“Temples fit for Thee”:

The Interplay of Holy Space, Time, Actions, and People in George Herbert’s *The Temple*

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Dedication

My work is dedicated to my children, Nathaniel Louis and Joshua Allen, and my husband, Matt. You make my life richer in countless ways. Thank you for giving me moments of boundless gratitude and joy.

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My life and work would not be the same without so many wonderful people. I gratefully acknowledge the contributions the following have made toward my thesis:

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Abstract

In contrast to previous academic work that focuses on one aspect of the temple image, this study will demonstrate that an understanding of Herbert's worldview, specifically his theology with particular attention to the biblical image of temple, illuminates the interplay of temple images in *The Temple* in a way that embraces the beauty and intricacy of the work as a whole. The study begins by examining Herbert's religious and literary milieu, continues by exploring the various biblical images of temple that include the tabernacle, Old Testament temple, Jesus as temple, Christians as temples both individually and corporately, and the fulfillment of the temple at the end of time, and concludes by demonstrating the continuity within these images as shown in Herbert's poetry through the use of four categories common to all these temple images: space, time, actions, and people.

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INTRODUCTION

Lord, with what glorie wast thou serv'd of old,

When Solomons temple stood and flourished!

Where most things were of purest gold;

The wood was all embellished

With flowers and carvings, mysticall and rare:

All show'd the builders, crav'd the seers care.

Yet all this glorie, all this pomp and state

Did not affect thee much, was not thy aim;

Something there was, that sow'd debate:

Wherefore thou quitt'st thy ancient claim:

And new thy Architecture meets with sinne;

For all thy frame and fabrick is within. ("Sion," 1-12)

This poem, found near the middle of Herbert's *The Temple*, illustrates the role of the temple as a controlling metaphor for this entire volume of poetry. Between the first and second stanza of "Sion," Herbert moves from the Old Testament temple built by King Solomon to the inward, personal temple of each believer's heart. As he does in this example, Herbert moves fluidly between various uses of temple.

This contextualization of scripture throughout history was a common practice associated with Christian identity. As Barbara Lewalski explains, "Christians were invited to perceive the events and personages of Old and New Testament salvation history not merely as exemplary to them but as actually recapitulated in their lives, in accordance with God's vast typological plan of recapitulations and fulfillments" (131). Herbert does just this: Not only in "Sion," but throughout *The Temple,* Herbert ties together Old Testament, New Testament, and his present reality through the multi-faceted image of temple.

BACKGROUND

When George Herbert died in 1633, very little of his work had been published. Even though a few family friends admired his work during his life—as evidenced through Sir Francis Bacon's dedication of his *Translation of Certaine Psalmes into English Verse* (1625) to "my very good friend, Mr. George Herbert"—he was relatively unknown. Herbert's friend, Nicholas Ferrar, had likely been selected to be Herbert's literary executor: "Herbert had arranged to send to Ferrar all his other papers of any literary significance" (Charles 180). Ferrar, as well as a few other friends, disseminated Herbert's work.

Immediately, Herbert became much admired. In 1640, Christopher Harvey wrote *The Synagogue or The Shadow of the Temple Sacred Poems and Private Ejaculations in Imitation of Mr. George Herbert.* A few years later, Richard Crashaw wrote a book of poems titled *Steps to the Temple* that again clearly took its inspiration from Herbert's work. Henry Vaughan also alludes to Herbert in his collection of poems, *Silex Scintillans, Sacred Poems and Private Ejaculations* (1650). Izaak Walton's famous biography, *Lives of John Donne, Henry Wotton, Richard Hook, George Herbert & Company,* published in 1670, further helped honor the life of George Herbert.

Despite Herbert's immediate popularity, scholars did not begin studying Herbert's work in earnest until approximately two hundred years after his death. Initially, many, including George Herbert Palmer, Joan Bennett and J.B. Leishman, dismissed the unity of the collection as insignificant. In the last few decades, however, scholars have argued an immense range of overarching interpretations. Many, such as Joseph Summers, Helen Vendler, Helen White, Douglas Thorpe, Stanley Fish, and more recently Frances Malpezzi, argue for the role of experience in interpreting *The Temple*. Vendler, White, Thorpe, and Malpezzi focus on *The*

Temple as Herbert's personal expression; Fish (*Self-Consuming Artifacts*) and Summers generalize the text to the experience of a typical believer. Others use one important aspect of Herbert's milieu to interpret his poetry. Examples include the Bible (Bloch), the *Book of Common Prayer* (Van Wengen-Shute), the church's activity of catechizing (Fish, *The Living Temple*), spiritual pilgrimages (Charles A Pennel and William P. Williams), and Reformation doctrines (Gene Edward Veith).

In 1957, T.S. Eliot claimed that *The Temple* is "a book constructed according to a plan... what has at first the appearance of a succession of beautiful but separate lyrics, comes to reveal itself as a continued religious meditation with an intellectual framework" (42). Shortly after this, Fredson Bowers observed that "large sections of *The Temple* form a cumulative effect that could be gained only by reading a sequence in order and understanding its larger theme" (202). Amy Charles and John R. Mulder also wrote about the significance of Herbert's organization, and Maria Thekla referred again to sequencing patterns. This approach of grouping poems by themes or titles, such as poems regarding the liturgical year, became most popular in the 1980s and 90s. Richard Todd, John Bienz, and John Tobin, among others, wrote about various sequences in the poetry, such as church year or specific theological ideas.

Some scholars have focused more directly on Herbert's title. Walker, for example, points to the physical structure of a Hebraic temple, and Hanley applies the temple metaphor to the role of the church. Valerie Carnes pushes the metaphor even further by stating:

> Perhaps the best key to Herbert's intended principle of unity in *The Temple* is to be found in the title of the book itself. Throughout the various poems, the physical temple itself remains the collection's presiding metaphor, existing simultaneously as the Hebraic

> tabernacle, the Christian church universal, the physical church of Herbert's day, the human heart, and finally, the poems themselves as God's dwelling place. (506)

The image of temple, as Carnes and others observe, is extremely rich and deeply historical, but it extends far beyond the architecture Carnes describes in the rest of her article. Despite recognizing the many levels of images possible with the word "temple," Herbert scholars have neglected to explore the depth of these connections.

In contrast to the work done by these scholars, I hope to demonstrate that Herbert's use of the temple image ranges much beyond a simple architectural connection to the Old Testament temple. Instead, Herbert uses the complex biblical image of temple. This image of temple encompasses space, time, activities, and people. It applies not only to scripture, but also to those living during Herbert's lifetime, now, and through eternity. Although many previous scholars have had tremendous insights into Herbert's poetry, they have only seen a partial picture of *The Temple*. The biblical image of temple can naturally unify the insights these scholars have given in a way that provides a clear understanding of the text as a whole so that readers cannot help but agree with Eliot's claim[1] that "There is something we get from the whole book, which is more than the sum of its parts" (42).

To more fully understand the role of the biblical image of the temple, we must first take into account the worldview of the author. Herbert's theology and writing practices prepared him to produce a work that freely and deeply engages images, such as the image of temple, in a multifaceted and overlapping way. This practice of integration was historically part of Herbert's identity. Realizing this frees the reader to avoid the temptation to divide and rearrange Herbert's

[1] T.S. Eliot does not give a detailed exposition of Herbert's work. Instead, he brings up Herbert as an "interesting case" in the differentiation between major and minor poets. In contrast to many generations of critics, Eliot concludes that "I, for one, cannot admit that Herbert can be called a 'minor' poet: for it is not of a few favourite poems that I am reminded when I think of him, but of the whole work" (42-43).

poetry. It also prevents the reader from categorizing Herbert as a minor poet, who ran out of time to finish editing his collection. Instead, a comprehensive understanding of the image of temple allows the reader to broaden his or her own methods of reading to engage and enjoy the joyful play of images throughout the collection.

The most indispensable part of Herbert's worldview for this study is an understanding of the biblical image of temple. In order to support the claim that Herbert creatively ties complementary images together, the reader must have an understanding of the images at work. Not only does the Bible refer to temple in relationship to the Old Testament building, the person of Jesus, the individual believer, the church as a place of worship, and the church as gathered believers, but it also ties together important aspects of each of these. Within each, the Bible explores space, time, activities, and people. The Biblical images of temple are rich, diverse, and interwoven. It should not be a surprise, then, that Herbert's use of temple is also rich, diverse, and interwoven.

An examination of Herbert's collection itself is, of course, essential to this study. A detailed study of *The Temple* will show examples of the various uses of the image of temple. By emphasizing the complex biblical image of temple as the natural connection throughout the volume, this study will avoid the previous historical models of naming only one understanding of temple as the controlling metaphor and of dividing the poetry into shorter sequences. This study, rather, will demonstrate that an understanding of Herbert's worldview, specifically his theology with particular attention to the biblical image of temple, illumines Herbert's interplay of temple images in a way that embraces the beauty and intricacy of *The Temple* as a whole.

HERBERT'S WORLDVIEW

No one who has studied or has even heard about the history of the Church of England would attempt to claim that the sixteenth and seventeenth centuries were a simple time. Any attempt to summarize briefly will leave out important aspects of the complicated process out of which the Church of England developed. That said, it is essential to have a basic understanding of the doctrinal controversies that served as a backdrop to Herbert's era as well as to his poetry.

Before 1534, the church in England was part of the Roman Catholic Church that was prominent throughout much of Europe. King Henry VIII was an orthodox Catholic, so much so that Pope Leo X gave him the title Defender of Faith (*Fidei Defensor*). King Henry VIII's protest against papal authority, however, became a divisive issue in 1527, when Pope Clement VII refused to annul King Henry VIII's marriage with Catherine of Aragon. Henry declared that authority over the English church belonged to the English monarchy, not the papacy. Besides this point of contention, however, the Church of England immediately after Henry's break with Rome closely resembled the Roman Catholic Church both in doctrine and ceremony.

Beyond church government, Henry asserted his authority by eliminating monasteries and claiming their wealth for the crown:

> By 1540 English monasteries, fixtures of society since the sixth century, disappeared, their wealth to be employed for the public good as the king might define it…other changes in church life were minor, and official stances on Christian faith and practice remained much as they had when Henry came to the throne. (Haugaard 7)

Likely, the most noticeable change in the eyes of the public was the inclusion of an English Bible in parish churches. Lay people could, for the first time, read scripture in the vernacular. Thomas Cranmer (1489-1556), archbishop of Canterbury during the reign of Henry

VIII, produced the first English liturgical text, but it did not seriously deviate from the liturgical texts previously used in England.

Henry's successors brought about much greater religious turmoil. William P. Haugaard describes this upheaval: "In a thirty year period from the later portion of Henry's reign to the opening years of Elizabeth's, no less than six varieties of Christian faith and practice successively prevailed in the English church" (6). After Henry VIII died in 1547, his son, Edward VI, became king at the age of nine. Edward VI, unlike previous English monarchs, had been raised as a Protestant. Despite his youth, Edward VI pushed for Protestant reforms in both theology and ceremony, including several revisions and changes in the 1549, but especially the 1552 *Book of Common Prayer*. The Forty-Two Articles of Religion, which were intended to summarize Anglican doctrine, followed. Although Edward VI began and worked toward a massive reform, he was trying to change an extremely well established tradition. Thus, Edward's fervor was not necessarily embraced: "In this period of rapid change, it would be wrong to say that people conceded to reforms willingly; for the most part, there was reluctant acquiescence" (Chapman 25).

Following Edward VI, Mary Tudor supported Papal Catholicism, both in theology and ceremony but without re-establishing monasteries. Queen Mary did not simply return to previous ways; she did so with a vengeance. She sentenced to death so many who refused to give up their Protestant beliefs or practices that she became known as Bloody Mary. When Mary died without an heir in 1558, her half-sister, Elizabeth I, began her forty-four year rule and the country's return to more Protestant ways.

Unlike Edward and Mary, Queen Elizabeth I was known for seeking a middle way. According to Davies's *Worship and Theology in England*, "This form of Protestantism combined

Calvinistic doctrine with a modified Catholicism in worship and in church order" (4). Through pragmatic choices, Elizabeth attempted to satisfy both Catholics and Protestants. Nevertheless, Pope Pius V excommunicated her in 1570. Elizabeth maintained her authority over the Church of England, but she took the title of "Supreme Governor" rather than the previously used Supreme Head. In addition, "Elizabeth issued a set of injunctions governing various details of church life, and these together with the 1559 Prayer Book and the royal supremacy, undergirded religious policy throughout her reign" (Haugaard 8). The Act of Uniformity, passed in 1559, made the use of the *Book of Common Prayer* as well as church attendance in Church of England churches required by law.

Compared to the previous monarchs, Elizabeth I did unify the Church of England. The length of her reign shifted the controversies. Rather than oscillating between Catholic and Protestant, the Church of England now had the security to face doctrinal controversies as well as other less important matters, such as ecclesiastical dress. One of the first controversies occurred between the mainline English church and those who thought the reforms had not gone far enough.[2] Mark Chapman summarizes the argument this group presented: "If the Bible did not expressly teach something, then it should simply not be done" (39). This applied not only to Catholic vestments and ceremonies but also to some of the ancient prayers that many common worshipers held dear. The queen, "who desired that the externals in religion should remain much the same, because this might quiet her more conservative subjects belonging to the old faith and because it pleased her love of pageantry" (Davies 45), opposed these further reforms. Although much controversy surrounded and supported this conflict, Davies summarizes the implications of

[2] Very generally, this group of Reformers was known as Puritans. The traditional use of this term, however, is too limiting and carries too many connotations to represent this group accurately (Davies 42).

the theological differences on worship between the Church of England and this group of Reformers[3] very simply:

> First, Anglicans were free to use the customs of the ancient church, provided Scripture did not veto them, whereas the Puritans[4] demanded a positive warrant in Scripture for all their ordinances and even for the details of their organization. Second, the chief means of grace for the Anglicans were the sacraments, especially Holy Communion, while for the Puritans it was unquestionably the lively oracles of God in preaching…The third consequence of the different theological outlooks was a deep loyalty to liturgical worship in Anglicanism and more than a little suspicion of its formality in the Puritan tradition…In the fourth place, Anglicans kept such ancient vestments…all the vestments and ceremonies were rejected by the Puritan iconoclasts as the remnants of Romish superstition. Fifth and finally, the Christian calendar, celebrating the chief events in the life of the Incarnate Son of God and commemorating the Virgin and the leading saints, was retained in streamlined form by the Church of England, but was discarded by the Puritans. (69-70)

Despite this group's persistence through lobbying Parliament, publishing books for the common worshiper, and even preaching on their passions, eventually the monarchy won and the more resistant reformers colonized the New World.

Still, one can see the influence of this controversy in Herbert's writing. "Charms and Knots," a poem that provides a series of couplets on topics related to church life and discipleship, declares the sermon worth enough to compensate for the ten percent of one's income that

[3] Again, all Protestants at the time did not fall into to this category. Here this group describes the more extreme section of Protestants.
[4] Davies uses this term after clarifying previously that this implies a much greater diversity than normally thought of today.

traditionally is tithed to the church: "Take one from ten, and what remains?/ Ten still, if sermons go for gains" (15-16). In *A Priest to the Temple*, Herbert declares, "Sermons are dangerous things, that none goes out of Church as he came in, but either better, or worse" (233). Sermons, then, clearly have power over the listeners. Herbert perhaps takes this furthest in stanza 75 of "The Church-Porch" when he calls the sermon "Gods way of salvation" and goes so far as to declare that "none shall in hell such bitter pangs endure" as those who "mock" the sermon (445-446).

Even a brief glance through the pages of *The Temple* can affirm Herbert's attention to liturgy and the Christian calendar. Among many others, there are poems titled "Good Friday," "Whitsunday," "Trinity Sunday," "Lent," "Easter," "Mattens," and "Evensong." The inclusion of these titles, however, does not strictly place him within the high church camp. Hodgkins explains, "According to Herbert's 'exact middle way,' there is no holiness in the outward structures. The sanctity that they have, they acquire functionally, by declaring God's holiness in His word and in His people" (223). Likewise, these poems with the names traditionally associated with liturgy are deeply personal. For example, although matins is the communal service of daily prayer that occurs as the sun rises, Herbert's "Matins" is extremely personal: "I cannot ope mine eyes, /But thou art ready there to catch / My morning-soul and sacrifice: / Then we must needs for that day make a match" (1-4). As the speaker opens his or her eyes while still in bed, God is present to initiate an intimate relationship, to meet the speaker's needs for that particular day.

The question of the presence of Christ in the Eucharist[5] is a second controversy that surfaced during the reign of Queen Elizabeth. With the swings between Catholicism and

[5] Christians claim the practice of partaking in the Eucharist, also known by various other terms, including communion, originates in Jesus' command at the Last Supper to "do this in remembrance of me" (Luke 22). In this

Protestantism, worshipers likely did not know what to believe regarding this sacrament but did know that the Eucharist and Christ's presence in it were important issues. The confusion was not limited to the lay worshipers. Cranmer, the main author of the *Book of Common Prayer*, appeared to shift perspectives over his lifetime, but finally he concluded that Christ's heavenly body was in heaven, and by the nature of physical matter, it could not be in multiple places at once. The elements, the bread and wine, also could not physically change. This, however, did not mean that the sacrament was merely a symbol. Rather, communion involved a spiritual transformation within the worshipers made possible through faith. Cranmer writes:

> And the true eating and drinking of the said body and blood of Christ, is with a constant and lively faith to believe, that Christ gave his body and shed his blood upon the cross for us, and that he doth so join and incorporate himself to us, that he is our head, and we his members, and flesh of his flesh, and bone of his bones, and having him dwelling in us, and we in him. And herein standeth the whole effect and strength of this sacrament. And

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meal, Jesus took bread and wine, declared them to be his body and blood, and shared them with his disciples. Nearly every Christian tradition has a unique take on what is intended with this language, and often the interpretation of these lines constitute one of the main distinctions among worshiping communities. Traditionally, Roman Catholic theology of transubstantiation argues that the substance of the bread and wine becomes the actual substance of the body and blood of Jesus, despite visibly appearing as bread and wine. This transformation occurs at the moment of consecration when the priest speaks the words, "Hoc est enim corpus meum" ("This is my body…"). Various reformers suggested explanations for the presence of Christ in the sacrament, from consubstantiation where the substance is physically bread and wine and spiritually body and blood to simply memorialism where the bread and wine are only symbols of the body and blood. With memorialism, taught by Ulrich Zwingli (1484-1531), worshipers remember the death and resurrection of Jesus while partaking in communion. Zwinglian theology is often associated with Reformed Christians even though it is not the only or even predominant theology. Calvin, who more likely than Zwingli influenced both Anglicans and Herbert, strongly connects the sacrament with preaching and scripture and clarifies that sacraments "properly fulfill their office only when the Spirit…comes to them, by whose power alone hearts are penetrated and affections moved and our soul opened for the sacraments to enter in" (4.14.9). Calvin notes that one of the goals of communion is "to offer and set forth Christ to us, and in him the treasures of heavenly grace" (4.14.17). Communion is a banquet where we feed on Christ (4.17.1) as "the only true food of our souls" (4.17.1). Calvin does not deny the presence of Christ in the sacraments; in order for believers to feed on Christ, he would need to be present. Calvin's "argument with the Roman Catholics…was over the mode of Christ's presence, not the fact of that presence" (Mathison 27). Calvin does specifically deny physical presence as the Roman Catholics believe: "we must establish such a presence of Christ in the Supper as may neither fasten him to the element of bread, nor enclose him in the bread, nor circumscribe him in any way, parcel him out to many places at once, invest him with boundless magnitude to be spread through heaven and earth" (4.7.19). But as Keith Mathison later explains, "there is a real participation in the substance of Christ's body and blood, as Calvin taught, but that this participation occurs on a plane that transcends and parallels the plane in which the physical signs exist" (279).

> this faith God worketh inwardly in our hearts by his Holy Spirit, and confirmeth the same outwardly to our ears by the hearing of his word, and to our other senses by eating and drinking of the sacramental bread and wine in his holy Supper. (*The Remains* 306)

In another place, Cranmer puts it a bit more succinctly: "…although Christ in his human nature, substantially, really, corporally, naturally, and sensibly be present with his Father in heaven, yet sacramentally and spiritually he is here present" (*Writings* 47).[6] As Gordon Jeanes points out, Cranmer's "basic understanding was of the sacrament as a sign (rather than a seal)…Cranmer wished to believe in the instrumentality of the sacraments, but his model was a weak one in which the link between the sacrament and the grace it signifies is effected by faith and prayer, appropriating God's promise" (136).

These beliefs were applied to the Church of England in the 39 Articles of Religion. By Act of Parliament in 1571, all clergy were ordered to subscribe to these statements, which formed the basic beliefs of the Church of England. Included among them was article 28, part of which read: "The Body of Christ is given, taken, and eaten in the Supper, only after an heavenly and spiritual manner. And the mean whereby the Body of Christ is received and eaten in the Supper is Faith."

In chapter 22 of *A Priest to the Temple*, Herbert directly addresses the controversy:

> Especially at communion times he [the priest/parson] is in a great confusion, as being not only to receive God, but to break and administer him. Neither finds he any issue in this, but to throw himself down at the throne of grace, saying, "Lord, thou knowest what thou didst, when thou appointedst it to be done thus; therefore do thou fulfill what thou didst appoint: for thou art not only the feast, but the way to it."

[6] One can hear echoes of Calvin's teachings on the Eucharist at work here. Cranmer was not acting in a vacuum but was influenced by the mainland reformation moment.

Not only does Herbert refer to the confusion here, but he also plays with the nuances of Christ's presence in the sacrament: Christ is the feast and the host. Herbert also makes a pragmatic move here and moves away from the theory to the practice. He takes the personal approach of depending on God's grace to compensate for human deficiency of understanding so that the sacrament can minister to those receiving it.

Herbert takes a similar approach in his poetry. "Divinitie," for example, compares the work of astronomers who try to figure out the mysteries of the sky with theologians who try to figure out the mystery of the Eucharist. Verses 21-24 declare that the recipient should take and eat as Jesus instructs rather than ponder and argue over the theology: "But he doth bid us take his bloud for wine. / Bid what he please; yet I am sure, / To take and taste what he doth there designe, / Is all that saves, and not obscure." "The H. Communion" also opens with an acknowledgement that the external constraints are not important: "Not in rich furniture, or fine array, / Nor in a wedge of gold, / Thou, who for me wast sold, / To me dost now thy self convey" (1-4). Instead, what is important is how communion affects the individual: "But by way of nourishment and strength/ Thou creep'st into my breast" (7-8). The focus, for Herbert, is not on the external bread and wine, but on God's grace: "Onley thy grace, which with these elements comes, / Knoweth the ready way, / And hath the privie key, / Op'ning the souls most subtile rooms" (19-22).[7] "The H. Communion" may also allude to an aspect of Calvinist theology of communion, that of raising the partaker up to heaven: "Thou hast restor'd us to this ease

[7] In another poem by the same name that is not included in *The Temple*, Herbert makes the claim even more specific: "ffirst I am sure, whether bread stay/ Or whether Bread doe fly away/ Concerneth bread, not mee. / But that both thou and all thy traine / Bee there, to thy truth & my gaine, / Concerneth mee & Thee" (7-12).

[movement to heaven] / By this thy heav'nly bloud; / Which I can go to, when I please, / And leave th' earth to their food" (38-40).[8]

A third controversy erupted during Elizabeth I's reign over Calvin's doctrine of double predestination, the belief that God ordained before the beginning of time who is saved and who is condemned. This naturally follows from the combination of an almighty and all-knowing God and a conviction that the Fall has created in all humanity original sin that cannot be overcome without God's help. Since a human would be incapable of choosing salvation without God, it is not hard to understand why Calvin would conclude that God would have elected some to be saved and others to be damned regardless of individual actions. Double predestination did not, and frankly still does not, sit well with many believers. Jacobus Arminius, a Dutch theologian in the late 16th century, rejected this doctrine and argued instead that election was based on faith. At the Synod of Dort (1618-1619), Arminian teaching was rejected in favor of Calvin's double predestination. Chapman explains the relationship of the Synod of Dort to the Church of England: "Even though there was no official ratification of the Synod in England, it nevertheless shaped theology profoundly in the years to come, so much so that most clergy in the period probably accepted this so-called double pre-destination" (46-47).[9] Possibly the clearest example of double predestination at work in Herbert's poetry is the final line of "The Water-course," where God is referred to as the one "who gives to man, as he sees fit, Salvation/ Damnation" (10).

[8] Herbert's "The Banquet," another poem on the Eucharist, makes this Calvinistic concept even clearer: "Having rais'd me to loop up, / In a cup/ Sweetly he doth meet my taste….Wine becomes a wing at last. / For with it alone I flie/ To the skie" (37-39, 42-43).

[9] "Eventually, Arminianism would displace Calvinism in the Church of England, finding expression not only in the ceremonialism of Laud, but more deeply in the revivalism of John Wesley. During Herbert's lifetime, however, Calvinism was the norm, both for Episcopalian factions and for Presbyterian ones" (Veith 27).

Some of these controversies continued into the reign of James I, who succeeded Queen Elizabeth I in 1603. Raised as a Roman Catholic, James I maintained the ceremony and Episcopal structure of the Church of England. He did, however, support the more Calvinist doctrine of Cranmer and continued to strive for Elizabeth I's middle way. He struggled with the extreme Puritans. In an effort to quiet unrest, James I met with the extreme Puritans and representatives from the Church of England at the Hampton Court Conference in 1604. Although the king primarily sided with the traditional Church of England stance on issues, the Puritans did agree to obey him. The conference itself resulted in the commissioning of what would become the King James Version of the Bible. Published in 1611, this English translation became the only authorized version of the Bible allowed in churches in England.

The relative peace of the reigns of Elizabeth and James changed with the reign of Charles I (1625-1649). His rule was marked by unrest both politically and religiously. He tried to move the Church of England back toward Catholic practices. He married a French princess, who was very dedicated to her Roman Catholic beliefs. He also appointed William Laud, who was known for a tendency toward high church practice and his opposition to Puritan belief, to be the Archbishop of Canterbury; this appointment was not popular with the public, which had become settled in its adherence to the Church of England and the more Calvinist doctrine that had been common with the previous monarchs.

George Herbert lived and worked in this setting, primarily Calvinist in doctrine but still Catholic in many practices and peppered with religious unrest. He took holy orders in the Church of England in 1630, during the reign of Charles I. He died the same year Laud became Archbishop so Herbert's ministry would not have been affected by any of the changes Laud made to the culture of the Middle Way under the monarchies of Elizabeth and James. It would

be fair to assume that Herbert and the church he served would have used the King James Bible and the *Book of Common Prayer*.

Herbert likely would have been trained in reformed theology:

> With Elizabeth's accession to the throne, the exiles [who had been driven away during Mary's reign] returned in prominence, bringing the Genevan experience to the universities and to the courts. Universities such as Cambridge, Herbert's alma mater, with faculty drawn from the Genevan exiles, turned out a generation of "reformed" clergymen into the English parishes. (Veith 26).

Herbert's instructors and mentors would have been educated in Europe as Calvinists. Hunter, in her "George Herbert and the Puritan Piety," takes this a step further by pointing out that Puritan leadership was even more prominent than faculty positions:

> Herbert's fifteen years at Cambridge…were the golden years of Puritan leadership, not only at the various colleges but at the great churches of the city as well. Lectureships were held by eminent Puritans like Laurence Chaderton at St. Clement's, Paul Baynes at Great St. Andrews, Richard Sibbes at Trinity Church, and the popular young dean and catechist of Queens' College, John Preston, at St. Botolph's. Moreover, the press supplied a continuous flow of Puritan works in divinity… (240)

Thus, not only would Herbert have been taught by Calvinists at university, but he also would have heard Reformed theologians lecture and read their publications. It is impossible to think this atmosphere would not have affected his working theology.

However, this Calvinist education would not have meant that Herbert would have followed the extreme Puritan tendency to reject all ceremony.[10] As previously stated, Herbert

[10] It is important to note that this extreme Puritan rejection of ceremony was not the practice of all reformers. Calvin, for example, does not encourage a rejection of ceremony, particularly if the ceremony helps worshipers. In

maintained an appreciation for many of the ceremonies traditionally associated with the Catholic tradition as part of his Middle Way. The reader sees Herbert's affection for liturgy in the titles of many of his poems, but he does not perform ceremony for its own sake. He demonstrated this in his response to the question of whether to kneel or sit while partaking of communion: "contentiousnesse in a feast of charity is more scandal than any posture" (*A Priest* 22:259). The internal posture of the heart is more significant than the external physical posture. "Herbert's testing and internalizing lead him not to reject the set forms but to discover their full significance: They are infused with individual spiritual meaning of a kind that contemporaneous Puritans denied they could possess" (Marcus 187-8).

This balance of Calvinistic doctrine and Catholic ceremony, however, creates its own controversy. Christians of various backgrounds throughout the ages have recognized their own preferences in his work and have attempted to claim Herbert as a poet of their tradition. According to Christopher Hodgkins, "Some of Herbert's most influential readers--Rosemond Tuve, Louis Martz, Patrick Grant, and more recently Stanley Stewart--have treated him mainly as a liturgical poet, a cheerful celebrant of the established church's outward forms" (218). Yet, "Other scholars during the past decade have been more willing to address Herbert's Protestant inwardness and even to stress it in order to balance the traditional view of him as a ritualist enamored of outward forms" (Hodgkins 219). This debate over Herbert's tendencies might best be resolved by recognizing that Herbert followed the path of most pastors and theologians of his

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the *Institutes*, Calvin writes, "But because he [Jesus] did not will in outward discipline and ceremonies to prescribe in detail what we ought to do (because he foresaw that this depended upon the state of the times, and he did not deem one form suitable for all ages), here we must take refuge in those general rules which he has given, that whatever the necessity of the church will require for order and decorum should be tested against these. Lastly, because he has taught nothing specifically, and because these things are not necessary to salvation, and for the upbuilding of the church ought to be variously accommodated to the customs of each nation and age, it will be fitting (as the advantage of the church will require) to change and abrogate traditional practices and to establish new ones. Indeed, I admit that we ought not to charge into innovation rashly, suddenly, for insufficient cause. But love will best judge what may hurt or edify; and if we let love be our guide, all will be safe" (4.10.30).

time by tending toward an Anglicanism that was more reformed in doctrine and more high church in practice. Or, to put it another way, Herbert's writing demonstrates "a balance of Protestant doctrine and reverence for traditional ceremonial forms" (Whalen 1274).

Implicit in this exploration of Herbert's theology is that Herbert himself was a theologian. Ordained as a priest at Salisbury Cathedral in 1630, Herbert served a small congregation in Bemerton from his ordination until his death three years later. According to Amy Charles, "Probably the best guide to Herbert's life at Bemerton is his *A Priest to the Temple: or, The Countrey Parson, His Character, and Rule of Holy Life"* (157). Izaak Walton claims that this publication was a record of the rules Herbert made for himself as priest:

> And, that Mr. Herbert might the better preserve those holy Rules which such a Priest as he intended to be, ought to observe…he therefore, did set down his Rules, then resulv'd upon…and his behavior toward God and man, may be said to be a practical Common on these, and the other holy Rules set down in that useful Book…it will both direct him what he ought to do, and convince him for not having done it. (299)

Herbert very clearly worked to live a godly life and to teach the people he served about God's love. According to Charles, "Herbert himself always conceived of his service to God as one of joy—of reverence, holy fear, humility, but also joy" (162).

This role as a priest in a country parish most certainly affected Herbert's poetry; as R.L. Colie explains, "That Herbert's habitation was, quite literally, the House of God, gives his poetry a peculiarity and propriety at a considerable remove from our notions of what to expect from a lyric poet, even from a sacred lyric poet…Herbert's own age, his country and social position, preserved him from such problems of religious unfamiliarity. He knew his own location in the

church which—he both conventionally and originally—selected as his major metaphor" (327-8). Herbert's work made use of Biblical imagery in his poetry a logical choice.

There is also evidence, particularly in "The Parson Praying," "The Parson Preaching," "The Parson Catechizing," and "The Parson in Sacraments," that Herbert employed many of the rituals and practices of the traditional Church of England. His profession required knowledge of both scripture and the *Book of Common Prayer*. R.L. Colie very specifically states,

> Critical study of his works continues to show how completely he operated within a long tradition of Christian utterance—to understand his slant use of metaphor, we must know the topoi of Christian worship, the regular phrases of Scripture and the Book of Common Prayer, invoked Sunday after Sunday across England to recall to Christians the continuity of their ritual and of the particular transcendent truth that ritual commemorated. (328)

"That he does this is hardly surprising," according to Sarah Williams Hanley, "not alone because of Herbert's artistic genius but also because of the richness and stability of the doctrine from which he draws his major image. Because he does not 'create' his temple image but uses material already at hand, Herbert assured himself of continuity, complexity, and firm structure, mirroring all these in his study of the Church" (134-135).

It is not, however, only his role as a country parson that prepared Herbert to play with the image of temple in his poetry. He was born into a wealthy and artistic family, and before his ordination as a priest, he received a good education. His mother highly valued church attendance and went to daily offices (Charles 42). She also was known for her hospitality and concern for the poor. Through this hospitality, George Herbert was exposed to many influential people of the time. Amy Charles mentions that "Sir Francis Bacon was a frequent visitor, and it is clear from John Donne's letters that he was another visitor" (64). Another family friend, "Lancelot

Andrewes, who was installed at Westminster Abbey as dean in July 1601, undoubtedly become…a close friend of the Herberts…and Andrewes would appear to have been the most likely sponsor for George Herbert when he entered Westminster School as a day student in 1605" (Charles 49).

At Westminster, Herbert studied the traditional grammar school curriculum of grammar, logic and rhetoric; he also learned Greek, Latin, and music. When he continued his schooling at Westminster, he excelled. Herbert began writing both in English and in Latin. After he graduated with a master's degree at the age of 20, he became a fellow of his college. In 1618, he was a Reader in Rhetoric, and in 1620, he became the Cambridge University orator. After a short time as a member of Parliament in 1624, he "decided to follow the expected course after his studies in divinity and take orders in the Church" (Charles 112).

Not only would Herbert's theological education have made him very knowledgeable regarding the many images of temple in scripture, but he also would have had knowledge of and experience with the use of the image of temple both by church fathers and his own contemporaries. St. Augustine, for example, refers to the human heart as the principal temple of God (7). Additionally, according to Annabel M. Endicott,

> Images of the Temple also appear from time to time in Donne's sermons, which would not have been available to Herbert in print, though he may have availed himself of the older man's knowledge in private. Donne's influence was obviously strong, in Herbert's poetry and perhaps also in his life…It is therefore highly probable that Herbert's concept of the Temple derives at least in part from Donne, with whom he almost certainly discussed his own poetic plans. (20)

Images of temple also appear in Donne's poetry, such as in Holy Sonnet 2, where the speaker says, "I am…a temple of thy Spirit divine."

The connection is even more developed in the work of Lancelot Andrewes, a family friend and likely Herbert's sponsor, who specifically mentions the image of temple in one of his sermons first published in 1629. Here he refers to four aspects of the temple: the composition or parts of it, the furniture of it, what was done in it, and what was done to it (Andrewes 348). The main focus of this sermon is Christ's body as a temple; this couldn't be more clear than through Andrewes's own words: "Christ's body then a Temple" (348). But Andrewes uses more than simply the connection between Christ and the temple from John 2:19, the text of his sermon. At various points, he also uses other definitions of temple that parallel uses in Herbert. He makes a clear connection to the Old Testament temple and points out that the role of the temple generally signifies the dwelling place of God: "For as that wherein man dwells in a house, so that wherein God, is a Temple properly" (347). He follows this by pointing out that temples are not limited to physical space: "We have two sorts of Temples: Temples of flesh and bone, as well as Temples of lime and stone" (347). He concludes this discussion by explicitly labeling believers as temples: "A body then may be a Temple, even this of ours…in which the Spirit of God dwelleth only by some gift or grace" (347).

Andrewes even expands his use of metaphor to include the body of believers, the church, as the temple: "What we believe He did for that Temple of His body natural, the same we faithfully trust He will do farther for another Temple, the Temple of His body mystical…Of which mystical body we are parts, and the whole cannot be without his parts; every of us members of this body for his part, every one living stones of this spiritual Temple" (360). Andrewes then connects the images temple and communion: "when the temples of our body are

in this Temple [church], and the Temple of His Body in the temples of ours, then are there three Temples in one, a Trinity, the perfectest number of all" (362). He concludes his sermon with a reference to the end of time, a move that Herbert also makes in relationship to the image of temple: "our raising first, to the life of righteousness, to the estate of Temples here in this world, and after, of our raising again to the second, the life of glory and bliss, of glorious temples in the world to come" (362-3). In this sermon, Andrewes employs the image of temple in many of the same ways as Herbert does in his collection of poetry; given his relationship to Herbert, it is highly likely that Herbert would have been aware of this use.

The image of temple was not limited in the seventeenth century to Herbert and his family friends, however. About two hundred years before Herbert was born, Geoffrey Chaucer (1343-1400) wrote about the body as a spiritual temple in the "Parson's Tale" (875-80). Closer to Herbert's lifetime, Shakespeare (1564-1616) refers to the body of the king as God's temple in *Macbeth* (2.3.373). Also, John Milton (1608-1674) in *Paradise Lost* refers to the importance of the temple both as a place (4.217 and 6.890) and as a fulfillment of God's covenant to his people (12.330ff). Thomas Adams (1583-1652), an English clergyman and preacher who was called "The Shakespeare of the Puritans" by Robert Southey, despite not actually being Puritan, refers to individuals as well as the church as temples (987, 981). Another English theologian of the seventeenth century, Daniel Featley (1582-1645) refers to various images of temple in his *Clavis Mystica*. Although Herbert likely never read it, John Bunyan's (1628-1688) *Solomon's Temple Spiritualized* compares the Old Testament temple built by King Solomon to salvation through Jesus Christ in the New Testament. Regardless of Herbert's knowledge or association with these various writers, it is obvious that the image of temple was well established in seventeenth century English theology.

Recognizing the historical use of the image of temple is only one part of the picture. The practice of simultaneously thinking of overlapping images was also common in the seventeenth century. Sharon Seelig writes that

> The metaphysical cast of mind, even the metaphysical conceit, is…an attitude that is the product of centuries of biblical scholarship and religious meditation, originating in the methods of exegesis that related the Old Testament to the New by types and antitypes, that saw in a single passage or event several kinds or levels of meaning, that saw in nature traces of the eternal, that found in the Book of Creatures a reflection of that other Book of God, the Bible. (1)

John Donne (1572-1631), Andrew Marvell (1621-1678), Richard Crashaw (1613-1649), Thomas Traherne (1636/7-1674), and Henry Vaughan (1622-1695) have all been labeled as "metaphysical poets" because of the ways in which images overlap, converge, and are stretched to the limits in their writing.

One of Herbert's good friends, Nicholas Ferrar, also produced a "metaphysical work" in the form of a gospel harmony, a copy of which he gave to Herbert. Members of Ferrar's household at Little Gidding cut apart scripture passages and arranged them alongside images in an attempt for them to interpret each other. In *Materials for the Life of Nicholas Ferrar*, John Ferrar tells of a letter from George Herbert, in which Herbert says that

> he most humbly blessed God that he had lived now to see women's scissors brought to so rare a use as to serve at God's altar and encouraged them to proceed in the like works as the most happy employment of their times and to keep that book always, without book, in their hearts as well as they had it in their heads, memories, and tongues. (Muir 76)

This gospel harmony not only demonstrated the interplay of text but also of image. Joyce Ransome explains:

> The role for which Nicholas originally designed the books reveals the primary purpose of the pictures in the harmonies. They were for use in a particular part of the family's elaborate pattern of daily devotions which included, besides services in the church, formal family prayers at home in early morning and at bedtime.…Nicholas was particularly concerned to educate the younger generation and wanted these hourly readings to reinforce their knowledge of scripture. (24)

In other words, Ferrar's household created the gospel harmonies so that the reader would interact with the text and the images. The words said and the order in which they were said was not the only form of meaning, but the connections among texts and images also contributed to meaning.[11]

The gospel harmonies and Herbert's affinity for them indicate a kind of reading natural to Herbert. Paul Dyck claims

> The Little Gidding harmonies were typical for their time in inviting an active reading…Active reading here is the human action, but what is really going on—for Herbert at least—is that the Holy Spirit is speaking, reading readers, through the text, an action that readers recognize when they find themselves described, "set down" in the story they read. (69)

And further,

[11] See Stanley Stewart, *George Herbert* (Boston: Twayne, 1986), pp.57-82, Peter Stallybrass, "Books and Scrolls: Navigating the Bible," in *Books and Readers in Early Modern England,* ed. Jennifer Anderson and Elizabeth Sauer (Philadelphia: University of Pennsylvania Press, 2002), pp. 42-79, and William W.E. Slights, *Managing Readers: Printed Marginalia in English Renaissance Books* (Ann Arbor: University of Michigan Press, 2001) for discussions of the influence of this type of reading on Herbert's worldview.

> The Harmonies of Little Gidding, though, indicate a particular kind of reading, one that goes beyond the repetition and memorization of the sacred text to its fragmentation and reassembly, encouraging the reader/assembler to ponder the multiple meanings of each verse. (77)

This last phrase, "ponder the multiple meanings," is exactly what Herbert does with the image of "temple" throughout *The Temple*.

Herbert himself mentions the type of reading that plays text against text in "Holy Scriptures (II):"

> 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 desinie:
>
>
> Such are thy secrets, which my life makes good,
>
> And comments on thee: for in ev'ry thing
>
> Thy words do finde me out, & parallels bring,
>
> And in another make me understood. (5-12)

From these lines, one can conclude that scripture is not intended, at least not only intended, to be read chronologically; rather, verses, stories, and images should connect to each other to reinforce and expand meaning. Therefore, given this type of reading, Herbert would have naturally seen the biblical images of temple as overlapping and intentionally informing each other.

In addition to Herbert's knowledge of scriptural images and his tendency toward an active reading of scripture, biblical typology, a common way of interpreting scripture in the

seventeenth century, would have led him to consider the interplay of images of temple. Very generally, typology is a study of types, but more specifically, typology[12] is a way of reading and understanding that establishes a connection between the Old Testament and the New Testament so that the people, places, or events are richer because of the connection. Understanding the connection between Moses and Christ, for example, transforms the reading of Herbert's "The Sacrifice."[13] Line 138 makes the connection explicit: "As Moses face was vailed, so is mine." Some phrases, like "wish[ed] dead" (6), "an Egyptian slave" (10), "with Manna…I fed them all" (239), are obvious connections. Others, such as line 122, "He clave the stonie rock, when they were drie," are a bit less clear; Moses hit the dry rock in the desert to get water for the thirsty Israelites to drink, and as Jesus, the Rock, is struck, his blood, which in communion quenches as no water can, springs forth.

A typological reading is not, however, confined to simply connecting the Old and New Testaments. John N. Wall explains,

> The biblical type is a living language with which to talk about a present reality because the events described in typological language in the Bible are still open to the speaker of this poem. The Christ-event is not over, a past event, but a living event, still open to the speaker's participation…The point is that for the speaker of [the] poem, as for us readers, the past event of the crucifixion is not 'past' in our sense of time, but part of the present moment of our experience. (41-42)

[12] I am aware that this term has many uses; for the sake of time and focus, I am narrowing the focus to biblical typology. Also, since they are sometimes confused, I intend typology as separate from allegory. The difference for my purposes lies in the approach to history. While allegory would use history as a starting point of creative thought, the type of biblical typology I am writing about here values history as part of an ongoing narrative full of thematic connections.

[13] Rosemond Tuve demonstrates this in her essay "On Herbert's 'Sacrifice,'" particularly in her analysis of William Empson's study of the same poem.

Herbert includes numerous poems that transform biblical people, places, or events into continuing activity in the spiritual life of the believer. "The Dawning" clearly indicates that just as Christ has risen, so too the reader will rise: "Arise, sad heart; if though dost not withstand, / Christs resurrection thine may be; / Do not be hanging down break from the hand, / Which as it riseth, raiseth thee" (9-12).

Christian tradition has encouraged a sense of time that corresponds with typological reading. Called *anamnesis* from the Greek word for remembering as used in Jesus' words at the Last Supper, the act of remembering the past gives identity to the present and hope to the future. Daniel Brevint (1616-1695), in *The Christian Sacrament and Sacrifice,* writes about this sense of time during Herbert's life:

> As it is a Sacrament, this great Mystery shews three Faces, looking directly toward three Times, and offering to all worthy Receivers three sorts of incomparable Blessings; that of Representing the true Efficacy of Christs sufferings, which are past, whereof it is a Memorial: that of exhibiting the first Fruits of these Sufferings in real and present Graces, whereof it is a moral Conveyance and Communication, and that of assuring Men of all other Graces, and Glories to come, whereof it is an infalliable Pledg. (4-5)

Brevint here indicates that the Eucharist has past, present, and future dimensions. Taken together, typology and anamnesis create a sense that all of history, from creation through the end of time, is part of God's redemptive story. This sense of time is at work in Herbert's poetry. For instance, "Sion" references the Old Testament temple and the believer's heart, two different uses of the temple imagery. It also collapses time by showing the relationship between the two; Herbert writes, "All Solomons sea of brasse and world of stone/ Is not so deare to thee as one good grone" (17-18). The Old Testament, therefore, is directly connected to Herbert's present

setting. Both are part of God's eternal redemption story. This biblical typology and anamnesis, together with the "metaphysical" writing of the age and Herbert's personal knowledge of scripture and theology, create a milieu wherein Herbert's use of the image of "temple" would be expected.

TEMPLE AS BIBLICAL CONCEPT

The temple did not simply appear in the ancient Israelite worldview with Solomon's building around 950 BC. The temple did represent an important change in Israelite history, however. Before the temple was built, God led His chosen people out of Egypt and guided them as they fought their way into the Promised Land. According to Tremper Longman, "The temple represented the cessation of the battles of conquest; it symbolized the establishment in the land" (42). The temple represented peace—so much so that 1 Chronicles 22:8 explains that David, Solomon's father, was not to build the temple: "Since you have shed so much blood before me, you will not be the one to build a Temple to honor my name." Despite this turning point in Israelite history, the temple shares many important characteristics with its predecessor, the tabernacle. Chief among these similarities was that this was sacred space, or to put it another way, both the tabernacle and the temple were symbols of the presence of God.

To understand the significance of this, we must begin with the creation account in Genesis 1. God's creation was good. Not only did creation include the things of the physical world, but it also included special creatures, man and woman, made in God's image. According to Genesis 2, humanity was the climax of the creation story. God placed Adam and Eve in the Garden of Eden, where all their physical needs were met but also where they lived in perfect relationship with him. Indeed, Genesis 3:8 says that God walked in the garden. In this space humanity and God interacted intimately. This was holy, sacred space.

But Genesis 3 also tells of the Fall when humanity sinned against God. This sin caused separation between humans and God (also a separation among humans and between humans and creation). No longer could sinful creatures be in the presence of the Most Holy God. God sent them away from the Garden of Eden, the place of God's intimate presence.

Yet, even in the curse that resulted from sin, God promised salvation (Genesis 3:15). In a way, then, a study of the biblical use of the image of temple is a study of the promise of salvation. From the time Adam and Eve were sent away from the Garden, they no longer had direct, intimate access with God. Before the time of Moses, the Bible gives accounts of the relationship between God and humanity, often enacted at altars. Already in Genesis 4, the story of Cain and Abel, sacrifices are being offered to God. In Genesis 8, Noah offers a sacrifice on an altar after God saved him and his family from the flood. Abraham built altars and offered sacrifices several times (Genesis 12, 13, and 22). Jacob too offered sacrifices (Genesis 31 and 35). In these examples and others, God made his presence known to individual people.

The Exodus, however, was a turning point. At this point, Abraham's descendants through Isaac became a people set apart for God who were governed by a set of rules, the Ten Commandments. According to Exodus 25:8, God told Moses to build the tabernacle so that God could dwell among his people. No longer would individuals interact with God through the occasional appearance at an altar; instead, God would have an ongoing presence in the community (Fretheim 264). The tabernacle was where the people of God would go to meet him. The materials it was made of symbolized royalty and set it apart from the tents around it (Exodus 25:3-7). It was located in the middle of the camp, the place of highest honor ordinarily reserved for the king. God, thus, dwelt in and among his people.

Like the temple that would follow, God gave instructions for the construction of the tabernacle (Exodus 25). Although the materials were different since the tabernacle was a tent that could move with the nomadic people of Israel, the architectural structure was parallel. Both the temple and the tabernacle had three main parts: the Courtyard, the Holy Place, and the Holy of Holies. The detailed design of the tabernacle is described in Exodus 25-31 and again in

Exodus 35-40. According to Paul Zehr, "The primary emphasis in these narratives in Exodus is the movement from God to man. They begin with a description of the ark of the covenant and the most holy place and then move outward to the courtyard and the encampment of the tribes" (18). The courtyard was portioned off by a fence and was approximately 75 feet by 150 feet. "The tabernacle proper [the small building within the courtyard fence] was divided into two rooms by a veil. The outer room or Holy Place was…approximately fifteen feet by thirty feet, and the inner room or Most Holy Place was…approximately fifteen feet by fifteen feet" (Hill 164).[14] As with the temple, only particular people in particular roles could enter the various areas of the tabernacle. Along with space and material, the tabernacle and the temple had much of the same furniture. These materials represented God's presence, reminded the people of their history with God, or enabled their relationship with God. Beyond this, the tabernacle and the temple had similar functions (sacrifices) and the people involved with both had similar roles (priests).

But there were also significant differences between the tabernacle and the temple. Longman notes, "The tabernacle was a mobile sanctuary, reflecting the reality that God's people had not yet settled in the land" (43). The temple, in contrast, was built after God's people had become established. As a matter of fact, in 2 Samuel 7, King David tells of his desire to build a temple because he was living in a palace of cedar. The people of Israel had moved from a nomadic existence to one of permanence in the land. The temple, while maintaining the same sense of sacred space, function, and people as had existed with the tabernacle, mirrored this change by becoming a more permanent structure.

[14] In Hill's *Enter His Courts with Praise,* Figures 9.1, 9.3, and 9.4, architectural recreations by Hugh Claycombe, are particularly helpful for visualizing the similar architectural structures between the tabernacle and the temple.

Again, as with the tabernacle, God gave instructions for the construction of the building. As mentioned, the architecture with its three distinct areas was similar to that of the tabernacle. The materials, however, were different. The temple was made of the finest metals and woods available and contained items that were symbolically significant to the people of God and to their relationship with God.

With the exception of a few key accounts (Nehemiah 7-8 and Joshua 23), the Old Testament is surprisingly quiet on what happened during worship. Given the book of Psalms as well as the other songs in scripture, it seems safe to assume worship included hearing God's word and singing. One of the key aspects of Old Testament worship that does receive considerable attention is sacrifice.

In the Old Testament, sacrifices were necessary because of the broken relationship between God and his people. As the book of Leviticus explains, sacrifices to cover sin had very strict requirements, including the necessity of shedding blood. The sacrifice described in Leviticus 1, the burnt offering, likely had the most important role because it restored the relationship between God and humanity. Other sacrifices, like the sin offering (Leviticus 4) and the guilt offering (Leviticus 5), were intended to seek reparation for particular sins. Not only would the actions in the temple enable Israelites to have a relationship with their God, but some sacrifices were also a way to give a gift to God and to fellowship with God.[15]

[15] These sacrifices, like the grain offering of Leviticus 2, had significant meaning to the Israelite people. According to Walter Eichrodt, "the offering of food and drink reminds men that God is the sole giver of life and nurture; and it is for this reason their gifts to him take the form of the necessities of life" (143-44). More than that though, this type of sacrifice reminded the people of their gratitude for their relationship with their God. Leviticus 2:13 instructs, "Season all your grain offerings with salt. Do not leave the salt of the covenant of your God out of your grain offerings; add salt to all your offerings." This type of offering is presented, then, as part of the covenant, part of the promise between God and his chosen ones. Salt was added to remind the people that just as the salt does not burn away in the sacrifice so too God's promises in his covenant are forever. A third type of offering, the Fellowship offering, was a joyous celebration of the peace that can result from the atonement achieved through the burnt offering. This offering was an opportunity for a worshiper to come into God's presence with thanksgiving.

Because of God's holiness and the pervasive nature of sin, individual people could not approach God. God, however, designed a way for individual, ordinary people to have relationship with him. God established the role of priest in his instructions for building the tabernacle in Exodus 29.[16] These people would mediate between the larger Israelite community and God. The priests were set apart through ordination described in Leviticus 8 that involved being washed with water, given new and pure clothes, and anointed with oil. The priests would represent God to the people and the people to God. Priests taught the people of Israel God's Law, sacrificed on their behalf and cared for the tabernacle. Only priests could come into God's presence by entering the deeper levels of the tabernacle.

For priests, all time was holy. They offered sacrifices every day in the morning and in the evening. Their needs were provided by the people they served, but most Israelites needed to work to eat. In an effort to have relationship with his people, God commanded that one day each week be set aside as a holy day. During this Sabbath, no one was allowed to work.[17] Giving up a day of work in a world that required working to eat reminded the people that God would keep his promises and provide for their physical and spiritual needs.

Although the shift from tabernacle to temple was important in the life of the Israelite people, it was not nearly as important as the shift from temple to the fulfillment of the temple in Christ. In a parallel to Genesis 1, John 1 opens with the words, "In the beginning." In this way, John is tracing the divinity of Jesus Christ, who in this passage is referred to as the Word. Jesus was not only with God from the beginning of time but also was God (John 1:1-2). This becomes more significant in John 1:14, "The Word (that is, Jesus) became flesh and made his dwelling

[16] While it is true that people did offer sacrifices before the time of Moses and Aaron, it is not until Exodus 29 in the Biblical account that there is a specific group of people set apart to perform sacrifices. It seems likely that this corresponds with the change in God's relationship to humanity. The stories in scripture change at the point of the Exodus as well. Instead of focusing on individuals and their families, God's favor rests on a group of people.
[17] God's resting on the seventh day of the creation account foreshadowed this need for Sabbath.

among us." This concept of dwelling is essential to understanding the relationship between Jesus and the tabernacle/temple. The Greek word used is the verb form of tabernacle.[18] Jesus came to earth as a human being and lived among humans just as God's presence had settled among humans in the tabernacle. Jesus also showed the parallel between himself and the temple by declaring that the sign of his authority would be "Destroy this temple, and I will raise it again in three days" (John 2:19). Later in this same passage, John says "the temple he (Jesus) had spoken of was his body" (John 2:21), and Jesus fulfilled this prediction through his death and resurrection.

During his life Jesus honored the physical temple. He referred to it as his Father's house (Luke 2:49), he healed in the temple (Matthew 21), and he fought to maintain holiness within the temple by driving out money changers (John 2). Yet, Jesus did more than simply honor the temple. He changed the concept of temple. In his conversation with a Samaritan woman, he answered the question of where to worship by introducing a new way to worship: "A time is coming and has now come when the true worshipers will worship the Father in spirit and truth" (John 4:23). Jesus did not come so that only those who were lucky enough to be living during his lifetime in the same physical location as he was could experience God. Rather, Jesus "tabernacled" on earth to change the relationship between God and humanity forever. As a sign of this, the curtain between the Holy Place and the Holy of Holies was torn in two as Jesus died (Matthew 27:51). According to Longman, this fulfills the image of temple because "no longer is there a division between secular and sacred, profane and holy. Everywhere is imbued with the

[18] The Greek word is ἐσκήνωσεν, which is a third person singular aorist active indicative verb. It comes from the verb σκηνόω, which means to dwell in a tent, and has the same root as σκηνή, the noun used in the Bible for tabernacle. Thus, it could be said that God "tabernacled," "pitched his tent," or "made his dwelling" among his people.

presence of God" (69). Among the many examples of this within *The Temple* are the opening lines of "The Elixir," "Teach me, my God and King, / In all things thee to see" (1-2)

Jesus came to do what the Old Testament practices could not do, to bridge the gap the Fall had created between God and humanity so that the Old Testament sacrificial system, so closely connected to the temple, would be fulfilled. Jesus is not only the temple, but also the sacrifice. Hebrews 13:11-12 makes this connection clear: "The high priest carries the blood of animals into the Most Holy Place as a sin offering…and so Jesus also suffered…to make the people holy through his own blood."

Elsewhere in the New Testament, the work of Jesus is specifically referred to as sacrifice. Romans 3:25 calls Jesus "a sacrifice of atonement." The sacrifice of Jesus, then, reunites humanity with God. Not only humanity, but all of creation, benefits from the death and resurrection of Jesus. 1 John 2:1-2 claims that Jesus' death did not only take away human sins, but the "sins of the world." The severed relationship that resulted from the Fall and necessitated the temple is restored through the death and resurrection of Jesus, the pure lamb without defect (1 Peter 1:18-19). Thus, humanity can worship as Jesus foretold to the Samaritan woman at the well (John 4:23); the relationship between humanity and God is no longer limited to the particular place of the temple and the accompanying sacrifices that go with it.

Herbert reflects on this connection in "The Sacrifice." This poem, told from the perspective of Jesus, traces the agony of his last days with the repeated line: "Was ever grief like mine?" The poem specifically refers to Jesus as "the meek / And readie Paschal Lambe" (58-59), a reference to the practice of remembering and celebrating the Exodus during Passover Week. A few lines later in a foreshadowing of his own resurrection, the voice of Jesus refers to the prophecy of rebuilding the temple in three days: "Some said, that I the Temple to the floore/

In three days raz'd, and raised as before/ Why, he that built the world can do much more" (65-67). The extent of his sacrifice is shown in lines that declare "So sits the earths great curse in Adams fall/ Upon my head: so I remove it all / From th' earth unto my brows, and bear the thrall:/ Was ever grief like mine?" (165-168). In these lines, the sacrifice of Jesus atones for the sin that has afflicted the whole world, not only humanity, since the Fall. As the narrative continues, Christ declares that his death brings life: "In healing not my self, there doth consist/ All that salvation, which ye now resist; / Your safetie in my sicknesse doth subsist: / Was ever grief like mine?" (225-228).

Another slightly more hidden example in Herbert's poetry of Jesus' transformation of the sacrificial system is "Redemption," which tells the story of a tenant is searching for his Lord to appeal an old contract. The tenant finds the Lord among "theeves and murderers" (13). As he dies, the Lord says, "Your suit is granted" (14). The narrative of this poem parallels that of the old and new covenant; since humanity could not uphold the old covenant of law, Jesus came to earth and died between thieves and murderers in order to give both freedom from the law and new life.

Jesus did not only change the physical location of the temple or sacrificial actions. He also changed the concept of mediator. After his resurrection, Jesus "sat down at the right hand of the Majesty in heaven" (Hebrews 1:3). From this position Jesus intercedes for his people. Hebrews 5 explains that God designated Jesus as high priest. After his life, death, resurrection and ascension, he took on the role of priest. He speaks to God the Father, presenting their sacrifice, himself, to God in order to atone for sin. As Hebrews 7: 25 concludes, "Therefore he is able to save completely those who come to God through him, because he always lives to intercede for them."

Furthermore, as Jesus fulfilled sacred space, actions, and people, he also fulfilled sacred time. During his life, Jesus challenged strict Jewish observance of the Sabbath. He heals on the Sabbath and even gives instruction to break traditional Hebrew law (John 5). Paul specifically comments on the Sabbath in Colossians 2. He claims the Jewish observances of the Sabbath were the "shadow of things that were to come; the reality, however, is found in Christ" (v. 17). Just as Jesus made all space holy, he also made all time holy. Although worship does still happen at particular times and in particular places, it is no longer limited to that.

Herbert articulates this in the first stanza of "The Elixir":

> Teach me, my God and King,
>
> In all things thee to see,
>
> And what I do in any thing,
>
> To do it as for thee… (1-4)

These opening lines indicate that any part of life can be an act of worship. In case there is any doubt, Herbert indicates that even chores, such as sweeping, can be acts of worship: "A servant with this clause / Makes drudgerie divine" (17-18).

The image of temple changes yet again as Jesus physically leaves the earth. As Jesus was the temple while he was physically on earth, so too his followers see themselves as the temple after he has left. Ephesians 2:19-22 explains this:

> Consequently, you are no longer foreigners and strangers, but fellow citizens with God's people and also members of his household, built on the foundation of the apostles and prophets, with Christ Jesus himself as the chief cornerstone. In him the whole building is joined together and rises to become a holy temple in the Lord. And in him you too are being built together to become a dwelling in which God lives by his Spirit.

As shown, the space of the tabernacle and temple in the Old Testament was significant because this was the location where God dwelt among his people. When Jesus was physically present on earth, God dwelt on earth among people. After Jesus reconciled people to God, those who believe in him have God dwelling within them. 2 Corinthians 6:16 says, "We are the temple of the living God" and continues by quoting Old Testament passages from Leviticus connected to temple: "God has said: 'I will live with them and walk among them, and I will be their God, and they will be my people.'" Those who love Jesus, both together as a community and separately as individual believers, are temples, places where God dwells. As Lignee puts it,

> The body of every Christian, redeemed by Christ and inhabited by the Spirit, is a temple which deserves to be treated with the utmost respect…this sanctuary is destined to be an eternal temple since our body will be raised by God from the dead. St. Paul insists that it is the body itself of the Christian, the most humble part of our being, which is regarded as the "naos" of the Lord. (In the Greek Old Testament, the term "naos" is used for the most sacred part of the holy-place, the sanctuary itself where the name of the Lord dwells.). (43-44)

Similarly, in Herbert's "Man," the speaker declares that God intends to dwell within humanity:

> My God, I heard this day,
> That none doth build a stately habitation
> But he that means to dwell therein.
> What house more stately hath there been,
> Or can be, then is Man? (1-5)

As the poem continues, it explains, in language that echoes Psalm 8, how God created humanity as the crown of creation. The poem concludes with a request that uses the same logic that Lignee did in the quote above: "Since then, my God, thou hast / So brave a Palace built; O dwell in it, / That it may dwell with thee at last!" (49-51).

Despite becoming sacred spaces themselves, Christians did not completely abandon the idea of a space set aside for worship. These spaces, in and of themselves, are not sacred for the same reasons as the Old Testament temple. Although they are set apart for the worship of God, similar to the role of the Old Testament temple, their sanctity comes from God dwelling in those gathered. This does not intend to imply that the physical space of the church is unimportant, just that it is markedly different from the sacred space of the Old Testament. Paul Dyck explains that Herbert has a commitment to the concrete church because it points to God: "The church attracts attention not as a terminus but as a sign, pointing beyond its physical presence to a metaphysical and subsuming reality" (229). Indeed, the physical building that Herbert and his congregation worshiped in was filled with the word of God. Scripture was inscribed on the walls and the furniture so that the worshiper would be pointed beyond the physical object to the covenant relationship it represented. That is, the physical space of a church is important, but only in its ability to point to God. Dyck draws a parallel between the physical space of the church and the physical text of Herbert's poetry:

> When Herbert's readers move from the physical church filled with text to the Herbert's *Temple*, a church made of text, they encounter similarities. In both, one finds language pointing to the inexpressible: the word points to the Word. Text on walls encouraged interpretive depth, teaching the congregation to see not only a font or a door but beyond to a spiritual reality. (229)

Herbert's "The Church-Floore" draws the connection between holy space and the human heart. The church, traditionally thought of as holy space, is compared to the heart of the speaker. The stones that come together to form the floor are "patience" and "humilitie" (3, 6); these are cemented together with "love" and "charitie" (11-12). The closing lines credit God as the one who builds this holy space: "Blest be the *Architect*, whose art/ Could build so strong in a weak heart" (19-20).

Along with sacred space, Christians are also called to sacred actions. Philippians 4:18 uses the language of sweet perfume, which is a phrase often connected throughout scripture with sacrifices to God and the actions of the Christian community. The sacrifice is not a physical one because Jesus fulfilled the need for regular sacrifices, but the sacrifice from the Christian community is the generous, joyful outpouring of worship and provision for those in need.

This is not the only sacrifice, however, connected to the Christian community. Many Christians refer to the Eucharist (or Communion or Lord's Supper) as a sacrifice. This sacrament represents the great sacrifice of Jesus. The repetition of this practice recalls to believers the ultimate sacrifice given on their behalf.

"Easter" refers to both types of sacrifice. It is the ghastly image of Christ's outstretched limbs as he is sacrificed upon the cross, "his stretched sinews," that teaches "all strings, what key / is best to celebrate this most high day" (11-12). The speaker continues with the instructions to "consort both heart and lute and twist a song" (13), a reminder that not the song itself, but the intent behind it, is the sacrifice. Christ's sacrifice on the cross enables the music the speaker makes to be a sacrifice: "O let thy blessed Spirit bear a part/ And make up our defects with his sweet art" (17-18).

The two lines before this, "Or, since all musick is but three parts vied / and multiplied," also hint toward Trinitarian theology. Believers can join the Trinitarian dance by approaching God the Father through the mediation of the Son and the prompting of the Holy Spirit. In a similar way, here believers can join the song (life in the trinity) that praises God the Father through the use of the lute (Jesus) and the right intention of the heart (Spirit). Worship, at its best, places the worshiper within the life-giving work of the trinity; this poem names participation in the song as part of this sacred action.

Both individual Christians and the Christian community take on the role of priests. They are set apart by God, symbolized in their baptism. They are called to be light and salt in a dark and sinful world. Believers are called to bring God to the world in much the same way as the Old Testament priests represented God to their people. These aspects of temple—space, actions, and people—are brought together in relationship to Christians in 1 Peter 2:4-5, 9:

> Come to him, a living stone, though rejected by mortals yet chosen and precious in God's sight, and like living stones, let yourselves be built into a spiritual house, to be a holy priesthood, to offer spiritual sacrifices acceptable to God through Jesus Christ. But you are a chosen race, a royal priesthood, a holy nation, God's own people, in order that you may proclaim the mighty acts of him who called you out of darkness into his marvelous light.

Herbert demonstrates the priesthood of all believers in "Providence," where he explicitly names humanity as priests:

> Man is the worlds high Priest: he doth present
>
> The sacrifice for all…
>
> He that to praise and laud thee doth refrain,

Doth not refrain unto himself alone,

But robs a thousand who would praise thee fain,

And doth commit a world of sinne in one. (13-14, 17-20)

Not only is humanity named as a priest, but the poem also describes the function of priest: Humanity must show God to the world. Looking at a poem not directly associated with the priesthood is also helpful to demonstrate this concept of the priesthood of all believers. "The Bag" begins with the speaker taking the place of the disciples on the boat during the storm through which Jesus slept. The speaker could be any follower of Christ; there is no indication that the speaker has any ordained role in the ministry. Yet, the second stanza transitions with the lines "Hast thou not heard, that my Lord Jesus di'd? / Then let me tell thee a strange storie" (7-8). In this move, the speaker takes on the role of priest to tell the world about Jesus. The story that the speaker tells is the life and death of Jesus. This culminates with a message about how to reach God the Father:

If ye have any thing to send or write,

I have no bag, but here is room:

Unto my Fathers hands and sight,

Beleeve me, it shall safely come.

That I shall minde, what you impart;

Look, you may put it very near my heart. (31-36)

Jesus is speaking in these lines and explaining his role as the great high priest. Jesus intercedes with God the Father on behalf of the worshiper. Yet, in explaining this role, the speaker of the poem also acts in the role of priest by bringing the light of Jesus to the "despair" of the world (42).

A final important aspect of temple is eschatological. Already in the construction of the Old Testament tabernacle, allusions are made to restoring Eden. The life, death, and resurrection of Jesus gives believers tremendously more access to God than Old Testament practices, but even so, humanity still exists in a world tainted by sin. Thus, believers look forward to the fulfillment of God's covenant, to a time where all brokenness will be restored. Part of the symbolism of temple, then, is the foretaste of the future, the second coming of Christ and the new heaven and new earth. At this time, the relationship between God and humanity as well as all creation will be restored to its perfect intended state. As the voice from heaven in Revelation 21:3 declares, "God's dwelling place is now among the people, and he will dwell with them. They will be his people, and God himself will be with them and be their God." Unity with God, represented by the temple, will be complete. Again in Revelation 21, "I did not see a temple in the city, because the Lord God Almighty and the Lamb are its temple" (vs. 22). Longman explains this:

> The temple represented heaven on earth; now the people of God live in the reality of heaven. The temple symbolized Eden and the original harmony that existed between God and his human subjects. Eden has been restored, and as a matter of fact something greater than Eden. (73)

In the New Creation, all space, all activity, all people, and all time will be sacred, and the image of temple will have reached its ultimate fulfillment.

Thus, a final aspect included in the image of temple is a yearning toward the future. Believers living after the life, death, and resurrection of Jesus are living in a time where they have already experienced aspects of God's presence in ways that Old Testament worshipers could not imagine. Yet, believers see these glimpses of God's presence as a foretaste of what is

to come. Sara William Hanley sees this aspect of temple in the final poems of "The Church," "In the mystical death at the end of the volume, described in 'Death,' 'Doomsday,' 'Judgment,' and 'Heaven,' the speaker achieves the vision toward which all *The Temple* has been directed, culminating in the encounter with Christ related in 'Love (III),' an encounter which is both ritual and liturgical, since it is Eucharistic, and personal, since it is the experiential 'tasting' of God" (134).

Thus, the Biblical image of temple is complicated, multi-faceted and layered. The Biblical image of temple includes the Old Testament tabernacle and temple and their representations of sacred space, actions, people and time. Yet, it also includes the fulfillment of each of these aspects of temple in and through the person of Jesus, individual Christians, and the Christian church. The image finally culminates with hope for the future in the second coming of Jesus and the recreation of the world. These interwoven images would be familiar to worshipers, whether living now or in the seventeenth century. This interplay of image would be particularly appealing to the theologian, pastor, and metaphysical poet George Herbert.

TEMPLES IN *THE TEMPLE*

Herbert's multi-faceted, layered approach makes an organized, simple examination extremely difficult. Walking through the various uses of temple as Old Testament tabernacle, following this with examples of Jesus as temple, continuing with an exploration of Christians—both individually and corporately—as the temple, and concluding with a study of the future fulfillment of the temple image would show that Herbert included various aspects of the image of temple. It could be systematically accomplished, but this organization would miss a significant aspect of understanding Herbert's poetry. His brilliance is not simply displayed in using various Biblical images of temple; rather, Herbert's true genius is the interplay of these images. Regardless of whether the temple is considered as the Old Testament building, the person of Christ, or body (used in both senses) of believers, four themes are constant: holy space, actions, time and people. In contrast to work done by previous scholars, this study will use these categories in relationship to the image of temple to illustrate the overlapping temple images.

SPACE

To begin, the architectural layout of the space is the most common area that scholars explore when studying the image of temple in *The Temple*. Certainly, the architectural space of the Old Testament temple was extremely important. God gave detailed instructions regarding the location, timing, and construction that corresponded with the importance of the temple. Andrew Hill explains some of the layers of meaning for the Old Testament temple:

> The newly erected temple served as a token of Israel's vow of covenant obedience to Yahweh (1 Kings 8:56-61) and a witness to the sovereignty of God over all creation and his election of Israel (1 Kings 8:41-43). The permanence of the temple structure was a

> testimony to God's faithfulness in keeping his covenant promise to give his people rest in the land bequeathed to the patriarch Abraham (Genesis 12:1-3). Finally, the temple was a tangible reminder of God's transcendence and glory—the true God who does not dwell in a house made by human hands (1 Kings 8:27-30). (179)

The Old Testament temple had the same architectural design as its predecessor, the tabernacle; the space was divided into three parts: the courtyard, the holy place, and the Holy of Holies. The courtyard was the largest space and was accessible to any Israelite. The holy place was smaller and only accessible to priests. The Holy of Holies, the smallest part of the temple, held the Ark of the Covenant, the ultimate symbol of God's presence with his people (2 Samuel 6:2, 1 Kings 19:15, Psalm 80:1). The Holy of Holies could only be entered by the high priest once a year. This progression of requirements for the parts of the temple parallels a progression in intimacy with the presence of God (Webber 34).

Given that Herbert's *The Temple* is divided into three parts, it seems natural to draw connections between the three parts of the Old Testament temple and the three parts of Herbert's collection. Scholars have argued for various divisions. In one of the best known analogies, Walker proposes mapping the three parts of *The Temple* to the space of the tabernacle:

> In terms of architectural analogy, the divisions of *The Temple* into "The Church-Porch," "The Church," and "The Church Militant" is analogous to the Hebraic temple's tripartite division into porch (or in the case of the tabernacle, the courtyard immediately in front of the sanctuary), holy place (the first apartment of the sanctuary, and the holy of holies (the smaller, second apartment). (290)

Carnes presents a very different analogy: "The unity of Herbert's *The Temple* centers in an aesthetic cycle which corresponds not only to the individual religious experience, but also is

paralleled by the universal Christian drama of fall, redemption, and final reconciliation of soul and God" (524). Another possible division is of personal development from "youth to maturity and finally to old age and death" (Walker 290). Endicott slightly tweaks this analogy:

> One of the simpler patterns of analogy which developed was between the three rooms of the Temple and the three stages of Christian life. The porch, the scene of ritual purification, corresponded to Christian conversion; the holy place, or mid-temple, to religious activity within the Church, and the holy of holies to the final stage of union with God after death. (227)

Although a straightforward mapping of the three parts of the temple to the three parts of *The Temple* as Walker suggests does not fit completely,[19] Walker's analogy can teach something about *The Temple.* The courtyard corresponds to Herbert's "The Church-Porch" with its simple focus on ethical living that leads to baptism, and "The Church" clearly shows the justification that occurs through sacrifice in the holy place. This is where the analogy falls apart because as many have pointed out, "The Church Militant" does not correspond nicely with the Holy of Holies. Yet, I would argue that the parallel might work if the final poem within "The Church," "Love (3)," is seen as the Holy of Holies. In this case, "The Church Militant" would correspond with life after experiencing the intimacy of communion with God in the Holy of Holies.

As stated, "The Church-Porch" is similar to the Courtyard. Any Israelite could enter the courtyard, but only priests could move into the Holy Place. According to Exodus 30:17-21, a basin of water was near the altar so that priests could wash or purify themselves before presenting a sacrifice. Likewise, people must be washed through baptism to enter the church as members of the priesthood of all believers (1 Peter 2:5-10). The first section of *The Temple,*

[19] Many scholars in the past forty years have argued against Walker's parallels, including Carnes, Endicott, Fish, Hanley, and others.

"The Church-Porch," clearly explains the correct way to live, which is traditionally the step of catechesis before baptism. Veith explains the relationship between "The Church-Porch" and "The Church": "'The Church-Porch' is, however, part of the edifice, serving theologically as an introduction and as a necessary prelude to 'the Church,' just as proclamation of the Law necessarily precedes the proclamation of grace" (58). "The Church-Porch" culminates with a short poem, "Superliminare" that begins

> Thou, whom the former precepts have
> Sprinkled and taught, how to behave
> Thy self in church; approach, and taste
> the churches mysticall repast (1-4)

and refers to baptism, the means through which believers enter the church and during which they are "sprinkled" and washed.

Another connection between this basin of water in the temple and baptism is in its name and symbolism. The basin of water was called the Sea, which represented an Old Testament cultural rival to God. The Sea often referred to chaos or death. Longman explains, "This image goes deep in the psyche of the ancient Near East and is found in the Canaanite as well as Mesopotamian creation texts. Here, the Sea is bounded, controlled right outside the temple, which represents God's throne" (48).[20] In much the same way that the basin of water in the Old Testament temple represented God overcoming death through overcoming the Sea, baptism in the New Testament represents overcoming death through dying and rising with Christ.

[20] The image of sea functions in scripture in a way similar to the way this paper is arguing the image of temple does. Here are a few examples: God creates out of the chaos and nothingness in the creation account, God saves Noah from the sea on the ark, God led the Israelites out of Egypt through the parted waters of the Red Sea, and God provides a fish that swallows Jonah when he is thrown into the sea. In each of these examples and others, the God of the Hebrews shows dominance over the Sea and the alternative gods it represents.

Beyond the basin of water and central to the temple courtyard was the altar. The altar was a crucial part of approaching the temple because it bridged the vast divide between a truly holy God and a sinful people. As Longman states, "The placement of the altar outside of the tabernacle proper signified that sinners had to offer sacrifices before getting closer to the awesome presence of their Lord" (60). In Herbert's *The Temple*, "The Altar" also follows "Superliminare," the poem about the basin of water. "The Altar" draws clear connections with the Old Testament sacrificial practices in the fourth line—"No workmans tool hath touch'd the same"—through a reference to God's commands in Deuteronomy 27:2-6 regarding building altars without any tools.

Despite the connection to the Old Testament altar, this poem also alludes to Christian practices of the Eucharist in line 15 with the words, "O let thy blessed SACRIFICE be mine." Nonetheless, this is not the primary focus of the poem. Rather, the poem maintains the focus of Old Testament penitence by transforming the Old Testament altar into a contrite heart. Thus, despite not having altars by the doors of seventeenth-century churches, the reader proceeds through the same steps as the Old Testament temple with acts of penitence, as would also have been common in the liturgy of seventeenth-century churches.[21]

The courtyard of the Old Testament temple moves into the Holy Place, where only priests could go, because it is one step closer to intimacy with God. Similarly, baptism and the steps of penitence prepare a seventeenth-century worshiper for closer intimacy with God. The opening poems of "The Church" illustrate justification. Directly following "The Altar," Herbert has a long poem, "The Sacrifice" that focuses on the passion of Christ and contrasts the sinfulness of

[21] For examples of this, see the liturgies in the *Book of Common Prayer*. These liturgies would have included prayers of confession and assurances of pardon. In these acts of contrition, seventeenth-century worshipers would demonstrate repentance and receive forgiveness in the same way as Old Testament worshipers would when they offered sacrifices.

humanity with the grace and generosity of God. Logically following "The Sacrifice" is "The Thanksgiving,"[22] which is an individual's reaction of overwhelming thanks for the forgiveness of sins. The poems continue through the recognition of personal sin with "The Sinner" and the punishment of that sin in "Good Friday," "Redemption," and "Sepulchre" to Christ's ultimate defeat of sin in "Easter" and newness of life in "Easter Wings." These poems at the beginning of "The Church" walk through the justification Christ offers through his death and resurrection. As the reader moves further into *The Temple*, the poems become more intimate and move through justification to express the oscillating emotions of praise, lament, confession, and assurance.

Throughout this section of "The Church," *The Temple* continues with poems that alternate between confession of sin and profession of faith. The Old Testament temple, with its variety of sacrifices, provided space for experiences of repentance and joyful fellowship with God in the same way as the liturgies of the *Book of Common Prayer* and this large middle section of poems do. These experiences and poems follow the natural ups and downs of life that create gradual forward momentum, as Veith explains: "This very vacillation points to the doctrine of sanctification, picturing all of the varying moods and afflictions that the process of being made holy was believed to involve" (135). Rather than leading one to conclude that the organization of *The Temple* is random, this focus on sanctification, which Herbert seems to support,[23] shows the natural progression of a growing relationship with God.[24] This relationship climaxes in the presence of God, or the Holy of Holies, with "Love (3)."

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[22] These poems, like the next several that focus on human sin and the complete sacrifice of Christ, are related not only in theme but also in word choice.

[23] Izaak Walton, when telling about Herbert's life, writes that Herbert describes *The Temple* as "a picture of the many Spiritual Conflicts that have passed 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" (321).

[24] This also seems to be paralleled by the passage of time in the days of the church year and the poems near the end of "The Church" that seem to move through the natural stages of life, ending with death, judgment, and heaven.

"Love (3)," as the final poem in "The Church," shows an intimate relationship between the speaker and God. "Death," "Dooms-day," "Judgement," and "Heaven," poems that concentrate on topics indicated by their titles, come directly before "Love (3)." The first line of the poem, "Love bade me welcome: yet my soul drew back," sets up the poem as a request to the soul, not the body, to join a feast.[25] Given the placement of this poem combined with the invitation for the self as soul, the feast that is represented could be the eschatological love feast (Revelation 19:9 and Matthew 26:26-29), which indicates a complete and intimate relationship. In addition to this reference, the poem is a dialogue in the first person singular with honest, convicting words that illustrate a deep relationship. By using the first person singular, Herbert is welcoming the reader of the poem into the same conversation with Love as the speaker of the poem has. The reader recognizes his or her shame and the depth of Love:

Love bade me welcome: yet my soul drew back,
Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.

A guest, I answer'd worthy to be here:
Love said, you shall be he.
I the unkinde, ungratefull? Ah my deare,
I cannot look on thee.

[25] It is important to recall here that one aspect of the Eucharist, according to Christian belief, is that it is a foreshadowing of the feast in heaven where believers will eat and drink with Christ.

Love took my hand, and smiling did reply,

Who made the eyes but I?

Truth Lord, but I have marr'd them; let my shame

Go where it doth deserve.

And know you not, sayes Love, who bore the blame?

My deare, then I will serve.

You must sit down, sayes Love, and taste my meat:

So I did sit and eat.

The words of the speaker demonstrate humility and awareness of sin, but they are coupled with the powerful image of ultimate forgiveness that only comes through the love of God as symbolized through the sacrifice represented in the Eucharist. Throughout the poem Love is portrayed as gentle and attentive. Love also compensates for the deficiencies of the speaker, as is especially apparent in line 8. Despite the speaker's claim of unworthiness, Love declares that the speaker will fill the role of guest. Love does not say the speaker is worthy to be the guest, but rather that the speaker shall be the guest. Love, therefore, overcomes the speaker's shame and guilt; Love does not allow the speaker to go where he deserves. Finally, it is Love that is both the host and the food, as Christ is at the Eucharist. Their relationship is consummated as the speaker finally accepts Love's gift.

Along with representing the presence of God in the Holy of Holies, this poem also combines Old Testament and New Testament images that reinforce the idea of the continuity of Christian history. The poem opens with Old Testament images of creation and fall in the second line with the words "dust and sinne." The second stanza refers to Moses and the prophets who

protest that they are unclean and unworthy to speak on behalf of God. In the final stanza, the poem moves into New Testament images of the prodigal son, wedding feast, and the many other stories of moving from starving to feasting. By personalizing these accounts, Herbert sees himself and the reader as continuing in this tradition through an intimate encounter with the love of Christ through partaking of communion.

Consequently, *The Temple* can be mapped onto the three divisions of the Old Testament temple, just not in the way Walker proposes. As Endicott, Fish, Dyck, and others have observed, "The Church Militant" does not naturally fit the Holy of Holies, as Walker would have us believe. Instead, it is after the Holy of Holies. Christians experience the Eucharist, their Holy of Holies, as a foretaste of the divine heavenly feast, but after partaking in the Eucharist, they return to the joys and trials of everyday life. Similarly, "The Church Militant" represents the return to the struggles that worshipers in the Old Testament, New Testament and until the end of time encounter. Stanley Steward captures this by describing "The Church Militant" as "a poem concerned, not with the struggle of the soul in time, but with the movement of the Church throughout all time" (201).

The architectural parallel of the temple metaphor, thus, can still be maintained, and the final poem, instead of contradicting the connections, points to the temple image as not finding ultimate fulfillment until the end of time. "The Church Militant" shows how to live while worshipers wait for the restored unity with God when there will be no temple in the New Heaven and New Earth. Thereby, the steps of moving into the church through the liturgy as well as through the worship space and through meditation in reading *The Temple* progress toward God's presence in the celebration of the Eucharist, arguably the most intimate time of worship. The final step of returning to daily life, essentially leaving the Old Testament temple, reminds readers

that they spend each day suspended between the fulfillment of hope-giving promises, demonstrated in the death and resurrection of Christ, and the final coming of God's eternal kingdom, where believers will live forever in God's glorious presence. By including "The Church Militant," Herbert does not detract from the parallel to the structure of the temple; rather, he translates it into New Testament reality by emphasizing the tension between experiencing God's presence in the present day while still yearning for more to come.

Before moving to an examination of time, the space of the temple calls for a bit more attention. Beyond the basic floor plan, the furniture of the temple also unifies the Old Testament and Herbert's work. Each piece of furniture in the Old Testament temple had significance as shown with the basin and sacrificial altar in the courtyard. Generally, the furniture reminded the people of God's presence with them, but each piece had additional meaning. The lamp stand in the Holy Place, for example, was designed to look like a tree to symbolize the Garden of Eden and the perfect relationship that existed with God before the fall. This tree-like lamp stand burned constantly to remind the people of God's presence.[26] Furniture in the Old Testament temple, therefore, functioned as much more than merely furniture.

Just as the lamp stand in the Old Testament functioned as more than a means for light, so too the furniture in Herbert's church pushed beyond simple functionality. Herbert, in *A Priest to the Temple,* writes about one of the requirements in the care of a church, "That there be fit and proper texts of Scripture everywhere painted" (242). Paul Dyck explains how Herbert applies the same kind of Old Testament symbolism to the physical space of his church, "While these sentences served a general instructional and meditative purpose, the scriptures on or near the furniture were specifically interpretive…The font, reading pew, and pulpit were marked with

[26] Longman makes another connection to Israel's historic life by suggesting, "We are perhaps to associate this with another episode where God made his presence known on earth, namely the burning bush" (57).

texts that pointed to the liturgical significance of the exercises done there" (229). Therefore, people learned to see not just a piece of furniture, but a deep, historical connection through scripture.

Not only does Herbert encourages people to interpret the physical space of his church the same way as the Old Testament space was, but he also implements that kind of reading in *The Temple,* which contains a short series of five poems clearly titled with parts of a church: "Church-Monuments," "Church-Musick," "Church-Lock and Key," "The Church-Floore," and "The Windows." These poems, which some scholars argue detract from the connection to the image of temple, use the same type of imagery that is used in the Old Testament temple and in the seventeenth century church. They do not concentrate on the physical objects represented but push the reader to look beyond the actual object to a deeper symbolism. One of the clearest examples of Herbert looking through the architecture to see something deeper is "The Windows:"

Lord, how can man preach thy eternall word?
He is a brittle crazie glasse:
Yet in thy temple thou dost him afford
This glorious and transcendent place,
To be a window, through thy grace.

But when thou does anneal in glasse thy storie,
Making thy life to shine within
The holy Preachers; then the light and glorie
More rev'rend grows & more doth win:

Which else shows watrish, bleak, & thin.

Doctrine and life, colours and light, in one

When they combine and mingle, bring

A strong regard and aw: but speech alone

Doth vanish like a flaring thing,

And in the eare, not conscience ring.

Without God's light shining through him, the preacher is but "a brittle, crazie glasse" (2). God takes this broken glass and forms it to show God's redemption story: "But when thou does anneal in glasse thy storie,/ Making thy life to shine within" (6-7). Therefore, it is through God's grace that the preacher is given a place in the temple, in the people of God, where the people of God can look through his brokenness to see God. As a fire shapes the glass, the Holy Spirit burns God's story into and through the preacher. The life of God shines through the preacher, making him holy (9), so that he shows God to the world, one of the characteristics of the Old Testament priest. Yet, according to the third stanza, the parishioners see God with greatest regard, not through the spoken words of the preacher, but through the combination of his personal life and the life of Christ: "Doctrine and life, colours and light, in one/ When they combine and mingle, bring/ a strong regard and aw" (11-12).[27]

In his analysis of "The Windows," Paul Dyck points out that "the poem ultimately does not describe a window, or even windows, but rather practices and models the meditative movement from the external and ubiquitous church object to the viewer's own heart" (234). In

[27] Herbert proclaims this to be true through one of his other publications, *A Priest to the Temple*, which spells out the appropriate way for the priest to behave in every situation. The first chapter clearly summarizes the rest of the volume: "that a priest is to do that which Christ did, and after His manner, both for doctrine and life" (217).

this way, Herbert is encouraging the reader of the poems to see these poems that clearly connect with church architecture or furniture in the same symbolic mentality as the Old Testament temple and the seventeenth century churches. Herbert draws connections between the various aspects of temple space. His poetry links the basic architectural framework as well as the more specific furniture of the Old Testament temple to his current context in a specific church and to the space of the internal temple of the Holy Spirit.

TIME

In addition to the space of the temple, time at the temple is also significant, and as with the space of the temple, Herbert connects the time of the Old Testament, New Testament, and his context through his poetry in *The Temple.* Scripture uses three different perspectives of time to show three different definitions of worship. First, worship is all of life. God intended the Israelites to live in a way that would minister to the entire world. Isaiah 42:6-7 indicates that the purpose of God's covenant with his people was for them to live such that they were a "light for the Gentiles" through caring for the less fortunate, the blind and imprisoned. Romans 12:1 explicitly calls ethical living a "spiritual sacrifice." Second, worship is a ritual event, such as in Nehemiah 8-9, where the exiles participate in a worship renewal service. Third, worship can be a specific moment or action of praise or sacrifice, such as in Genesis 22, where Abraham refers to the action of sacrificing as worship. Although they may not have been explicitly defined, these three spheres of time would have been practiced in the seventeenth century and are demonstrated throughout *The Temple.*

The broadest concept of time, all of life, is connected with Old Testament worship by implying the necessity of living a life dedicated to God. This was evident beginning with the

sacrifices of Cain and Abel in Genesis 4. Accounts of worship experiences, such as Nehemiah 8-9, demonstrated that worship resulted in action. Brueggemann summarizes this idea, "The purpose of such sermonic address is that the assembled people should depart the meeting, freshly situated in the world of YHWH's commands, and thus in the matrix of YHWH's will for the world" (28). Throughout the prophets (Isaiah, Jonah, Amos, Ezekiel, and others) and the psalms (Psalms 67, 96, 117), the message that the Israelites were chosen to be a blessing and a testimony to the world is repeated.

This concept continued into the New Testament. Although salvation in the New Testament was no longer dependent on works, salvation clearly results in works (James 2:14-26). Believers were saved to glorify God through sharing his love with others (2 Corinthians 9:12-15). Specifically, Herbert declares the ultimate goals of the priest are "to infuse a competent knowledge of salvation in every one of his flock; the other to multiply and build up this knowledge to a spirituall temple: the third, to inflame this knowledge, to presse and drive it to practice, turning it to reformation of life by pithy and lively exhortations" (*A Priest to the Temple* 252-253). Therefore, not only is Herbert proposing that the priest should live an ethical life in order to convert his parishioners, but that one of the three ultimate goals for the priests would be to move believers to practice their beliefs in a way that transforms their lives.[28]

Throughout *The Temple*, poems encourage ethical behavior. "The Windows," as already noted, point to the importance of holy living:

Doctrine and life, colours and light, in one
when they combine and mingle, bring
A strong regard and aw: but speech alone

[28] Given Herbert's religious context, it ought to be noted that although Herbert advocates ethical behavior, it is always in the context of God's grace. In "The Window" the holiness of the preacher is God shining through, and God is the architect that uses the pieces of the virtues in "The Church-Floore" to build the church.

Doth vanish like a flaring thing. (11-14)

"The Windows" argue for the preacher to live in such a way that God shines through him like light through a window. "The Church-Floore" is a similar example that draws a picture of the church, the people of God, being built on the virtues of patience, humility, confidence, love and charity.

Likewise, *The Temple* does not only contain poems that are prayers, praises or intimate moments with God. As already observed, "The Church-Militant" fulfills the role of moving from these moments back to the daily lives of the speaker and the reader. The tone, style, and topics of "The Church-Militant" change drastically from "The Church." "The Church-Militant" traces the existence of the church on earth and emphasizes the struggles that the church has endured. Following in the path of generations of God's people, the church's entire purpose is worship through working for the glory of God in the world. This final poem in *The Temple* gives a sense that the work of the church is not complete on earth. Stanley Fish points out how Herbert communicates this imperative: "The poem is still inconclusive, ill-proportioned, and anticlimactic, and it does not leave the reader with a satisfactory sense of closure. Nor is it meant to. The very idea of the Church Militant has at its heart the necessity of struggle and toil" (*The Living Temple* 154). To some degree, by concluding the work with this sense of being unsettled, Herbert calls the reader into action as continuing the ongoing struggles of the church. Therefore, the concept of time and worship as all of life connects the Old Testament, New Testament, and *The Temple* through a call to doing God's work in the world.

The concept of life as worship is marked by a pattern of feasts and weekly Sabbaths in the Old Testament, New Testament, and *The Temple.* These ritual events that mark time is the second way to think of holy time. Robert Webber reflects on the importance of the Old

Testament festivals: "The yearly cycle of the festivals of Passover, the Feast of Weeks, the Feasts of Tabernacles, and the lesser feasts, the weekly cycle of the Sabbath, and the daily cycle of prayers all celebrated the action of God in history" (218). Each one of these festivals was established to remind the people of the significance of God's action in order to give them hope for the future as well as purpose and identity for the present. The worship of the Christian church also practiced and practices this reenactment of history through the celebration of the birth, death, and resurrection of Christ.

Herbert wrote poems titled after significant days in the Christian year, days that remember and honor events in the life of Christ, his birth, death, and resurrection. He also included poems on Lent, Pentecost, and Trinity Sunday. Toliver explains that Herbert in *The Temple* performs the historical enactment of the Old Testament as a way to mark time with events that celebrate God's action:

> Many of Herbert's lyrics are occasioned by a calendar based on the repeatable events of Christ's life, and the reinsertion of those events by recitation or reenactment is one way to respecify them; but they are like repetends or refrains in that with each reinsertion they are newly contextualized and mean something slightly different. (194)

"Christmas" demonstrates this remembrance of an important historical act of God by referring to the story of Christ's nativity but pushes the traditional story into a present context. The poem alludes to the search for an inn (4), swaddling clothes and a manger (10), and shepherds (15). Yet, instead of the poem telling the traditional nativity story, it twists the story to focus on Christ's incarnation in relationship to the speaker. Christ was found in the manger, according to the speaker, "since my dark soul and brutish is thy right" (11). Christ became incarnate to win back the speaker's soul that still belonged to God even though it was tainted

with sin. The speaker, who recognizes the humble condition of his soul, requests, "Furnish & deck my soul, that thou mayst have / A better lodging, then a rack or grave" (13-14). That is, Christ's incarnation was to redeem the speaker from sin, and the speaker acknowledges Christ living in him[29] and asks to be sanctified so that he may have a better place to live. The poem continues with a pastoral image that shows the speaker making a deliberate effort to create the ideal life to be Christ's dwelling. The speaker shepherds his words and deeds in a pasture of the words of scripture and is nourished by God's grace in order to sing forever. In this way, then, "Christmas" is an example of remembering the historical incarnation and applying it to give present identity and future direction.

In addition to the yearly feasts and festivals, life is marked by the weekly practice of setting aside a day for God. This practice is as old as the creation of the world (Gen. 2:1-3), but it was reemphasized with the tabernacle and the temple and the addition of a sabbatical year (Leviticus 25). Both the weekly and yearly Sabbath were designed to maintain focus on God as the sole provider and also as a symbol of redemption. In the Old Testament culture that was deeply dependent on agriculture to survive, the weekly Sabbath from all work demonstrated complete trust in God's provision. The practice of rest and redemption foreshadowed the ultimate deliverance. Similarly, the Sabbath year demonstrated redemption because in that year debts were forgiven and property returned. These same themes are continued in New Testament practices. Moving the weekly worship celebration to Sunday to honor the resurrection added to the symbolism of redemption, for example.

Herbert, likewise, carries on the themes of weekly observance. Along with his explicit comments on the need to emphasize complete dependence on God in *A Priest to the Temple*

[29] Notice, too, that this is a key example of God's presence residing within a believer. Just as the Old Testament temple was a space where God dwelt and the New Testament presence of Jesus was God dwelling among his people, the reader sees here a specific example of God dwelling within a believer.

(270-272), Herbert's poem "Sunday" refers to Sunday as restful and clearly connects the weekly worship to the New Heaven and Earth. The poem begins

O day most calm, most bright,

The fruit of this, the new worlds bud,

Th' indorsement of supreme delight,

Writ by a friend, and with his bloud;

The couch of time; cares balm and bay;

The week were dark, but for thy light:

Thy torch doth show the way. (1-7)

The second line refers to Sunday as "the new worlds bud," which implies that Sunday is a promise of the new creation to come in the same way as a bud is the promise of a flower. Line three indicates that God ordained setting aside a day for weekly worship, referring to creation. The fourth line refers to the themes of redemption through the shedding of Christ's blood on Good Friday, which gave way to his resurrection on Easter Sunday. The next line describes the rest of the Sabbath and makes the rest larger than simply rest from daily labor by extending it to rest from cares, which is also a reference to the new creation where there will be no more pain. Finally, lines six and seven refer to the social justice aspect because Sunday gives direction to the lives of worshipers, as shown previously. These themes are repeated in the remaining stanzas of "Sunday" with attention to paradise, especially in the last two stanzas. Thus, the marking of the passage of time in relationship to the image of temple also unifies the Old Testament, New Testament, and Herbert's *The Temple.*

This weekly Sabbath celebration took the form of the particular time and activities of worship. The Israelite temple worship in a specific location and time essentially began shortly

after the exodus from Egypt at Mount Sinai. Here God made a covenant with the Israelites to be their God, and the Israelites agreed to worship and obey God.[30] In Exodus 25-31, God gave specific instructions for keeping the covenant. These instructions involved details about where and how to worship as well as ethical behavior. According to Robert Webber, "Through worship, Israel was to maintain its identity as the people of God, for it was in worship that Israel continually recalled and celebrated its relationship to their God" (23).

ACTIONS

The third aspect of time related to the temple, worship as a specific action, overlaps with the broader category of actions performed within or at the temple. In the Old Testament, the main action performed at the temple was sacrifice. Sacrifices, although the biblical books of Exodus and Leviticus set forth requirements for many types of sacrifices, were primarily practiced to compensate for breaking the covenant. The shed blood of animals acted as a substitution for the shed blood of the people that should have been the punishment for breaking the covenant with God through their corporate and individual sin.

As he did with the ancient Israelites, God has a covenantal relationship with Christians. Even so, believers still cannot maintain the holy life that God demands. The difference between Old Testament and New Testament believers, however, is the sacrificial work of Jesus, who, as a parallel to the Old Testament sacrifices, substitutes for the punishment believers deserve but fulfills the covenant in a way that the repeated sacrifices of the Old Testament did not.[31] Jesus

[30] Herbert plays with this concept of covenant in "Clasping of Hands." Throughout the poem, he cleverly explores what it means to belong to Christ, but the first line summarizes covenant concisely: "Lord, thou art mine, and I am thine."

[31] This sentence has volumes of theology behind it, explaining both the similarities and differences between Christ's sacrifice and Old Testament sacrifices. In short, given the parameters of the covenant, satisfaction for sin had to come through a human. In order for Christ to be able to atone, he needed to be without sin and fully undeserving of the punishment of sin. Before Christ, therefore, the Israelites needed to sacrifice continually since their sacrifices

bridges the gap between humanity and God as a complete atonement for all sins. Jesus enables worshipers to approach God.

The death and resurrection of Jesus did not completely abolish all connections between Old Testament worship and New Testament worship (that is, after the time of Christ). A parallel that remains is the relationship God has with his people and the continued role of covenant renewal. Yet, the difference lies in the practice of the covenant renewal. Instead of sacrificing animals, Christians, including Herbert and the worshipers in his congregation, pray for forgiveness. Because of the shed blood of Christ, they can approach the throne of God in penitence and be granted forgiveness. This process of confession parallels the Old Testament sacrificial actions.

Another connection to the Old Testament sacrifices for Christians, including those in the seventeenth century, is through participation in communion during which they would have remembered and celebrated Christ's victory over death. Webber makes this connection: "In the Old Testament, God always used a blood sacrifice to demonstrate the sealing of a relationship with people. These sacrifices pointed to the definitive sacrifice of Jesus Christ. After his sacrifice, the Lord's Supper became the sign of the relationship between the church and God" (21).

Although some may argue that the celebration of the Eucharist is a reenactment of the sacrifice of Christ, Veith and Strier, among others, align Herbert with more typical Protestant practices,[32] which argue against the repeated sacrifice of Christ.[33] Instead, Christ's sacrifice on

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could not fully fulfill the covenant. After the covenant was fulfilled through the death and resurrection of Christ, however, no more sacrifices were needed.

[32] For more on this, see previous discussion within this paper.

[33] Richard Hooker (1554-1600), an influential Anglican theologian, addresses this directly in *Laws of Ecclesiastical Polity* in his discussion of whether clergy should be referred to as priests or something else. He argues that since the title "priest" is traditionally associated with sacrifices and "seeing then that sacrifice is now no part of the church ministry," priest is not the most appropriate term. He makes the connection to Eucharist even more explicit a little

the cross at the crucifixion was sufficient for the forgiveness of all sins. The Eucharist, however, is not a physical reenactment of that sacrifice; rather, it remembers the historic action of the sacrifice in the same sense of memory used previously in this paper: It recalls the historical event to give hope for the future and identity for the present. Celebrating the sacrament is a spiritual act that gives meaning and identity, communicates unity both with God and other believers, expresses thanksgiving, and anticipates the ultimate fulfillment of God's coming kingdom. Herbert's use of sacrifice supports this role of communion throughout *The Temple*. Although he recalls the vast power of Christ's sacrifice, he does not indicate that this sacrifice is repeated. "The Altar," for example, explicitly identifies the speaker with the single specific sacrifice of Christ (15) in order to lead a sanctified life (16). Despite the more catholic associations with the term "altar," the altar in the poem is clearly "made of a heart" (2). The speaker is asking that the altar of his heart be "sanctifie[d]," or made holy, as the result of his participation in Christ's "blessed sacrifice" (15-16).[34]

Herbert demonstrates the similarities and the differences between the Old and New Testament temple actions in his poetry. All three, including *The Temple*, present an intimate view of the relationship between God and humanity. Not only does God forgive sins and initiate renewed relationships, but he does so in a deeply relational way. "The Collar," for instance, shows the intimacy of the relationship between the speaker and God. It is only in a safe and

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later when he describes the Eucharist as "proportionable to ancient sacrifices, namely the Communion of the blessed Body and Blood of Christ, although it have properly now no sacrifice" (V, 78. 2-3).

[34] This does not mean that the speaker is physically crucified. Rather, Hooker explains that "the fruit of the Eucharist is the participation of the body and blood of Christ" (V.67.6). He continues later to describes the benefits of participation in Christ's death and resurrection: "Let it therefore be sufficient for me presenting myself at the Lord's table to know what there I receive from him, without searching or inquiring the manner how Christ performeth his promise…these mysteries do as nails fasten us to his very Cross, that by them…we are dyed red both within and without, our hunger is satisfied and our thirst for ever quenched; they are things wonderful which he feeleth, great which he seeth and unheard of which he uttereth, whose soul is possessed of this Paschal Lamb and made joyful in the strength of this new wine, this bread hath in it more than the substance which our eyes behold, this cup hallowed with solemn benediction availeth to the endless life and welfare both of soul and body, in that it serveth as well for a medicine to heal our infirmities and purge our sins as for a sacrifice of thanksgiving; with touching it sanctifieth, it enlighteneth with belief, it truly conformeth us unto the image of Jesus Christ" (V. 67.12).

trusting relationship that one can cry out in distress that screams, "I struck the board, and cry'd, No more" (1). The speaker rants and raves in rebellion, yet at the end God speaks with a soft, gentle, term of endearment, "childe" (35). The speaker then responds with the first person singular possessive, "My Lord" (36). God is a loving parent responding with infinite patience to a child's temper tantrum in such a way that the anger melts away instantly in the peace and security of his voice. "The Collar" is just one example of the complex relationship illustrated in *The Temple.* Terry Sherwood, in *Herbert's Prayerful Art,* describes the relationship between God and humanity as presented in the poems of *The Temple*:

> The immediacy of this God is striking. He appears as a person, whether as a speaking voice, a human form, or a spiritual presence. The same God who speaks directly to Adam, Moses, the prophets, and Job also comes in love as the incarnate Christ, raises Christ from the dead, and visits man as the Holy Spirit. Protestant attention to the indwelling Spirit's presence or absence in the soul is the natural extension of this living God and his motions, both direct and indirect. (123)

The differences between Old Testament and New Testament ideas of sacrifice are shown through the images of sacrifice, references to communion, and prayers of confession and assurance that are extremely common throughout *The Temple.* "The Church" opens with "The Altar" which has all three of these images, as seen through the words written in capital letters: altar, heart, and sacrifice. Throughout "*The Temple*," references to communion are scattered, appearing in "The Agonie," "The H. Communion," "The Bunch of Grapes," "Prayer (1)," and "Love (3)." "Affliction (1)," "Redemption," "Jordan (2)," "The Holdfast," "The Collar," "Jesu," and numerous other poems that move from the captivity of sin to freedom through Christ's sacrifice. "The Holdfast" shows the benefit of giving up all for Christ by combining the sacrifice

of Christ with the sacrifice expected of believers: "That all things were more ours by being his. / What Adam had, and forfeited for all, / Christ keepeth now, who cannot fail or fall" (12-14). "Clasping of hands" is a prayer that demonstrates the necessity of union with Christ: "If I without thee would be mine, / I neither should be mine nor thine" (9-10). Without Christ, the speaker is nothing. Yet, with Christ, the speaker is made whole again: "For thou didst suffer to restore/ Not thee, but me, and to be mine" (14-15). Because of this, the speaker sacrifices him/herself and yearns for complete unity, "rather make no Thine and Mine" (20). Along with the Old Testament sacrifices on altars and the once-for-all sacrifice of Christ, the believer also sacrifices his or her life to Christ in order to gain it and infinitely more in return.

Sacrifice is not the only specific holy action practiced within the temple. Although the Old Testament does not specifically outline worship services, the book of Psalms is very clearly a worship book. It spans a range of emotions as well as liturgical functions, and it contains praises, prayers, laments, and historical enactments. It is reasonable to assume that words from this book were used in a corporate worship gathering at the temple in the Old Testament.

These Old Testament temple words are explicitly connected to Herbert's experiences as part of the corporate body of worshipers, the temple. Throughout Christian history the Psalms have held a place of prominence in expressing the specific words of a worship gathering. This was particularly true at Herbert's time. In addition to the prominence of metrical psalm arrangements of the sixteenth and seventeenth centuries,[35] the *Book of Common Prayer* dictated that the Psalms be read in their entirety in public worship over the course of every month. The *Book of Common Prayer*, following the Act of Uniformity in 1549, was by law the only prayer book that could be used in public worship in England. This book contained prayers for hours of the day, weekly services, and yearly celebrations, and it would have been followed very closely

[35] See the first chapter in Coburn Freer's *Music for a King* for a summary of this development.

by every parish, including Herbert's, in seventeenth century England. These prayers had much in common with the Psalms, including a range of emotions as well as liturgical functions, and would often directly quote Psalms.

These two sources of worship materials, the Psalms and the *Book of Common Prayer,* strongly influence Herbert's *The Temple.* Bloch describes the influence of the Psalms on *The Temple:* "The Psalms furnish Herbert not only with images—God as rock and tower, man as fruitful tree or broken vessel—but also with some of his most characteristic motifs…The Psalms provide him not only with subjects but also with forms for expressing them" (232). Bloch also recognizes and argues that Herbert's use of the many forms, expressions, and emotions present in the biblical Psalter connects his work in a powerfully historical way to the Psalms.[36] Likewise, Rosemond Tuve argues for the influence of contemporary worship materials on *The Temple,* and Van Wengen-Shute focuses this even more precisely on the *Book of Common Prayer.* By often incorporating the words of the Psalms, as well as by employing many of the same words, phrases, and emotions from the *Book of Common Prayer,* Herbert emphasizes the connection between the Old Testament worship practices that occurred at the temple and his current contextual worship practices that occurred within the corporate body of worshipers, the temple.

The connection does not stop here, however. It extends into his poetry as well. As an example, "Antiphon (1)" is a joyful call to corporate praise that demonstrates Herbert's reliance on both the Psalms and the *Book of Common Prayer.* Positioned near the opening of the main section of *The Temple,* "Antiphon (1)" could serve a similar function to Old Testament psalms of

[36] Bloch clearly explains how using the psalms can connect Christians to the other believers. Regarding laments, she writes, "To recite, to quote, to echo the Psalms is to associate oneself with the community of believers, to declare, in effect, "I am suffering as others have suffered before me; as all men suffer." There is some comfort in recognizing that one's pain is, after all, not unique" (265). Also, she explicitly connects psalms of thanksgiving to Christian expression: "The Old Testament psalm of thanksgiving, with its amalgam of testimony and praise, is easily adapted to Christian purposes, and the deliverance wrought by Christ, with its consequences for both the community and the life of each believer, provides the ideal subject for thanksgiving" (280).

ascent.[37] As Old Testament worshipers would approach the temple for worship, they would sing psalms of ascent that culminated in calls to praise (Psalm 120-134). The poet or reader approaches the rest of *The Temple* through the call to joyful praise that is expressed in "Antiphon (1)."

The connection between "Antiphon (1)" and the Psalms is much stronger than this potential functional parallel, however. "Antiphon (1)" also relies on the Psalms for structure, images, and word choice. It has a dialogic structure[38] that alternates between a chorus that calls for praise and verses that elaborate on this praise. This dialogic structure is extremely common throughout the Psalms. Most commonly, the Psalms demonstrate this structure by changing to whom the psalm is addressed, as shown in Psalm 104:1, which begins with the psalmist addressing himself and quickly changes to addressing God. Some psalms, such as Psalm 75, specifically refer to different speakers saying different things, and other psalms, such as Psalm 102, demonstrate the dialogic structure of worship by references to God hearing and turning an ear. Still others, like Psalm 44, clearly parallel the structure of "Antiphon (1)" because both change speakers between a group of people and an individual. Psalm 136 also has a strong similarity; in this psalm the clause, "for his mercy endureth forever" is repeated in an antiphonal pattern just as Herbert repeats the lines, "Let all the world in ev'ry corner sing / My God and King" in "Antiphon (1)." Calls for praise, likewise, permeate the Psalms; Psalms 47, 66, 95, 96, 98, 100, 113, and 148 are a few of many examples. Thus, the structure of "Antiphon (1)" has common qualities with the Psalms.

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[37] The term "antiphon" would have been familiar to Herbert's readers because antiphons were common in the worship in the seventeenth century; the Liturgy of the Hours, for example, began with an antiphon. More similarities between this poem and the *Book of Common Prayer* will be addressed shortly.

[38] In fact, the title of the poem, "Antiphon (1)" indicates the dialogic structure because an antiphon is a song or prayer that alternates between two speakers.

The image repeated several times in "Antiphon (1)," "all the world," is also typical in the book of Psalms. The expanse of space appears in the first verse of the poem with the parallel lines:

The heav'ns are not too high,

His praise may thither flie:

The earth is not too low,

His praises there may grow" (3-6).

This technique, which is typically known as a chiasm[39] in studies of Hebrew poetry, gives a sense of expanse from one extreme to the other, including everything in between. One typical use of chiasm in the Psalms is that of heaven and earth. Psalms 57, 96, 97, 108, and 113, to name a few, refer to heaven and earth within the same verse to convey the vast range of the God's glory and praise.

Another common characteristic of both Herbert's "Antiphon (1)" and the Psalms is the role of the individual and community. The Psalms include both personal and corporate prayers, demonstrating the importance of both in the Christian life. In Psalms 25 and 130, for example, the psalmist appears to be addressing God from a personal perspective, but these psalms conclude with applying these prayers to the entire nation of Israel. Likewise, "Antiphon (1)" connects the communal and the individual through the final verse,

The church with Psalms must shout

no door can keep them out

But above all, the heart

Must bear the longest part. (9-12).

[39] A chiasm, one of the six most common forms of parallelism in Hebrew poetry, can be either a contrast between two words, as in this case, or simply a reversal in lines in an ABB'A' structure.

The church, as a communal group of believers, must express the praise and joy that the poem calls for, but the final two lines of this verse push beyond a corporate action to individual engagement. Similarly, the chorus line shows the role of communal and individual prayers as it calls the whole world to praise while responding with a first person singular address to God, "my God and king." Like the Psalms, then, "Antiphon (1)" expresses the need for and the role of both communal and individual prayers.

Finally, the word choice of "Antiphon (1)" has many parallels to the Psalms. As previously shown, many psalms use phrases focusing on the expanse of heaven and earth, but the address of "my God and King" is also very common throughout the Psalms, such as in Psalms 5, 47, 95, and 100. Therefore, "Antiphon (1)" is influenced by the Psalms, the Old Testament worship book, in numerous ways.

"Antiphon (1)" is influenced by the *Book of Common Prayer* in many of the same ways. The *Book of Common Prayer* provides a liturgy for Morning Prayer, a worship service that emerged from monastic practices in the Middle Ages and was practiced every day at the opening of the day. Herbert, in *A Priest to the Temple,* explains that "it is necessary that all Christians should pray twice a day every day of the week, and four times on Sunday" (273). Since the *Book of Common Prayer* was the only accepted worship book, it is reasonable to assume Herbert would have practiced Morning Prayer, as provided in the *Book of Common Prayer,* on a daily basis. Just as the Old Testament worshipers would offer psalms of ascent as they entered the temple, these seventeenth century worshipers would sing the words of the Morning Prayer as they began their daily lives, which were offered to God as acts of worship. With the words of Psalm 95, Morning Prayer calls worshipers to praise that expresses great joy similar to

"Antiphon (1)." The words of the Morning Prayer liturgy, consequently, have the same function and tone as the words of "Antiphon (1)" at the beginning of *The Temple*.

Further, the dialogic structure of "Antiphon (1)" is evident in the *Book of Common Prayer* both through the actual words spoken in liturgies and in the structure of the worship itself. During the daily liturgy for Morning Prayer, for example, the priest speaks and the worshipers respond (*BCP* 51-52). In addition, the very structure of worship is dialogic. The priest begins by reading from scripture, God's word to the people. The people respond and speak to God with a prayer of confession. Following the prayer of confession, the priest gives absolution through the promises of the gospel, once again the word of God. The people respond with praise. Thus, the *Book of Common Prayer* employs the same basic dialogic structure as "Antiphon (1)."

Moreover, the *Book of Common Prayer* has the same images of global praise. Morning Prayer always includes the reading or singing of Psalm 95. Each day worshipers call each other to praise as the chorus line of "Antiphon (1)" does. The translation of Psalm 95 in the *Book of Common Prayer* contains the phrase "corners of the earth," which is a phrase from "Antiphon (1)" that refers to the great expanse of space. Psalm 95 also calls worshipers to praise because "the Lord is a great God: and a great king above all gods" (*BCP* 52), the same names for God that "Antiphon (1)" calls the world to use. Morning Prayer continues with a recitation of the *Te Deum*, which begins "We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting…" (*BCP* 53) and continues by declaring God's praise through the heavens and the earth. The praise expressed in the *Book of Common Prayer* is as expansive as the praise in "Antiphon (1)."

Similar to the Psalms and to "Antiphon (1)," the role of individual and community is also held in tension through the *Book of Common Prayer*. The liturgies are designed for communal worship. A group of worshipers gather and express the words of the liturgy so that as a church they shout the psalms, as "Antiphon (1)" declares. But the liturgy also intends the praise and prayers to be written on the hearts of the worshipers. Hearing the same words each day enables the worshipers to internalize them and make them their own so that the individual praises God on a personal level while expressing the words in a communal setting. Furthermore, there are particular notes in the rubrics of the *Book of Common Prayer* that indicate the importance of the individual: "Then shall be read two Lessons distinctly with a loud voice that the people may hear…the minister that readeth the Lesson standing and turning him so as he may best be heard of all such as be present" (*BCP* 53). In this way, the comprehension and involvement of the individual is valued in the community setting.

Thus, "Antiphon (1)," as a sample of George Herbert's poetry, shows reliance on the Psalms and the *Book of Common Prayer*. The Psalms, the *Book of Common Prayer*, and Herbert's *The Temple* provide a much wider scope of human experience than is captured by "Antiphon (1)," however. Likewise, the influence of both the Psalms and the *Book of Common Prayer,* can be seen in many other examples, such as "Trinitie Sunday" as a prayer of confession. With such a reliance on both the prayer book of the Old Testament and the prayer book of his seventeenth century England, George Herbert is once again demonstrating the connection between the Old Testament and his context while placing his writing within the larger scope of Christian history.

PEOPLE

The temple, whether Solomon's from the Old Testament, the Holy Spirit's in the New Testament, or Herbert's collection of poetry, is led by a priest. In the Old Testament, the priests held an honored role as the mediators between God and the people. The priests taught the people what God wanted for their lives, and only the priests could offer sacrifices for the forgiveness of the people. The New Testament fulfilled this role of priest with the person of Christ, whom Paul calls the great high priest (Hebrews 4:14). Instead of an earthly priest standing between the people and God, Christ became the ultimate mediator for those who believe in him. This led to a drastic change in the role of the people: Each Christian could have the same access to God; in addition, each Christian could also be a temple with God as the Holy Spirit living in him or her. The lives of each Christian, then, could show God to the world, as a priest would have in the Old Testament.[40]

Herbert ties these various images of priest together in his poem "Aaron." The title begins the Old Testament allusion. Aaron, the brother of Moses, was the first priest of God's people as they were led out of Egypt. The first stanza of this poem refers to Exodus 28. One of the characteristics of priests was their clothing. They were visibly set apart for God's service, to lead his people "unto life and rest" (4). The speaker continues in the poem to compare himself to the historical priest, Aaron. Instead of putting on the Old Testament garb of a priest, the speaker puts on Christ: "In him [Christ] I am well drest" (15). Likely, this is an allusion to baptism, Galatians 3:27 declares, "For all of you who were baptized into Christ have clothed yourselves with Christ." In Christ, the old is gone and replaced by a new creation (19-20). Christ acts as a

[40] Neither Herbert nor I am suggesting this priesthood of all believers would replace completely the role of ministers, presbyters, reverends—those who minister as a profession. Indeed, this was the profession that Herbert himself took up. Regardless of profession, however, all believers are called to be set apart by God and to intercede between God and the world.

priest and intercedes on the speaker's behalf before God. The speaker is transformed from the death of sin to life because Christ lives in him. The speaker becomes "holy in my head, / perfect and light in my deare breast" (21-22). In this way, the speaker becomes a priest, a person set apart to be holy, given new clothes, and modeling life to those around him.

Herbert took this role of priest very seriously. As R.L. Colie explains in "Logos in the Temple,"

> As priest and poet, Herbert was thoroughly domesticated in God's house, so that the Word of God was his natural preoccupation. His profession required proficiency in the Word--in his words and their relation to the official Word of God in Holy Writ; and, more importantly still, in the Word that was from the beginning, that was with God, and was God; the Word by whom everything was made that was made; the Word that was made flesh. (328)

Herbert explores the practical aspect of being a priest in the seventeenth century in his prose work, *A Priest to the Temple*. The reader clearly sees the connection between Jesus and earthly priests in this work. Herbert explains that Jesus having "fulfilled the work of Reconciliation" and "being not to continue on earth…constituted Deputies in his place, and these are Priests" (225).

Several poems in *The Temple* also speak on the role of priest as described in *A Priest to the Temple.* "The Priesthood," for example, begins by referring to the priesthood as the "Blest Order…that with the'one hand thou liftest to the sky, / And with the other throwest down to hell" (1-3). The priest, then, has the task of elevating worshipers to heaven. As the poem continues, it very clearly refers to priests as "holy men of God" who are set apart for his service, a concept seen in the earlier discussion of priest (25). Another poem, "The Windows," again proclaims the

role of priest as mediator between the world and God. The priest is to live in such a way that God's light and glory shows through in order to win more believers for God: "Making thy life to shine within/ The holy Preachers, then the light and glorie/ More rev'rend grows, and more doth win" (7-9). Additionally, this poem clearly places the priest within the temple: "Yet in thy temple thou dost him afford/ This glorious and transcendent place, / To be a window, through thy grace" (3-5).[41]

Herbert did not, however, see himself or even his fellow clergymen as the only priests. His collection of poetry, rather, applies and is intended for the priesthood of all believers (1 Peter 2:9) since all those who are baptized are set apart to be priests for God. Herbert explicitly claims this in "Obedience:"

He that will passe his land,
As I have mine, may set his hand
And heart unto this deed, when he hath read;
And make the purchase spread
To both our goods, if he to it will stand.

How happie were my part,
If some kinde man would thrust his heart
Into these lines; till in heav'ns Court of Rolls
They were by winged souls
Entred for both, farre above their desert! (36-45)

[41] Although it may be tempting here to see a person who is professionally a priest within the physical building of the temple, it may also be possible to read this as a priest within the temple, as the body of believers. This type of temple can also hold a priest in high regard.

These lines declare that one of Herbert's goals for his poetry is evangelical. He hopes that the reader is as moved to share the experiences of justification and sanctification that permeate the poetry. He hopes that the reader becomes set apart and holy for God. Several poems throughout the collection point to various aspects of this process in a way that is not specific to the official role of clergy.

Along with clearly using temple imagery, "The Altar," one of Herbert's most famous poems, proclaims the path of justification. Altars are associated with Old Testament temple worship; it is on altars that sacrifices are offered. This poem functions as a prayer and moves, already in the second line, from an altar of stone to that of a human heart. Ezekiel 36 speaks of God removing the heart of stone and putting his Spirit within the believer. It is this Spirit of God dwelling within the believer that transforms him or her into a temple (1 Corinthians 3:16). The worshiper becomes set apart for God through the work of God ("The Altar" 7-8) made possible in the sacrifice of Christ, which transforms the worshiper into something fit for God. This is evident in the closing prayer of this poem: "O let thy blessed SACRFICE be mine,/ And sanctifie this ALTAR to be thine" (15-16). Interestingly, the poem does not end with the moment of transformation, the moment when the Spirit of God dwells within the speaker and sets the speaker apart for God. Instead, there is an indication of continued transformation with the request of sanctification.

Sanctification is the ongoing process of becoming more and more holy. Despite the salvific work of Christ, believers remain in a sinful world. In the Old Testament, worshipers continually brought offerings to the temple. After Christ, worshipers continually come before God in confession and repentance, which parallels on a much smaller scale the ultimate death to sin and new life in Christ. Herbert's "The Flower" is one example of the continued death and

life that even those set apart for God experience. Just as a flower lives and dies in seasons, so too the heart of the speaker lives and dies figuratively throughout his life. The speaker connects the many deaths with sin, specifically with pride, but these deaths always occur with hope of renewed life: "And now in age I bud again,/ After so many deaths I live and write; / I once more smell the dew and rain" (36-38). A bit later in the same poem, the speaker reflects on this further: "These are thy wonder, Lord of love, / To make us see we are but flowers that glide: / Which when we once can finde and prove,/ Thou hast a garden for us, where to bide" (43-46). The speaker who has been justified by God lives a life of continually dying and rising but does so in the security of knowing he has been set apart for God. In other words, he is a priest.

Priesthood does not only involve being claimed and set apart for God. Priesthood also requires that the one set apart serves God and acts as a mediator between God and the world. Herbert believed and taught that all people, regardless of occupation, were called to serve God. In *A Priest to the Temple,* Herbert writes

> Nothing is little in Gods service: If it once have the honour of that Name, it grows great instantly. Wherfore neither disdaineth he to enter into the poorest cottage, though he even creep into it, and though it smell never so lothsomly. For both God is there also, and those for whom God dyed. (63)

Again, this is also present in his poetry. The title page of the collection declares the words of Psalm 29 "In his Temple doth every man speak of his honour." The work of a priest is clearly not limited to the clergy. As previously mentioned, "The Elixer" offers the prayer: "Teach me, my God and King, / In all things thee to see, / And what I do in any thing, / To do it as for thee" (1-4). This poem clearly applies to more than the official role of priest because as the poem

continues, it uses examples such as sweeping a floor. Any work, then, can be done as God's service. As a priest, a worshiper works to glorify God, regardless of the momentary occupation.

Although this could be sufficient, the work of a priest is not only done for God's glory. A priest has an additional role of being a mediator between God and the world. In stanza 63 of "The Church-porch," the reader is called to "joyn hands with God to make a man to live" (376). Essentially, this is what those who are set apart as priests are called to do. They join God in God's work to bring life. According to Veith, "The challenge given by the speaker is to be godly in the world, not apart from it, to find in every sphere of ordinary life an opportunity for the love of God" (231). Another example of this comes in the final stanza of "Life:"

Farewell, dear flowers, sweetly your time ye spent,
Fit, while ye lived, for smell or ornament,
    And after death for cures.
I follow straight without complaints or grief,
Since if my scent be good, I care not, if
    It be as short as yours. (13-18)

In this analogy flowers attract the attention of the passerby because of their pleasant smells and appearance. The life of the flower is not long, but it brings pleasure while it lives. The speaker wants to have a life that is also appealing. As someone set apart for God, the speaker should live in such a way that his life shows the goodness of God to those around him. The goal of life for a priest, therefore, is to be a "fragrant offering, an acceptable sacrifice, pleasing to God" (Philippians 4:18).

Just as the image of temple includes multiple variants in Herbert's poetry, so too does *The Temple* reflect this in the role of priest. Herbert's poetry includes Old Testament priests,

Christ as priest, those who serve in the traditional role of priest in a church setting, individual believers, and the corporate body of believers, the church. Perhaps the best example of this is the controversial "The Church Militant."[42] Instead of focusing on individual spiritual experiences, it steps back and traces the history of the church. And it does so in what might be read as a rather pessimistic way. As it treks through history, the poem points out low points in history, moments of sin and suffering. Yet, it does this with the view of history common in the seventeenth century. It pictures the past and present in the context of the promised future. As Anselment declares, "Past and present are therefore already defined in terms of a future, and all of history points to this end" (301). Thus, when the poem concludes, it may, at first glance, appear pessimistic:

> Thus also Sinne and Darknesse follow still
>
> The Church and Sunne with all their power and skill.
>
> But as the Sunne still goes both west and east;
>
> So also did the Church by going west
>
> Still eastward go; because it drew more neare
>
> To time and place, where judgement shall appeare. (272-77)

It is true that the Church throughout history, tainted by sin, is moving toward judgment. But, that is not a moment of despair. Judgment will be a moment of culmination when sin will

[42] Although it is true that some scholars, such as Lee Ann Johnson in her "The Relationship of 'The Church Militant' to 'The Temple,'" argue that "The Church Militant" should be seen as a separate poem, there are many others, such as Raymond A. Anselment in "'The Church Militant': George Herbert and the Metamorphoses of Christian History," who argue that this poem is rightly understood in its context of *The Temple.* Sara W. Hanley agrees that "The Church Militant" "may be seen in its rightful perspective…as a study of the temple of Christ's Church on earth, a narrative of the progress of this temple which, since it is destined for heavenly and not earthly perfection, is neither damaged nor discouraged by the inroads of sin" (134). Gene Edward Veith Jr., in *Reformed Spirituality,* draws a parallel to the life of a believer and the life of the church: "Because the individual Christian, according to the doctrine of sanctification, faces a continual internal battle between sin and the indwelling Holy Spirit, with the foreordained victory of the Spirit to be concluded only at the Resurrection of the Dead, the Church as a whole faces exactly the same struggle and destiny" (235).

be destroyed and the Church will be united with Christ where there will be no more suffering or death. Anselment puts it this way:

> Put in the poem's perspective of a transcendent teleological vision, the historical progress of sin displays an inherently ironic frustration. Those who see may react with impatient derisiveness to the folloy of sin's victims; however, they will also rejoice in a refrain of love that mocks the futility of sin's gains. (312)

Despite its failures, the role of the Church throughout history is to point constantly and continually to this ultimate judgment day. The Church, at its best, should be a priest. It should point all who see it to God's love.

"The Church Militant" demonstrates that the battle with sin is not limited to the walls of the church. Veith explains that "by interweaving the history of the visible church with his account of secular civilization, Herbert demonstrates how they are related to each other" (232). The history of the church is interwoven with the broader history of the world. Throughout history, the role of the church has been and continues to be one that fights to hinder the progress of sin whenever possible. But, as "The Church Militant" honestly admits the church, just like individual believers, will fall over and over again. "The Church Militant" tracks those failures, but despite them, the church has the ultimate trump card. The church continues to fight and to show those around it that Christ ultimately will prevail. The church, as the individual worshiper, should work to serve God and bring God glory, but even more importantly, the church should minister to those around it that there is eternal hope that forms the present.

The image of priest also has room for at least one more permutation. Herbert, as the poet of *The Temple,* also acts as a priest. Sherwood explains how in *Herbert's Prayerful Art*:

> The devotional poet who builds a fit temple in language edifies his readers by leading them to examine their own experience as spiritual and linguistic creatures. Thus, Herbert's own experience embodied in the long devotional centre, 'The Church,' can contribute to communal 'building fitly framed together' in Christ that 'groweth into a holy temple' (Ephesians 2:21). All Christians, Paul argues, have a responsibility to edify other members of that temple through encouraging, correcting, and promoting them. Herbert's 'holy preacher,' the 'windows' of the temple, are like the devotional poet in fulfilling Paul's claim that preachers and those in other vocations are necessary for that building. Moreover, the poet's calling carries out Paul's emphasis that fit language strengthens the bonds of the temple. The full weight of the poet's responsibility is implicit in Herbert's inclusion of 'The Church Militant,' which assumes that the building of that temple is incomplete and stretches out through historical time. Thus, Herbert's equivocal title reflects his sense of his own responsibility to edify other believers, both as individual temples and also as living stones in a communal temple fitly framed and extending through time. (89)

Just as an Old Testament priest did and as Herbert did with his own congregation, Herbert's personal expression in *The Temple* communicates and shares his Christian identity with the hope of not only personal expression but also communal edification. According to Izaak Walton, as Herbert was dying, he asked to have *The Temple* given to his friend, Farrer, with the words, "If he can think it may turn to the advantage to 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 Gods mercies" (321). Herbert as poet is a priest who strives to glorify God and to show God to the reader through the beauty of his language.

CONCLUSION

Using the divisions of space, time, actions, and people, the interplay of the image of temple becomes readily apparent. Herbert, in a movement that might only be seen as natural given his historical and theological context, places himself, as a poet and a clergyman, in the ongoing history of the Christian church through the pervasive image of temple in *The Temple*. He even manages to extend this image to apply to readers unborn for hundreds of years. He uses an image that is traditionally rich and multifaceted to tie together his collection of poetry in a playful, overlapping way that should not be seen as disorganized or unintentional. Instead, the sustained and detailed development should elevate his work from that of a minor poet to the skillful master that he was. An understanding of his milieu, accompanied by a study of the biblical image of temple that Herbert would have been very familiar with as well as a scamper through his collection, demonstrates that Herbert's use of the metaphor of temple transcends the scholarly tendencies to divide and categorize his work. Developing a complex image, Herbert ties together the Old Testament and New Testament as well as the individual and communal. He remembers the past to give hope to the future and meaning to the present. In this lofty task, he also unifies many of the academic theories regarding *The Temple* into a coherent reading. Thereby, he proves Eliot's instinct that "there is something we get from the whole book, which is more than the sum of its parts" (45).

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