

# The Collar By George Herbert

Collar, by George Herbert

Fairacres Publication 194 The poems of George Herbert (1593–1633) have nurtured the faith of countless Anglican Christians, and others, since their posthumous publication in 1633.

Described by the poet as ‘a picture of the many spiritual conflicts that have passed between God and my soul, before I could subject mine to the will of Jesus my Master’, Herbert’s poetry weaves together recognition of the glory and diversity of God’s creation and of the ingenuity of human beings in their attempts to map and control that creation, awareness of human frailty and sinfulness, and awed realisation of the infinite love of God. The themes of frailty and forgiveness underlying

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Herbert's poetry also mark the season of Lent. In recognition of this, Tony Dickinson takes eight of the poems that tackle these great themes (relevant as much to the twenty-first century as to the seventeenth) and week by week through Lent, from Ash Wednesday to Easter Day, unpacks the language in which George Herbert explores them; language that often appears direct and simple, but whose simplicity frequently conceals a depth and density of meaning that few other writers can match.

George Herbert (1593–1633) is widely regarded as the greatest devotional poet in the English language. His profound influence can be seen in the lasting popularity of his verse. This selection of one hundred lyric poems by Herbert is designed for readers to enjoy the beauty, spirituality, accessibility and humanity of his best verse. Each poem uses the

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authoritative text from the acclaimed Cambridge edition of Herbert's poems, presenting them in their original spelling in a clear and elegant format. The selection includes such well-loved lyric verses as 'Love bade me welcome', 'Let all the world in ev'ry corner sing', 'I struck the board and cry'd, No more' and 'Sweet day, so cool, so calm, so bright'. A preface by Helen Wilcox, editor of the Cambridge edition, celebrates the key features of Herbert's poetry for a new generation of readers.

George Herbert's Lyrics

Religious Poetry. The Speaker's Relation to God in Donne's "Batter my Heart" and Herbert's "The Collar"

The Temple

George Herbert, R.S. Thomas, and the Argument with God

His Religion and Art

The Complete English Poems

This volume is the first critical

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anthology of contemporary writings and illustrations about memory in Renaissance England, featuring over seventy texts and over twenty illustrations. It is a valuable resource for students of the memory arts, Renaissance literature, the history of ideas, book history, and art history. Combining thematic analysis and stimulating close readings, 'The Collar' is a wide-ranging study of the many ways - heroic or comic, shrewd or dastardly - in which Christian clergy have been represented in literature, from George Herbert and Laurence Sterne, via Anthony Trollope,

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G.K. Chesterton, T.S. Eliot, and Graham Greene, to Susan Howatch and Robertson Davies, and in film and television, such as 'Pale Rider', 'The Thorn Birds', 'The Vicar of Dibley', and 'Father Ted'. Since all Christians are expected to be involved in ministry of some type, the assumptions of secular culture about ministers affect more than just clergy. Ranging across several nations (particularly Britain, the U.S., and Canada), denominations, and centuries, 'The Collar' encourages creative and faithful responses to the challenges of Christian leadership and develops

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awareness of the times when leadership expectations become too extreme. Using the framework of different media to make inquiries about pastoral passion, frustration, and fallibility, Sue Sorensen's well-informed, sprightly, and perceptive book will be helpful to anyone who enjoys evocative literature and film as well as to clergy and those interested in practical theology.

Stein discusses Herbert's diction, imagery, syntax, and rhythm in light of his organization of the imaginative materials of time and self-consciousness and in light of his development of a rhetoric

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through which he could master the intimacies of personal failure and (what is far more difficult) express in language convincingly sincere states of positive religious achievement.

George Herbert: 100 Poems  
A Book-Lovers' Journey Through  
Curiosities of History

To which are Added Selections  
from His Prose, and Walton's  
"Life"

Poetic Technique in the Work of  
George Herbert

The English Works of George  
Herbert: Bemerton poems  
A Study of "The Windows,"  
"Aaron, " and "The Collar."

**This book argues that play**

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offered Hamlet, John Donne, George Herbert, Andrew Marvell, Robert Burton, and Sir Thomas Browne a way to live within the contradictions and conflicts of late Renaissance life by providing a new stance for the self. Grounding its argument in recent theories of play and in a historical analysis that sees the seventeenth century as a point of crisis in the formation of the western self, the author demonstrates how play helped mediate this crisis and how central



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texts of the period enact  
this mediation.

Includes the stories The  
Congress, Undr, The Mirror  
and the Mask, August 25,  
1983, Blue Tigers, The  
Rose of Paracelsus and  
Shakespeare's Memory.

George Herbert (1593-1633)  
and R.S. Thomas

(1913-2000), each a major  
English poet and an

Anglican priest, lived in  
very different times, one  
before the Scientific  
Revolution, the

Enlightenment, and

industrialization, and one  
following. Yet the two men  
and their poetry bear

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**striking resemblances:  
Both loved nature and  
music, both were  
pacifists, and both  
struggled with the claims  
of faith, the nature of  
the spiritual life, and  
the recurrent silences of  
God. This book  
demonstrates that when  
their lives and poems are  
studied side by side, each  
man enhances our  
understanding of the  
other. The first essay  
deals with their sense of  
calling as priests and  
poets. The work then  
explores topics that  
relate to their roles as**

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parish priests: ministry, the Bible, the Eucharist, and prayer. Several essays follow dealing with broader questions of the human condition: faith, sin, love, reason and science, and nature. The work concludes by considering their poems about Christmas, Good Friday, and Easter.

The Metaphysical Poets  
Utmost Art  
The Ludic Self in  
Seventeenth-Century  
English Literature  
This Book of Starres  
Representations of the  
Self in George Herbert's

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## **Poetry**

### **Music at Midnight**

This volume presents the work of two poets linked by the tribute of creative imitation gratefully paid by Vaughan to Herbert. Read side by side, as this one volume collection makes possible, the artists' verse fully reveal their individual powers, even as the complex nature of Vaughan's use of Herbert's imaginative example is thrown into greater relief. The book

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contains the complete English poetry of Herbert, his prose treatise, *The Country Parson*, the complete text of Vaughan's *Silex Scintillans*, including all material in both the 1650 and 1655 editions, plus a selection from Vaughan's early secular poetry. Louis Martz's introduction and commentary help bring the religious controversies of the age into focus, and the text also features chronologies of the

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lives of the two men,  
and suggestions for  
further readings.

George Herbert has  
always been regarded as  
a man of singular piety  
and a poet of uncommon  
technical ability. Until  
recent times, however,  
he was usually thought  
to have written  
prosodically ingenious  
but conceptually thin  
verse. Mary Ellen  
Rickey, through a close  
examination of Herbert's  
poetry, reveals the high  
concentration of ideas  
in his verse and the

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richness of his imagery.

First Published in 1995.

Routledge is an imprint  
of Taylor & Francis, an  
informa company.

The Works of George  
Herbert

The Collar

Learning to Read George  
Herbert

The Country Parson ; The  
Temple

Lent With George Herbert

The English Poems of  
George Herbert

**These poems are done by  
17th-century writers who  
devised a new form of  
poetry full of wit, intellect**

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**and grace, which we now call Metaphysical poetry. They wrote about their deepest religious feelings and their carnal pleasures in a way that was radically new and challenging to their readers. Their work was largely misunderstood or ignored for two centuries, until 20th-century critics rediscovered it.**

**“It is difficult to conjecture how much George Herbert’s return to the spiritual life was due to the sudden failure of royal patronage, and how much to his own devotion ; but it is vain to**



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**pretend that it was at first an easy or a palatable change of front for him. 'In this time of retirement' [in London and Kent], says Walton, 'he had many conflicts with himself, whether he should return to the painted pleasures of a court life, or betake himself to a study of divinity, and enter into sacred orders, to which his mother had often persuaded him. These were such conflicts as they only can know that have endured them; for ambitious desires, and the outward glory of this world, are not easily laid aside; but at last God**

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**inclined him to put on a resolution to serve at His altar.'” —From the Introduction by Arthur Waugh**

**In recent years George Herbert's poetry has been analyzed by some of our most distinguished literary critics. Offering close readings of central poems, and insights derived from contemporary literary theory, Barbara Harman takes her place in their company. She begins by surveying the critical tradition on Herbert's work in our century--from George Herbert Palmer to Stanley**

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**Fish. In this penetrating assessment Harman explores the relationship between critical practice and belief. The impulse toward self-representation is, she argues, a powerful one in Herbert's work, and it is also an impulse thwarted and redesigned in extraordinary ways. In poems Harman calls fictions of coherence and "chronicles of dissolution," speakers both protect and dismantle their own narratives, and because they do they raise questions about the values we attach to stories and about the**

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**difficulties we undergo  
when stories fail to  
represent us in traditional  
ways.**

**Sacred Poems and Private  
Ejaculations**

**Love Known**

**Collar, by George Herbert**

**Newly Arranged and**

**Annotated and Considered  
in Relation to His Life**

**Poets' Meeting**

**The Memory Arts in**

**Renaissance England**

As part of Passions in Poetry, Ron Carnell provides the full text of the poem entitled "The Collar." This poem was written by the English religious poet George Herbert (1593-1633), who was a metaphysical poet.

Seminar paper from the year 2014 in the

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subject English Language and Literature Studies - Literature, grade: 2,3, Ernst Moritz Arndt University of Greifswald, language: English, abstract: After the great poetry in the 13th century, which was highly influenced by the Franciscan religion, the English religious lyric found a new age in the 17th century. Two of the main poets of this time, also called “metaphysical poets”, are John Donne and George Herbert, whose poems will be analyzed in this term paper. Reading “Batter my Heart” and “The Collar” raises not only the question of religiosity but also of the speaker’s relation to God. Apart from the religious content, there are also stylistic devices, which are crucial for the time of metaphysical poetry. But, before it comes to an analysis, there will be given a short overview about the historical background, the importance of religion for the poets at that time and their impact on

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poetry to understand the meaning of their poems in a better way. Finally, there will be made a comparison of the two poems concerning the way they deal with religiosity and how they implement their idea of the speaker's relation to God.

Though he never published any of his English poems during his lifetime, George Herbert (1593–1633) is recognized as possibly the greatest religious poet in the language. Few English poets of his age still inspire such intense devotion today. In this richly perceptive biography, John Drury for the first time integrates Herbert's poems fully into his life, enriching our understanding of both the poet's mind and his work. As Drury writes in his preface, Herbert lived "a quiet life with a crisis in the middle of it." Drury follows Herbert from his academic success as a young man, seemingly destined for a career at court, through his

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abandonment of those hopes, his devotion to the restoration of a church in Huntingdonshire, and his final years as a country parson. Because Herbert's work was only published posthumously, it has always been difficult to know when or in what context Herbert wrote his poems. But Drury skillfully places readings of the poems into his narrative at biographically credible moments, allowing us to appreciate not only Herbert's frame of mind while writing, but also the society that produced it. A sensitive critic of Herbert's poems as well as a theologian, Drury does full justice to the spiritual dimension of Herbert's work. In addition, he reveals the occasions of sorrow, happiness, regret, and hope that Herbert captured in his poetry and that led T. S. Eliot to write, "What we can confidently believe is that every poem . . . is true to the poet's experience." Painting a picture of a

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man torn between worldly ambition and spiritual life, *Music at Midnight* is an eloquent biography that breathes new life into some of the greatest English poems ever written.

George Herbert

The Book of Sand

The Poems of George Herbert

Costly Monuments

The Works of George Herbert ... Edited by the Rev. Robert Aris Willmott, Etc

George Herbert, in his poetic skill and the depth of the spiritual experiences he explores, may be the greatest of all religious poets. This is a study of the specific religious experiences and beliefs that Herbert writes about, both in his poetry and in his prose. As such, it also examines the spiritual landscape of seventeenth-century England, a period, for all of its



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controversies, still dominated by the understanding of God and the human condition articulated by Martin Luther and systematized by John Calvin. Reformation spirituality, which was different both from medieval Catholicism and late Protestantism, is itself little understood by literary historians, who have tended to look to medieval or Counter-Reformation ideas and practices or to a simplistic distinction between "Anglicans" and "Puritans" as ways of understanding the religion of the time. This study presents Reformation spirituality phenomenologically, from the inside. Just as Reformation spirituality reflects Herbert's poetry, Herbert's poetry illuminates Reformation spirituality, showing the experiential and mystical dimensions of an important religious tradition.

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The Great War, The Waste Land and the Modernist Long Poem explores how cultural responses to the trauma of the First World War found expression in the form of the modernist long poem. Beginning with T.S. Eliot's *The Waste Land*, Oliver Tearle reads that most famous example of the genre in comparison with lesser known long poems, such as Hope Mirrlees's *Paris: A Poem*, Richard Aldington's *A Fool in the Forest* and Nancy Cunard's *Parallax*. As well as presenting a new history of this neglected genre, the book examines the ways in which the modernist long poem represented the seminal literary form for grappling with the crises of European modernity in the wake of World War I. George Herbert combined the intellectual and the spiritual, the

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humble and the divine, to create some of the most moving devotional poetry in the English language. His deceptively simple verse uses the ingenious arguments typical of seventeenth-century 'metaphysical' poets, and unusual imagery drawn from musical structures, the natural world and domestic activity to explore a mosaic of Biblical themes. From the wit and wordplay of 'The Pulley' and the formal experimentation of 'Easter Wings' and 'Paradise', to the intense, highly personal relationship between man and God portrayed in 'The Collar' and 'Redemption', the works collected here show the transcendental power of divine love.

Knowledge in the Poetry of George Herbert

Reformation Spirituality

The Life and Poetry of George Herbert

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A Critical Anthology

Priest and Poet

The Religion of George Herbert

This book changes the way we read one of the greatest masters of the lyric poem in English. Unlike much recent scholarship on George Herbert, *Love Known* demonstrates the inseparability of Herbert's theology and poetry. Richard Strier argues persuasively for a strongly Protestant Herbert who shared Luther's sense of the primacy of the doctrine of justification by faith. Cutting across traditional lines, the book is the first sustained study of the theological basis of Herbert's poetry, pointing

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out connections between Herbert and the Protestant "left" of his own and the following era. In each chapter, Strier closely analyzes a coherent group of Herbert's lyrics to reveal the theological motives of their movements and design. When placed in a theological context, the poems come into focus in a remarkable way: many hitherto puzzling or unnoticed details are clarified, some neglected poems emerge into prominence, and familiar poems like "Love" (III) and "The Collar" take on new cogency. The chapters build on one another , moving from the

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darker implications of "faith alone," the insistence on the pervasiveness of sin and pride, to the comforting implications of the doctrine, the assertion of the possibility of freedom from anxiety, and the defense of individual experience. Love Known thus offers not only a new historical approach to Herbert, but a new appreciation of the relationship between the psychological realism and human appeal of the lyrics and their theological core.

George Herbert (1593-1633) has come to be one of the most admired of the metaphysical poets. Though he

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is a profoundly religious poet, even secular readers respond to his quiet intensity and exuberant inventiveness, which are amply showcased in this selection. Herbert experimented brilliantly with a remarkable variety of forms, from hymns and sonnets to pattern poems, the shapes of which reveal their subjects. Such technical agility never seems ostentatious, however, for precision of language and expression of genuine feeling were the primary concerns of this poet, who admonished his readers to “dare to be true.” An Anglican priest who took his calling with deep seriousness,

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he brought to his work a religious reverence richly allied with a playful wit and with literary and musical gifts of the highest order. His best-loved poems, from "The Collar" and "Jordan" to "The Altar" and "Easter Wings," achieve a perfection of form and feeling, a rare luminosity, and a timeless metaphysical grandeur.

The definitive modern scholarly edition of Herbert's works, accompanied by extensive explanatory and textual apparatus.

Reading Christian Ministry in Fiction, Television, and Film  
The English Works of George



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Herbert

George Herbert and Henry  
Vaughan

Complexity in the Verse of  
George Herbert

The Secret Library

Transformation in George  
Herbert's Priestly Poems

***George Herbert's anguish when he sensed that God was calling him to become a priest, his almost mystical vision of the priestly office, and the total dedication with which he finally embraced it, provide us with inspiration and encouragement in our own desire to serve God. In this perceptive study of four***

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***of Herbert's best-loved poems, 'The Collar', 'Love', 'Aaron', and 'The Flower', Kenneth Mason shows how Herbert's way with words illuminates God's ways with the human heart.***

***A collectible new Penguin Classics series: stunning, clothbound editions of ten favourite poets, which present each poet's most famous book of verse as it was originally published. Designed by the acclaimed Coralie Bickford-Smith and beautifully set, these slim, A format volumes are the ultimate gift editions for***

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***poetry lovers. On his deathbed George Herbert entrusted the manuscript of The Temple to his friend Nicholas Ferrar, asking him to publish it if he thought it was worthy. Herbert died in 1633 and the collection was published the same year to much acclaim. The Temple is an astounding collection of English verse poems with a central religious theme. The volume is a meditation on man's relationship to God and is characterised by Herbert's clarity and directness of style. This collection includes 'The***

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***Collar'*, a lyrical poem on submission to Divine Will and 'The Pearl', a manifestation of man's love for God.**

***George Herbert has for centuries been admired by the religious for his piety and by lovers of poetry for his language and his wit. In the present volume, Professor Summers seeks to abolish this dualism of approach: he is concerned throughout to demonstrate Herbert's religion as it is expressed in his poems, and to interpret the poems in the light of his religion, for they***

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*are a “picture” of meticulously observed spiritual experience. He gives us a scholarly, lucid, and integrated study of a much-loved poet, who was at once a good man, a profound Christian thinker, and a most daring experimentalist in the craft of verse. Professor Summers charts the many currents and cross-currents of early seventeenth century religious thought that affected Herbert, traces the stages of the poet’s life, and then proceeds to a thorough examination of the form and*

***content of his work. There are interesting chapters on his metrical "counterpoint," his dramatic-colloquial style, and the influence of music upon his poetry. This is not only an authoritative study of the poet himself but a notable contribution to the problem, so keenly discussed today, of religious belief in relation to poetry.***

***Gale Researcher Guide for:  
George Herbert: Simplicity  
and Sacred Love***

***The Great War, The Waste  
Land and the Modernist  
Long Poem***

***The Critical Heritage***

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***Herbert: Poems***

***Theology and Experience in  
George Herbert's Poetry***

"A real pleasure. . . .  
Reading this book was like  
revisiting a country I  
thought I knew well with a  
guide who could show me  
all kinds of delights I  
had missed in my previous  
sojourns. . . . A  
terrific, engaging book."

--Michael Schoenfeldt,  
author of *Prayer and  
Power: George Herbert and  
Renaissance Courtship*

"This Book of Starres" is  
one of those all-too-rare  
books in which an author's  
love of someone's work--in

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this case, the seventeenth-century English poet George Herbert--leads to a journey of exploration. Herbert's poetry presents a special set of challenges: It is to the modern ear archaic, difficult in thought and structure, and entirely theological in character. Yet no poet is more deeply admired by those who know him well. "This Book of Starres" is meant to engage the reader in a process of reading by which this verse can be seen to be vivid and alive. It is the record of



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one person's life-changing involvement with the poetry of George Herbert; in this it is about not only how, but why we read great poetry. "It is a joy to experience Herbert's poetry in the company of James Boyd White, whose affinity for the work is always convincing and seems at times preternatural. 'This Book of Starres' is a necessary pleasure: all readers of poetry, whether expert or inexperienced, will find it enriching." --Alice Fulton  
". . . both a delight to read, and one of the most

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instructive exercises in literature and theology I have read for a long time.

. . . Herbert emerges as one of the greatest, a writer to test and change the imagination, the very way in which we think about the world and that which is beyond it."

--Literature and Theology  
James Boyd White is Hart Wright Professor of Law, Professor of English, and Adjunct Professor of Classical Studies, University of Michigan.

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George Herbert: Simplicity and Sacred Love is

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selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

George Herbert (1593-1633) was an Anglican priest, poet and essayist--truly one of the most profound spiritual masters in the English tradition. His spirituality was a synthesis of Evangelical and Catholic piety.