

Notes and Questions on George Herbert's Poetry

Since his schooling and cleverness matched John Donne's, it is no wonder that Herbert wanted to demonstrate his ingenuity in verse like Donne, who was extremely influential in English literature of the early seventeenth century -- but with the difference that all the verse would be religious, none secular. Indeed, one metapoetic theme in Herbert's poems, including in some anthologized in the *Norton Anthology of English Literature* (NAEL), is how religious poetry could be just as attractive to author and reader as secular poetry. Like Donne's religious verse, Herbert's is authentic and genuine in its feeling, whether the poem is in the plain or cleverly ornate style. By all accounts, Herbert was an exemplar of piety and Christianity after becoming a priest -- and of the proverb "the good die young," since Herbert only lived to be forty years old (1593-1633). As John Donne and Ben Jonson became the heads or founders of the two principal "schools" of seventeenth-century secular poetry in English literature of the seventeenth century, so Herbert became the guiding light of the religious metaphysical poets Richard Crashaw and Henry Vaughan (with whom can be grouped Thomas Traherne), who in their poetry often allude to Herbert's. (Donne crossed over with his metaphysical style into religious verse, and Jonson wrote a very few wholly [holy] religious poems, with his neoclassical lucidity, as to be expected: e.g., "To Heaven," the three-poem sequence "The Sinner's Sacrifice: '1. To the Holy Trinity, 2. A Hymn to God the Father, 3. A Hymn on the Nativity of My Savior'".)

Along with the 23 poems from Herbert's *The Temple* anthologized in NAEL6 or 24 poems anthologized in NAEL7 (out of 162, Herbert's total oeuvre, besides 14 others), Herbert ranged in several established ingenious poetic forms (which may be looked up in Harmon's and Holman's *Handbook to Literature* or Cuddon's and Preston's *Penguin Dictionary of Literary Terms*), including the acrostic, anagram, debat, echo poem, pruning poem, shaped poem, and wreath poem. With all these, including the shaped poems (also called altar poem, calligramme, carmen figuratum, concrete poem, figure poem, pattern poem, picture poem) and variations in meter and stanza structure (as exemplified in the NAEL selections), Herbert wanted to demonstrate that wit could be applied to these forms in sacred verse just as well as to secular verse. In the range of kinds of poems, their visual shapes, their inclusion in an overall work entitled *The Temple*, the many references to music and the visual arts, and in the collective and significant ornamentation, the poetry of George Herbert can be said to exemplify the Baroque. In addition to the decorative and ornamental (but not just superficially used) and extravagant in the the range of poems, visual shapes, control of metrical and stanzaic structure, and so on, Herbert's poetry has other Baroque qualities. Just as Baroque painting and music are dramatic and dynamic, so are some of Herbert's poems (e.g., the shaped poems, or the dramatic and dynamic emotions displayed by the speakers of poems, such as in "The Collar," or the dramatic change in the refrain in the poem "Virtue"). Just as Baroque painting and music are characterized by strong contrasts, so is Herbert's poetry (e.g., contrast among the various poetic forms or genres, contrast between tones within one poem, contrast between the tone of one poem and tone of another poem in the collection, or continual contrast between the secular and sacred). Another component sometimes identified as Baroque is monumentality; this component may be found in Herbert's gathering of 162 poems in a collection entitled *The Temple*, as well as his range of poetic forms and types. In Herbert's preoccupation with the struggle between religious and secular poetry, as well as between art's complexity and feeling's direct simplicity, one grouping of Herbert's diverse poems is the metapoetic. (Herbert's metapoetic poems make interesting comparisons with seventeenth-century paintings about painting such as Diego Velasquez's *Las Meninas* (*The Maids of Honor*) or Jan Vermeer's *Allegory of the Art of Painting*.) Further, Herbert's poor health, as well as other concerns and struggle with his own faith, provides another grouping of poems: those dealing with suffering.

Several editions of Herbert's poems, many in paperback or relatively inexpensive hardback, have appeared over the years, and several of these are in print (listed below alphabetically by editor), and well worth owning, since no greater religious poet has ever lived (though some-e.g., John Donne, Gerard Manley Hopkins-were equally great):

Anonymous [either from the edition by George Herbert Palmer in 1905 and rpt. in 1920, or the edition by Edward Thomas in 1908 and rpt. in 1927], ed. *The Works of George Herbert*. [Wordsworth Poetry Library.] Hertfordshire, Eng.: Wordsworth Editions, 1994. [223 pp.; all the poems of *The Temple*, plus table of contents, index of poems,

index of first lines, short introduction and sketchy bibliography by Dr. Tim Cook.]

Enright, D. J., ed. *George Herbert* [Everyman's Poetry series]. London: J. M. Dent, 1996. [102 pp.; pb; on the skimpy side: 100 of the 162 poems of the *Temple*.]

Hutchinson, F. E., ed. *The Works of George Herbert*. 1941; rpt. Oxford: Oxford UP, 1964. [619 pp.; hb; the authoritative edition.]

Martz, Louis, ed. *George Herbert* [Oxford Poetry Library]. London: Oxford UP, 1994. [222 pp.; pb; all the poems and excellent annotation.]

Patrides, C. A., ed. *The English Poems of George Herbert*. [Everyman's University Library.] 1974; rpt. London: J. M. Dent, 1977. [247 pp.; pb; all the poems and very good annotation.]

Slater, Ann, ed. *The Complete English Works by George Herbert*. [Everyman's Library.] New York: Alfred Knopf, 1995. [509 pp.; hb; all the poems and very good annotation.]

Summers, Joseph, ed. *The Selected Poetry of George Herbert*. [Signet Classic Poetry series.] New York: Signet Classics - New American Library, 1967. [288 pp.; pb; all the poems and good annotation.]

Thomas, R. S., ed. *A Choice of George Herbert's Verse*. 1967; rpt. London: Faber and Faber, 1988. [95 pp.; pb; skimpy -- 68 of the poems -- and no annotation.]

Tobin, John, ed. *George Herbert: The Complete Poems*. [Penguin Classics series.] London: Penguin Books, 1991. [460 pp.; pb; all the poems and very good annotation.]

Numbers given in square brackets, in this handout, indicate the position of the poem in the order given by Herbert in *The Temple*. Numbers in parentheses within the title of a poem, always given in titles of Herbert's poems, indicate that Herbert wrote more than one poem with the title (e.g., "Jordan (1)" and "Jordan (2)," or "Love (1)," "Love (2)," "Love (3)").

An outline of the variety of forms or genres (or subgenres) within Herbert's poems represented either in NAEL or this document is as follows (arranged alphabetically by poetic form; most of these forms are to be found in a dictionary of literary terms such as Harmon and Holman's *Handbook to Literature* or Cuddon's and Preston's *Penguin Dictionary of Literary Terms*):

1. Acrostic ("Colossians 3:3")	7. Figure poem [or, alternatively, altar poem, carmen figuratem, calligramme, carmen figuratem, concrete poem, pattern poem, picture poem shaped poem] ("The Altar," "Easter Wings":
2. Allegory ("Redemption")	8. Lyric poem (many, including "Jordan (1)," "Denial," "Virtue," and "Life"; note how some of these-e.g., "Denial" and "Virtue" -- make especially meaningful use of the rhyme scheme or refrain)
3. Anagram ("Ana-Mary/Army-gram")	9. Pruning poem ("Paradise"; handout)
4. Debat, dialogue ("A Dialogue-Anthem")	10. Sonnet ("Redemption," "Prayer (1)")
5. Dramatic monologue ("The Collar")	11. Wreath poem ("Discipline": NAEL; "Sin's Round," "A Wreath": handout)
6. Echo poem ("Heaven")	

<p>1. Acrostic</p> <p>COLOSS. 3.3</p> <p><i>Our life is hid with Christ in God</i>[No. 60]</p> <p><i>My words & thoughts do both express this notion, That Life hath with the sun a double motion. The first Is straight, and our diurnal friend, The other Hid and doth obliquely bend. One life is wrapt In flesh, and tends to earth. The other winds towards Him, whose happy birth Taught me to live here so, That still one eye Should aim and shoot at that which Is on high: Quitting with daily labor all My pleasure, To gain at harvest an eternal Treasure.</i></p>	<p>2. Allegory (& Sonnet): "Redemption"</p> <p>Redemption</p> <p>Having been tenant long to a rich Lord, Not thriving, I resolved to be bold, And make a suit unto him, to afford A new small-rented lease, and cancel th' old.</p> <p>In heaven at his manor I him sought : They told me there, that he was lately gone About some land, which he had dearly bought Long since on earth, to take possession.</p> <p>I straight returned, and knowing his great birth, Sought him accordingly in great resorts ; In cities, theatres, gardens, parks, and courts : At length I heard a ragged noise and mirth</p> <p>Of thieves and murderers : there I him espied, Who straight, <i>Your suit is granted</i>, said, and died.</p>
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<p>3. Anagram</p> <p><i>Ana</i>-{MARY/ARMY}-gram[No. 52]</p> <p>How well her name an <i>Army</i> doth present, In whom the <i>Lord of Hosts</i> did pitch his tent!</p>	<p>4. Debat, dialogue poem</p> <p>A Dialogue-Anthem [No. 89]</p> <p><i>Christian</i>, Death.</p> <p><i>Christian</i> Alas, poor Death, where is thy glory? Where is thy famous force, thy ancient sting?</p> <p>Death <i>Alas poor mortal, void of story,</i> <i>Go spell and read how I have killed thy King.</i></p> <p><i>Christian</i> Poor Death! And who was hurt thereby? Thy curse being laid on him, makes thee accurst.</p> <p>Death <i>Let losers talk: yet thou shalt die;</i> <i>These arms shall crush thee.</i></p> <p><i>Christian</i> Spare not, do thy worst. I shall be one day better than before: Thou so much worse, that thou shalt be no more.</p>
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<p>5. Dramatic Monologue: "The Collar" (in NAEL7)</p> <p style="text-align: center;">The Collar</p> <p>I struck the board, and cried, "No more ; I will abroad. What ? shall I ever sigh and pine ? My lines and life are free -- free as the road, Loose as the wind, as large as store. Shall I be still in suit ? Have I no harvest but a thorn To let me blood, and not restore What I have lost with cordial fruit ? Sure there was wine, Before my sighs did dry it : there was corn Before my tears did drown it. Is the year only lost to me ? Have I no bays to crown it ? No flowers, no garlands gay ? all blasted ? All wasted ? Not so, my heart : but there is fruit, And thou hast hands. Recover all thy sigh-blown age On double pleasures : leave thy cold dispute Of what is fit, and not forsake thy cage, Thy rope of sands, Which petty thoughts have made, and made to thee</p> <p>Good cable, to enforce and draw, And be thy law, While thou didst wink and wouldst not see. Away ; take heed : I will abroad. Call in thy death's head there : tie up thy fears. He that forbears To suit and serve his need, Deserves his load." But as I raved and grew more fierce and wild, At every word, Methought I heard one calling, <i>Childe</i> : And I replied, <i>My Lord</i>.</p>	<p>6. Echo poem</p> <p>HEAVEN [No. 161]</p> <p>O who will show me those delights on high? <i>Echo</i>. I. Thou Echo, thou art mortal, all men know. <i>Echo</i>. No. Wert thou not born among the trees and leaves? <i>Echo</i>. Leaves. And are there any leaves, that still abide? <i>Echo</i>. Bide. What leaves are they impart the matter wholly. <i>Echo</i>. Holy. Are holy leaves the Echo then of bliss? <i>Echo</i>. Yes. Then tell me, what is that supreme delight? <i>Echo</i>. Light. Light to the mind: what shall the will enjoy? <i>Echo</i>. Joy. But are there cares and business with the pleasure? <i>Echo</i>. Leisure. Light, joy, and leisure; but shall they persevere? <i>Echo</i>. Ever.</p>
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7. Figure poems: "The Altar," "Easter Wings" (both in NAEL7)

The Altar

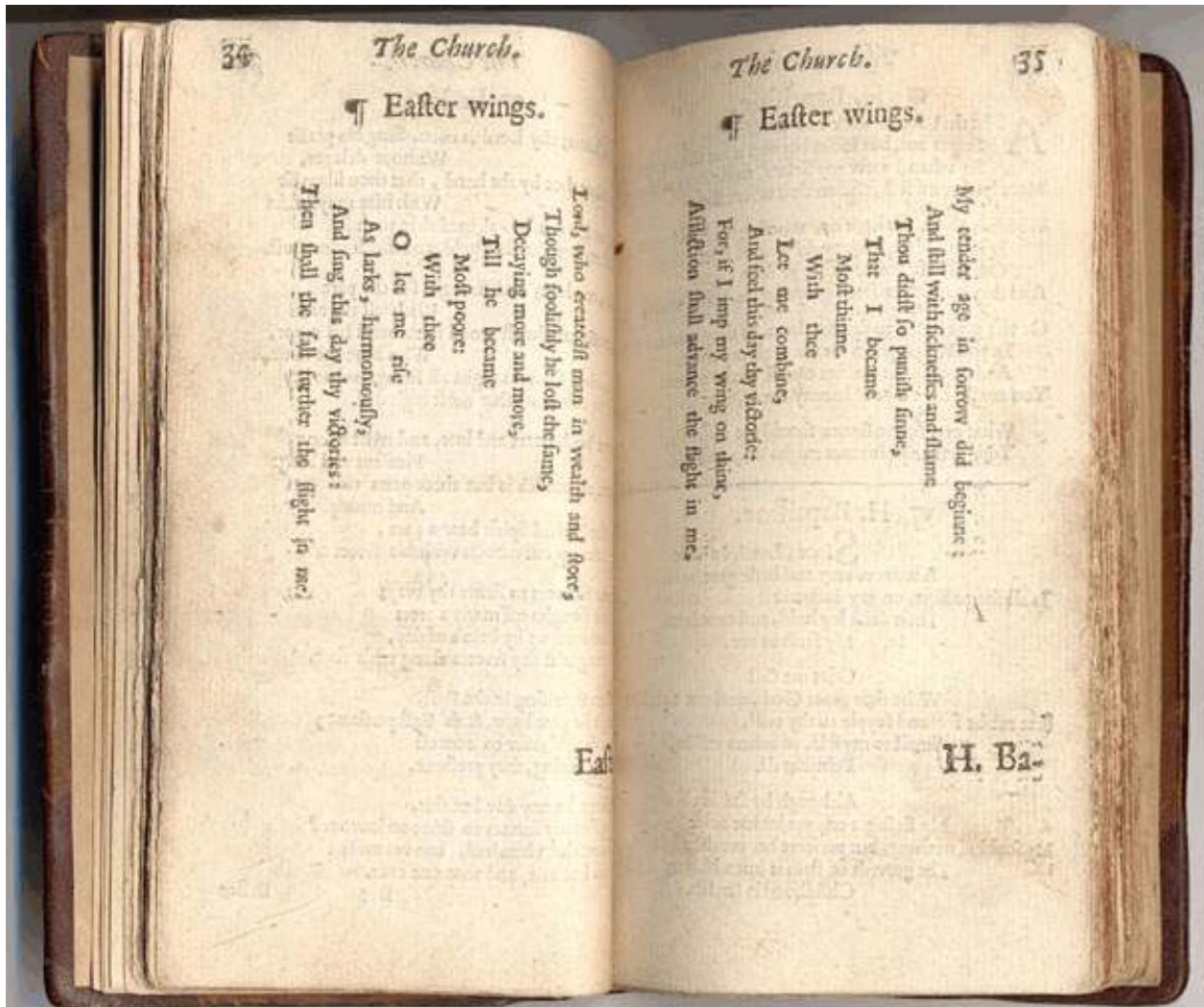
A broken A L T A R, Lord, thy servant rears,
Made of a heart, and cemented with tears:
Whose parts are as thy hand did frame;
No workman's tool hath touched the same. /font>

A H E A R T alone
Is such a stone ,
As nothing but
Thy power doth cut.
Wherefore each part
Of my hard heart
Meets in this frame,
To praise thy Name;
That, if I chance to hold my peace,
These stones to praise thee may not cease.
O let thy blessed S A C R I F I C E be mine,
And sanctify this A L T A R to be thine.

Easter Wings

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poor:
With thee
Oh let me rise
As larks , harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.
My tender age in sorrow did begin:
And still with sickness es and shame
Thou didst so punish sin,
That I became
Most thin.
With thee
Let me combine
And feel this day thy victory:
For, if I imp my wing on thine
Affliction shall advance the flight in me.

The poem is usually printed in modern anthologies as seen above. In the 1633 edition, the poem is printed as seen in the scanned copy below, making it look more like its title.



<p>8a. Lyric poem</p> <p style="text-align: center;">Virtue</p> <p>SWEET day, so cool, so calm, so bright, The bridal of the earth and sky : The dew shall weep thy fall to-night ; For thou must die.</p> <p>Sweet rose, whose hue angry and brave Bids the rash gazer wipe his eye, Thy root is ever in its grave, And thou must die.</p> <p>Sweet spring, full of sweet days and roses, A box where sweets compacted lie, My music shows ye have your closes, And all must die.</p> <p>Only a sweet and virtuous soul, Like seasoned timber, never gives ; But though the whole world turn to coal, Then chiefly lives.</p>	<p>8b. Lyric poem</p> <p>Denial</p> <p>When my devotions could not pierce Thy silent ears; Then was my heart broken, as was my verse ; My breast was full of fears And disorder:</p> <p>My bent thoughts, like a brittle bow, Did fly asunder: Each took his way; some would to pleasures go, Some to the wars and thunder Of alarms.</p> <p>As good go any where, they say, As to benumb Both knees and heart, in crying night and day, <i>Come, come, my God, O come,</i> But no hearing.</p> <p>O that thou shouldst give dust a tongue To cry to thee, And then not hear it crying! all day long My heart was in my knee, But no hearing.</p> <p>Therefore my soul lay out of sight, Untuned, un strung : My feeble spirit, unable to look right, Like a nipped blossom, hung Discontented.</p> <p>O cheer and tune my heartless breast, Defer no time; That so thy favors granting my request, They and my mind may chime, And mend my rhyme.</p>
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<p>8c. Lyric poem</p> <p style="text-align: center;">The Windows</p> <p>Lord, how can man preach thy eternal word? He is a brittle crazy glass: Yet in thy temple thou dost him afford This glorious and transcendent place, To be a window, through thy grace. But when thou dost anneal in glass thy story, Making thy life to shine within The holy Preachers; then the light and glory More reverend grows, & more doth win: Which else shows watrish, bleak, & thin. Doctrine and life, colors and light, in one When they combine and mingle, bring A strong regard and awe: but speech alone Doth vanish like a flaring thing, And in the ear, not conscience ring.</p>	<p>8d. Lyric poem</p> <p style="text-align: center;">Jordan (1)</p> <p>Who says that fictions only and false hair Become a verse? Is there in truth no beauty? Is all good structure in a winding stair? May no lines pass, except they do their duty Not to a true, but painted chair?</p> <p>Is it no verse, except enchanted groves And sudden arbors shadow coarse-spun lines Must purling streams refresh a lover's loves? Must all be veiled, while he that reads, divines, Catching the sense at two removes?</p> <p>Shepherds are honest people; let them sing: Riddle who list, for me, and pull for Prime: I envy no man's nightingale or spring; Nor let them punish me with loss of rhyme, Who plainly say, My God, My King.</p>
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<p>9. Pruning poem</p> <p>PARADISE [No. 104]</p> <p>I bless thee, Lord, because I GROW Among thy trees, which in a ROW To thee both fruit and order OW*.</p> <p>What open force, or hidden CHARM Can blast my fruit, or bring me HARM While the inclosure is thine ARM?</p> <p>Inclose me still for fear I START. Be to me rather sharp and TART, Than let me want thy hand and ART.</p> <p>When you dost greater judgments SPARE, And with thy knife but prune and PARE, Ev'n fruitful trees more fruitful ARE.</p> <p>Such sharpness shows the sweetest FREND*, Such cuttings rather heal than REND: And such beginnings touch their END.</p>	<p>10. Sonnet: "Redemption," "Prayer (1)"</p> <p>Prayer. (I)</p> <p>Prayer, the Church 's banquet, angel's age, God's breath in man returning to his birth; The soul in paraphrase, heart in pilgrimage, The Christian plummet sounding heaven and earth; Engine against th' Almighty, sinner's tower, Reversed thunder, Christ-side-piercing spear, The six-days' world transposing in an hour; A kind of tune, which all things hear and fear; Softness and peace and joy and love and bliss, Exalted Manna , gladness of the best; Heaven in ordinary, man well dressed, The Milky Way, the bird of Paradise, Church bells beyond the stars heard, the soul's blood, The land of spices; something understood.</p>
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*orig. spelling

<p>11a. Wreath Poem - SIN'S ROUND [No. 94]</p> <p>Sorry I am, my God, sorry I am, That my offences course it in a ring. My thoughts are working like a busy flame, Until their cocatrice they hatch and bring; And when they once have perfected their draughts, My words take fire from my inflamed thoughts. My words take fire from my inflamed thoughts, Which spit it forth like the Sicilian hill. They vent the wares, and pass them with their faults, And by their breathing ventilate the ill. But words suffice not, where are lewd intentions: My hands do join to finish the inventions. My hands do join to finish the inventions: And so my sins ascend three stories high, As Babel grew, before there were dissensions. Yet ill deeds loiter not: for they supply New thoughts of sinning: wherefore, to my shame, Sorry I am, my God, sorry I am.</p>	<p>11b. Wreath poem</p> <p>A WREATH [No. 157]</p> <p>A wreathed garland of deserved praise, Of praise deserved, unto thee I give, I give to thee, who knowest all my ways, My crooked winding ways, wherein I live, Wherein I die, not live: for life is straight, Straight as a line, and ever tends to thee, To thee, who art more far above deceit, Than deceit seems above simplicity. Give me simplicity, that I may live, So live and like, that I may know thy ways, Know them and practise them: then shall I give For this poor wreath, give thee a crown of praise.</p>
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the reader considers that Herbert was often in ill health, which culminated in his early death? How might this fact resonate in other of Herbert's poems, including those read in this course?

(11b) Compare Herbert's "A Wreath" [No. 157] (wreath poem) with Andrew Marvell's religious poem "The Coronet," studying how the wreath form helps express the poem's ideas. How does Herbert use anadiplosis in his poem, and how might he be recalling and contrasting the poetry of Sir Philip Sidney with this device?

Questions on the Poems

N & Q on "The Altar" (NAEL7 #1; *Temple* #1)

1. Why might Herbert have selected this poem as appropriate for the first poem of his collection?

N & Q on "Redemption" (NAEL7 #2; *Temple*#8)

1. True allegory, the elaborate and consistent set of correspondences between one set of terms and another, is rare in literature, but found in this poem. How does each vehicle* stand for its particular tenor*?

2. (a) Like Donne in his Holy Sonnets, how might Herbert be making allusively contrasting use of the form in this sonnet? How might the religious poets be contrasting secular, romantic sonnets with their religious ones? (b) How is the Italian form overlaid on the English form in this sonnet?

3. How do lines 3-4 allude to the Old and New Testaments, respectively? Where and how does Paul discuss this issue in the New Testament?

N & Q on "Easter Wings" (NAEL7 #4; *Temple*#11)

1. In this poem, the most famous shaped poem in English, how do the concepts of expansion and contraction work (a) in each line, (b) in the succession of lines, and (c) in each stanza?

2. How do the pictorial shape of the poem, several of its particular metaphors, the occasion, and the Christian concept of heaven all relate to rising or flying?

3. As mentioned above, Herbert was often in ill health, culminating in his premature death; where does this poem resonate with that autobiographical background?

4. How do Herbert's shaped poems compare or contrast with the many shaped poems that have been written by [many modern poets, such as William Burford](#) , [Dorothi Charles](#) , [E.E. Cummings](#) , [John Hollander](#) , [Robert Hollander](#) , [Michael McFee](#) , [May Swenson](#) , or [Charles Webb](#) ?

N & Q on "Prayer (1)" (NAEL7 #6; *Temple*#19)

1. According to the footnote in NAEL on "Affliction (1)," why are arabic numerals in parentheses used for several of Herbert's poems?

2. (a) According to Adams and Logan in their NAEL footnote on this poem, what notable grammatical peculiarity does it have? What *thematic* function might this grammar help convey? (b) How many metaphors occur in the poem to describe prayer? What sequence or sequences might there be in them?

3. What clear influences of this poem can be seen in Henry Vaughan's "The Night: *John* 3.2" (in NAEL, and

explained in NAEL footnote to the poem) as well as Vaughan's "The Night: John 3.2" (NAEL and pointed out in the NAEL footnote) and his punningly-titled poem "Son-days":

"Son-days" by Henry Vaughan

1

Bright shadows of true rest! some shoots of bliss,

Heaven once a week;

The next world's gladness prepossessed in this;

A day to seek

Eternity in time; the steps by which

We climb above all ages; lamps that light

Man through his heap of dark days; and the rich,

And full redemption of the whole week's flight.

2

The pulleys unto headlong man; time's bower;

The narrow way;

Transplanted Paradise; God's walking hour;

The cool o'the day;

The creatures' *Jubilee*' God's parle with dust;

Heaven here; man on those hills of myrrh, and flowers;

Angels descending; the returns of trust;

A gleam of glory, after six-days-showers.

3

The Church's love-feasts; time's prerogative,

And interest

Deducted from the whole; the combs, and hive,

And home of rest.

The milky way chalked out with suns; a clue

That guides through erring hours; and in full story

A taste of Heaven on earth; the pledge, and cue

Of a full feast; and the out courts of glory.

N & Q on "Jordan (1)" (NAEL7 #7; *Temple*#26)

1. How is this poem, like "Denial," "Jordan (2)," "The Collar," and "The Forerunners," metapoetic--that is, what ideas about literature and poetry does it express?

2. (a) How does Herbert turn the neoplatonism (cf. Sidney, Spenser, et al.) of English Renaissance romantic poetry against itself in stanzas 1-2, along with satiric thrusts against courtliness and courtiership? (b) In his repeated interrogatives in the poem, what rhetorical device is Herbert himself using? Why should Herbert be skilled in rhetoric, given the biographical data given about him in the first paragraph of Adams' and Logan's introduction in NAEL to Herbert?

3. (a) What pun on *lines* (a favorite, repeated pun of Herbert, to be found in several other poems, including some anthologized in NAEL) does Herbert make in the poem? (b) How does Herbert make the speaker's utterance "plain" in line 15, as well as fulfill his combative claim to rhyme?(d) What conventional and typological symbolism (see par. 3 of the NAEL intro) is there in the reference to shepherds in stanza 3? (e) With what aquatic entity does Herbert implicitly contrast the "purling streams" of stanza 2? (f) What pun is there on "divines"(9)?

N & Q on "Denial" (NAEL7 #10; Temple #55)

1. How is the rhyme scheme of the last stanza of the poem thematically different from the preceding five stanzas?

2. What pun is there on "broken"(3), "bent"(6), "look right"(23), and "heartless"(26)?

3. How does Herbert use a sort of dramatic dialogue in this poem (stanza 3), "Jordan (1)" (stanza 3), "Jordan (2)," "Time," "The Pilgrimage," "The Collar," "The Forerunners," and "Love (3)"?

N & Q on "Virtue" (NAEL7 #11; Temple #63)

1. How does Herbert thematically vary the refrain and rhyme scheme in the last stanza of the poem, in contrast to the preceding three stanzas?

2. (a) How does the third stanza logically summarize the preceding two stanzas in imagery? (b) How does Herbert make the fourth stanza cap the third stanza, and what is suggested thematically through the structural device of capping the previous cap? (c) How might the particular flower chosen be a negative reference to secularism and romantic poetry? How does this poem, for example, contrast with the most famous short love lyric of Edmund Waller (see NNERL), anthologized in NAEL?

N & Q on "The Collar" (NAEL7 #18; Temple#122)

1. How might the title of the poem pun on *collar*(given the rest of the poem) as: (a) restraint (e.g., like a dog or horse collar); (b) clerical collar; (c) caller; (d) cholera? How might this pun lurk in several parts of the poem?

2. (a) How does the poem have the colloquialism and drama of Donne's secular and some of his religious poetry? (b)How does variation in line length lend itself to the colloquialism and drama referred to in part a of this question? (c) How does punctuation help convey the colloquialism and drama of the poem? (d)What puns might there be on "lines" (4), "in suit" (6; cf. 31), "still" (6), and "fit" (21)?

3. (a) How do many of the images and metaphors have an implied, ironic typological symbolism contrasting the secular reference or symbolism?(b) What irony and underlying *illogic* lie in the speaker's simile of his life being "free as the road"(4)? (c)How does the poem have a reversal structure?

N & Q on "Love (3)" (NAEL7 #24; Temple #162)

1. Why might Herbert have selected this poem to come last in his collection?