees, which in a ROW  
To thee both fruit and order OW.

In addition to ordering of self and general statements on order, the persona even asks his God to order Himself. "O show thy self to me, / Or take me up to thee!" is the refrain in "Home." In asking God to make a choice, he demands that God come to order. He is also trying to find order in his self-questioning poems. Even in the poems of suffering the speaker strives to achieve some sort of order: he is trying to ascertain God's intentions and his own place in them. In other words, the persona is ordering his soul in The Temple so that he may finally reach the feast of "Love" (III).

The rising and falling of tones of the poems in general gives a sense of restlessness to The Temple. One poem is full of assurance, the next of questioning. In this restlessness, however, one senses a definite progression.<sup>20</sup> Here again one finds the paradox of order in disorder, an equilibrium between dissatisfaction and despair: the world that Herbert sketches is a restless one, yes, but not an absurd one of unending elation and depression, for the tone grows more certain and finally Herbert does "sit and eat."

His search for God is a search for knowledge, which is a type of order. This knowledge, this order, however, remains a means. Once it is achieved, he continues to his goal of rest.<sup>21</sup>

at which he treats it, and his use of its antithesis, restlessness. We have considered his presentation of it, the sources which may have influenced him in the formation of his idea, and the relation of poetic form to content: the method in "The H. Scriptures," the visual and linguistic expression, and the metaphysical predilection for irony, the unexpected, the paradoxes. In discussing the reasons for Herbert's presentation, we examined his insight into the relationship between man and God. Finally we considered order, the vehicle for Herbert's theme, and the importance of this concept.

The theme of rest is a characteristic choice for Herbert. Because of its flexibility, it provides him with the opportunity to mold thought into linguistic subtleties, and it suits his poetry, which encompasses all the frailties of man and the strengths of God in its wide scope. Rest is not an obtrusive theme, because, as we have seen,

the obvious is not Herbert's method.

Herbert's use of the theme of rest gives unity to The Temple by linking the means, order **CHAPTER IV** rarely to the goal: through order one finds rest, and rest thus becomes the means to God.

#### REPOSE

St. Paul proclaimed, "There remaineth therefore a rest to the

This paper has examined the concept of rest and the treatment of it in George Herbert's poetry. We began with a consideration of the word itself. Although Herbert does not use the word "rest" every time he refers to the concept, an exploration of the root expression of the concept demonstrates the possibilities of interpretation. We have examined his concept of rest, the various levels of perfection at which he treats it, and his use of its antithesis, restlessness. We have considered his presentation of it, the sources which may have influenced him in the formation of his idea, and the relation of poetic form to content: the method in "The H. Scriptures," the visual and linguistic expression, and the metaphysical predilection for irony, the unexpected, the paradoxes. In discussing the reasons for Herbert's presentation, we examined his insight into the relationship between man and God. Finally we considered order, the vehicle for Herbert's theme, and the importance of this concept.

The theme of rest is a characteristic choice for Herbert. Because of its flexibility, it provides him with the opportunity to mold thought into linguistic subtleties, and it suits his poetry, which encompasses all the frailties of man and the strengths of God in its wide scope. Rest is not an obtrusive theme, because, as we have seen,

the obvious is not Herbert's method.

Herbert's use of the theme of rest gives unity to The Temple by linking the means, order, more securely to the goal: through Order one finds rest, and rest thus becomes the means to God.

Introduction

St. Paul proclaimed, "There remaineth therefore a rest to the people of God." Thus when the persona in "Peace" voices his search for rest, God answers that He is the way: referred to as Works.

Sweet Peace, where dost thou dwell? I humbly crave, City Press, 1931, p. 314. Let me once know.

. . . . . Temple . . . . . The Country  
Person, Works, p. 231.

Take of this grain, which in my garden grows,

And grows for you;

Make bread of it: and that repose

And peace, which ev'rywhere

With so much earnestnesse you do pursue,

6. The following are important discussions of order: Roy M. Charles The Williams Manuscript of George Herbert's Poems (Chicago: University of Chicago for Renaissance English Text Society, to be published in Fall, 1968); Louis L. Martz, The Poetry of Meditation (New Haven: Yale University Press, 1954); Joseph R. Summers, George Herbert: His Religion and Art (Cambridge: Harvard University Press, 1934); Austin Warren, "George Herbert," American Review, VII (1936), 246-71.

7. These poems are easily located in the alphabetical table of contents in Works.

Chapter I

1. These classifications are drawn from A New English Dictionary on Historical Principles (Oxford: Clarendon Press, 1914), VIII, pp. 541-46.

2. Rest, substantive I, 3, p. 544; I, 8, p. 544; verb I, 2, p. 546.

3. Rest, substantive II, p. 545.

4. Rest, substantive I, 2, p. 543; I, 4, p. 544; I, 9, p. 547; verb I, p. 546; verb II, 7, p. 547; verb III, 1, p. 547.

5. Ibid., substantive I, 4, p. 544.

8. Ibid., substantive I, 4, p. 544; I, 6, p. 544; verb I, 1, p. 546.

FOOTNOTES

7. Cameron Mann, A Concordance to the English Poems of George Herbert, (New York: Houghton, Mifflin Company, 1927), p. 98. Thirty-seven refer to Introduction, but one is non-existent.

1. George Herbert, The Works of George Herbert, ed. by F. E. Hutchinson (Oxford: Clarendon Press, 1941), is the edition used in this paper. Hereafter it will be referred to as Works.

2. Izaak Walton, The Lives (London: Oxford University Press, 1936), p. 314.

3. George Herbert, "A Priest to the Temple, or The Country Parson," Works, p. 231.

4. Ibid., p. 228.

5. Ibid., pp. 236-37.

6. The following works contain important discussions of order: Amy M. Charles The Williams Manuscript of George Herbert's Poems (Chicago: University of Chicago for Renaissance English Text Society, to be published in Fall, 1968); Louis L. Martz, The Poetry of Meditation (New Haven: Yale University Press, 1954); Joseph H. Summers, George Herbert; His Religion and Art (Cambridge: Harvard University Press, 1954); Austin Warren, "George Herbert," American Review, VII (1936), 240-71.

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3. Ibid., substantive II, p. 545.

4. Ibid., substantive I, 2, p. 543; I, 4, p. 544; I, 9, p. 544; verb I, p. 546; verb II, 7, p. 547; verb III, 1, p. 547.



5. Ibid., substantive I, 4, p. 544. in Works.

6. Ibid., substantive I, 4, p. 544; I, 6, p. 544; verb I, 1, p. 546.

7. Cameron Mann, A Concordance to the English Poems of George Herbert. (New York: Houghton, Mifflin Company, 1927), p. 98. Thirty-seven references are listed in this work, but one is non-existent. George Herbert, p. 76.

8. The OED gives the following definitions for "primero" by and "an unpaid debt": "In primero, the stakes held in reserve which were agreed upon at the beginning of the game and upon the loss of which the game terminated." (substantive II, 6, p. 545); "A sum remaining to be paid; balance or arrears of money due." (substantive II, 2, p. 545).

9. Mann, Concordance: "love" p. 47; "sin" p. 116.

10. George Herbert, "The Country Parson," Works, p. 228.

## Chapter II

1. T. S. Eliot, George Herbert (London: Longmans, Green, and Co. for the British Council and the National Book League, 1962), p. 24. Ellen Chase, The Bible and the Common Reader, rev. ed. (New York: The Macmillan Company, 1962), p. 37.

2. Works, "The Holy Communion."

3. Herbert's poem "The Pilgrimage" is a microcosmic example of the Christian's road. Illinois: University of Illinois Press, 1961).

4. This idea of man's will emanating from God is found throughout The Temple (e.g., "The Holdfast"). It may seem repugnant and even incorrect to say that the persona did not really make his own decision in this poem. The gentle last two lines, almost weary in themselves, uphold this probability in the context of The Temple. The reversal is very effective, and so startling as to throw one's immediate attention to the power of God. Miss Helen C. White also refers to this power in "The Collar": however, and the word "rest" is used throughout

Then comes the single word, the whistling of the thrown lifeline when the dikes of reason have been swept down by passion. The one thing, the only thing that can be set against that terrible unanswerableness of outraged nature, calls to a real fulfillment, comes through the roar of self-tormenting, and the soul knows its illusion and its destiny.

20. Arthur S. Peake, A Commentary on the Bible  
Helen C. White, The Metaphysical Poets: A Study in Religious Experience (New York: Collier Books, 1966), p. 173.

5. All of these works may be found in Works.
6. Ibid., p. 382
7. In his commentary Canon Hutchinson identifies this work as In Sacrosancta quatuor Evangelia F. Lucae Brugensis Commentarius. Works, p. 587.
8. Summers, George Herbert, p. 76.
9. Augustinus, Aurelius, St. Augustine's Confessions, ed. by T. E. Page et al. (Cambridge: Harvard University Press, 1946), pp. 3-4.
10. St. Augustine, The Confessions, trans. by E. B. Pusey (New York: E. P. P. Dutton & Co., 1913), pp. 1-2.
11. Summers, George Herbert, p. 78.
12. George Herbert, "The Country Parson," Works, p. 228.
13. Herbert wrote a number of poems that treated specific biblical passages: "Coloss. iii 3 Our life is hid with Christ in God," "Ephes. iv. 30. Grieve not the Holy Spirit, &c.," "The Odour. 2 Cor. ii. 15," "The 23d Psalme."
14. Mary Ellen Chase, The Bible and the Common Reader, rev. ed. (New York: The Macmillan Company, 1962), p. 37.
15. One can gain a fairly definite idea of Herbert's studies in Semitic languages from H. F. Fletcher, The Intellectual Development of John Milton (Urbana, Illinois: University of Illinois Press, 1961), since Milton (1608-1674) was a near contemporary of Herbert and also studied at Cambridge.
16. Luc de Bruges was a late sixteenth-century Flemish theologian and a linguist of the Chaldean, Syrian, Greek, and Hebrew languages. Nouvelle Biographie Générale (Copenhagen: Rosenkilde et Bagger, 1963- ), vol. XXXI - XXXII, p. 110.
17. The Geneva Bible uses the word "ease" rather than "rest." The sense is the same, however, and the word "rest" is used throughout the most important passage, Hebrews 4:1-11.
18. St. Paul has taken this passage directly from Psalm 95: 9-11.
19. George Ryley, "Mr. Herbert's Temple and Church Militant explained and improved," 1714/1715 (Bodleian Library, Rawlinson MS. D 199, microfilm) cites Hebrews 4: in his discussion of "The Pulley."
20. Arthur S. Peake, A Commentary on the Bible (New York: Thomas Nelson and Sons), pp. 891-92.

18. Pierre Legouis, Chapter III, p. 168, cited by F. E. Hutchinson in Works, p. 330.

19. Albert McHarg Hayes, "Counterpoint in Herbert," Studies in Philology, XXXV (1938), 43.

20. Ibid., p. 87.

2. George Herbert, The English Works of George Herbert, ed. by George Herbert Palmer (3 vols.; Boston: Houghton Mifflin Company, 1915), I, 128-129.

3. Fredson T. Bowers, "Herbert's Sequential Imagery: 'The Temper'," (Modern Philology LIX (1962), 202-213.

4. Hayes, "Counterpoint in Herbert," 43.

5. Palmer notes that Herbert's meter is almost always iambic, with eleven exceptions of trochaic meter. The English Works of George Herbert, I, 125.

6. Miss Charles and Mr. Summers have both noted that Herbert mends not only his rhyme but his meter.

7. Hayes, "Counterpoint in Herbert," 45.

8. Ibid., 45 .

9. Summers, George Herbert .

10. Margaret M. Blanchard, "The Leap into Darkness: Donne, Herbert, and God," Renascence, XVII (1964), p. 159.

11. Ibid., p. 159.

12. "Man," Works.

13. White, The Metaphysical Poets, p. 170.

14. "The Temper" (I), Works.

15. "Praise" (III), Works.

16. Charles, The Williams Manuscript, p. 29.

17. Ibid., p. 36. Louis Martz, in The Poetry of Meditation, was the first scholar to recognize any specific order of poems in The Temple, but Miss Charles has expanded it.

18. Pierre Legouis, André Marvell, p. 168, cited by F. E. Hutchinson in Works, p. 530.

19. Summers, George Herbert, pp. 90-92.

20. Ibid., p. 87.

21. Miss Charles in The Williams Manuscript, p. 36, also notes that when Herbert might have stopped with the achievement of order, he went beyond: he "might have proclaimed triumphantly, 'I know even as I am known.' Instead, Herbert surrenders quietly to divine love . . . 'So I did sit and eat.'"

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