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Probing the Relation between Poetry and Ideology: Herbert's "The Windows"

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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 dost 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.[1]

I

Differing interpretations of literary works are obviously based on different definitions of what is at issue in them, of what the terms are that they focus on and what those terms are opposed to. Thus, for example, W. H. Auden, in using "The Windows" as evidence that Herbert, unlike "[t]he Reformers . . . who disapproved of all religious images, . . . thought that, on occasions, a stained-glass window could be of more spiritual help than a sermon,"[2] is reading the "speech alone" of line 13 negatively as contrasting with something like "visible signs" or "images." He is thus linking the poem with an available tradition that indeed turns on such a contrast between ear and eye. That tradition may be found in the defense, summarized by John Phillips, of the use of visible images sometimes considered idolatrous by others: "For the unlettered, images are concrete references to aid in devotion since men are

more stirred by sight than by hearing or reading."[3] Hooker, too, speaks within an old pedagogical tradition that stresses the primacy of "visible signs" over other means for ease of apprehension: "[N]ot only speech, but sundry sensible means besides have always been thought necessary, and especially those means . . . object to the eye, the liveliest and the most apprehensive of all other. . . . [F]rom hence have risen not only a number of prayers, readings . . . but even of visible signs also. . . ."[4]

The reading of "The Windows" that Auden's comment implies would give as much (or more) weight to the vehicle (stained-glass windows) as to the tenor (preaching) in the poem; in fact, Auden's comment treats the physical or literal windows almost as the subject of the poem. And indeed, perhaps insofar as one is inclined to see a point-by-point analogy between stained glass windows and preaching, as for example Reuben Brower does in his textual analysis, the poem may inevitably read, at one level, as a justification of colored windows, or, by extension, of that group of visible signs, material objects, or aesthetically pleasing devotional aids in which one classifies them.[5]

On the other hand, Sheridan D. Blau's brief comments on "The Windows" in his article "Herbert's Homiletic Theory,"[6] move in an entirely different and contradictory direction. For him the relevant implicit contrast is between the plain, unimpeded or undecorated, and the falsely decorated, and it is the former, of course, that is the positive value. Blau is thinking along lines similar to Joseph Summers' when he characterizes an "extreme Puritan" position he himself considers unlike Herbert's, a position viewing "the ritual and 'adornments' in the church" as "only sensuous barriers (similar to the priest's office) between the naked individual soul and God"; in such a view, according to Summers, "[t]he light of the Spirit should reach the individual directly, like sunlight through pure glass; it should not be contaminated by 'externals' as sunlight was coloured by the pictured windows of the Papists."[7] According to Blau, then, "Herbert's characteristic metaphor for the preacher is . . . that of 'The Windows.'" Herbert, unlike Donne, "thought of himself in the pulpit as a nearly unobtrusive medium through which God's messages might pass. Serving such a function, the priest would aspire to the condition of transparency, or more precisely, translucency" (21). The reading implied by such a comment clearly emphasizes tenor, perhaps at

the expense of vehicle; one might ask of such a reading, why, after all, is the poet using the vehicle of colored glass itself, and of colored—as opposed to plain—glass, if he is *only* saying that "the parson's holy life" is "the most eloquent adornment of his sermon" (Blau, 22)? Why is the parson's holy life comparable to an adornment and properly expressed by such a metaphor, even if only negatively? Any reading that emphasizes transmission or translucency as at issue in the poem[8] ultimately faces the problem that colored windows, which presumably are less translucent than plain windows, are compared favorably, on the metaphorical level, to those plainer windows showing "watrish, bleak & thin" light (10).

These two comments on "The Windows" exemplify two tendencies in Herbert criticism which may be broadly characterized. The one defines a Herbert confident in the meaningfulness of ritual, sacrament and image; his poems are little incarnations; tenor and vehicle are almost by definition of equal weight.[9] This is a Herbert confident in the presence of the divine in the earthly. At the other critical extreme, the Herbert defined is so wracked by the division between nature and grace, often categorized as a "Calvinist" or "Puritan" dilemma, that he contrives to make his poems undo themselves in order to avoid claiming anything for the natural man or the artificer. God is not to be captured in images or similitudes; to try to do so is to limit Him.

Let us take two further examples of these tendencies, embodied admittedly in passing comments, but comments which once again suggest significantly opposed implicit interpretations of "The Windows." Richard F. Hughes, writing on "George Herbert and the Incarnation," says in his passing comment: "[Herbert] has poems which praise 'Church-monuments' and 'Church-musick.' The poem 'The Windowes' most adequately expresses the faith he had in the sacramentals of his church."[10] Hughes clearly is a proponent of the critical view described first: "Herbert's instinctive love of ritual, liturgy and the English church, wherein gesture is translated into meaningful symbol and objects become sacramentals, is a fact necessary for our understanding of his poetry. For all liturgy is a prolongation of the Incarnation, inasmuch as human actions and temporal objects (the voice, the body, the altar, church artifacts) become divinized by their participation in religious activity" (p. 54). In such a view, "externals" may by definition have inner meanings to which they are wedded. Such a view may encourage

attaching significance to the apparent *choice* of a subject at the expense of the treatment of that subject, much as Auden attaches significance to colored windows *per se* as the apparent subject (although the vehicle of the poem) at the expense of preaching (that is, the tenor, or actual subject of the poem).[11] In "The Windows," "*human actions*" (Hughes, p. 54) may indeed be sacramentalized, that is, preaching may *by God's grace* be imbued with the light of the spirit. But if we ask *how* objects may become sacramentalized, we are led once again to recognize that we must clarify the precise sense in which Herbert's poem "is about" both vehicle and tenor, both stained-glass windows and preaching.

In contrast to Hughes, who argues for a kind of "incarnational aesthetics" in Herbert's poems, Ilona Bell stresses a particularly anti-idolatrous, anti-"image" Herbert, a Herbert more Protestant or Reforming Protestant than Anglican or High Anglican. Her passing reference to "The Windows" shows once again how our differing notions of Herbert's religious position shape our interpretations of his poems. Bell notes Herbert's criticism of Valdesso's favorable comparison of images and holy scripture in his *Briefe Notes Relating to the dubious and offensive places in the following considerations* (pp. 304-20): "Herbert emphasizes the Bible, not the picture of Christ crucified, either in church or in private meditation."[12] It is clearly with such a view in mind that she alludes to "The Windows" in her essay's final paragraph, where she also quotes from Herbert's criticism of Valdesso: "With God's help, Herbert soon learns to make his voice, with its flickering, variegated reflections of Scripture, a pathway for the saving light of the Anglican Reformation, 'a window, through thy grace' ('The Windows,' 5) which cannot 'ever be exhausted, (as Pictures may be by a plenarie circumspection)'" (p. 83). Bell's statement certainly suggests that her reading of Herbert's poem would stress that church windows—insofar as they contain images—perform a function lesser than that of the Bible or of sermons, of the voice; consequently, hers would also *not* be a reading stressing the aesthetic virtues of windows. Her hypothetical full reading, would, like Blau's, stress tenor (the preacher as window, passageway) over vehicle (colored windows *per se*); it would raise questions about what the poem is saying about that vehicle (which is the sacramentalized object for a critic such as Hughes).

In characterizing critics as leaning towards one or the other of these "two" Herberts, I myself am of course making use of a

distinction in religious positions between one that accepts and venerates externals and one that insists on inward spirit. If we are concerned with the implications of poems for religious *position*, we cannot ignore equations such as "pure glass/Puritan," "pictured windows/Papists." Yet of course it is equations of this type that lie behind Blau's linkage of translucency, the priest as unobtrusive medium, and a plain, unimpeding sermon style—all implicitly opposed to the decorative in any sense; and this reading leaves the place of colored windows in the poem incompletely accounted for. It is equations of this type that lie as well behind Auden's incompatible implicit link of colored windows to aesthetically moving devotional aids—opposed to "mere" speech or sermons; and this reading even more obviously leaves the role of the sermon-maker or preacher in the poem unaccounted for. Of course our identifications of the conflicts or opposing terms possibly at issue in particular works are only as good as our historical constructs and our textual sensitivities and habits. We can perhaps best use those constructs if we are sharply aware that each writer is free to focus on or create his own version of the issues or opposing terms available in his age—assuming that we can recognize or categorize these. Thus, the evidence for a poet or a particular poem's being on one or the other side of a dichotomy such as that between inner spirit and external forms (and the identification of the dichotomy itself) cannot be simple or simply arrived at. Those within the culture (especially those who in our judgment do venerate "externals") are unlikely to draw a fast line between the "internal" and the "external," or to approve the "external" *per se*; they will of course stress the connection of "externals" to inward spirit in some way. For this reason, to define someone's religious position on the basis of his regard for "externals" may not be very informative.

For one thing, what we may categorize as opposed attitudes may co-exist. In Donne, for example, the presence of a fideistic emphasis on grace or God's doing as opposed to man's does not preclude a politically tinged emphasis on the value of externals in the church, considered in terms of their secular dignity and worth. On the one hand, according to Donne, we must beware the eloquence of the preacher and not attribute to it the saving grace of God:

> It is not the depth, nor the wit, nor the eloquence of the preacher that pierces us, but his nearenesse; that he speaks to my conscience, as though he had been behinde the hangings when I sinned, and as though he had read the book of the day of judgement already.
>
> . . . . . .
>
> So the Holy Ghost leads and places the words, and sentences of the Preacher, one upon an Usurer, another upon an Adulterer . . . when the Preacher knowes of no Usurer, no Adulterer . . . in the congregation.
>
> . . . . . .
>
> How often presents [the Holy Ghost] to us the power of God in the mouth of the Preacher, and we beare witnesse to one another of the wit and of the eloquence of the Preacher, and no more?[13]

On the other hand, as Barbara Lewalski says, for Donne, as compared to other theologians, the Bible was written in an eloquent and high-flown style;[14] the minister, consequently, should avoid speaking in a style unfitted for the style of the Holy Ghost. The minister ought not to deliver his messages "rudely, barbarously, or extemporally; but with such meditation and preparation as appertains to so great an imployment, from such a King as God, to such a State as his Church" (No. 7, II, 167). On occasion Donne does indeed take a position that metaphysically justifies the use of humanly significant (or even rich) forms in religion on the basis of the Incarnation:

> Beloved, outward things apparel God; and since God was content to take a *body*, let us not leave him naked, nor ragged. . . . (No. 17, III, 368)

> But God himself, who is all spirit, hath yet put on bodily lineaments, Head, and Hands, and Feet, yea and Garments too, in many places of Scripture, to appear, that is, to manifest himself to us: And when we appear to God, though our Devotion be all spiritual, as he is all spirit, yet let us put on lineaments and apparel upon our Devo*tions, and digest the Meditations of the heart,* into words of the mouth. God came to us *in verbo,* In the word; for Christ is, The Word that was made flesh. Let us, that are Christians, go to God so, too. . . . (No. 15, IV, 338)

But Donne's justification of verbal or ritual forms or of eloquence may sometimes sound as if it goes beyond the metaphysical in this sense. As we have seen in his comparison of a minister to an ambassador, he habitually compares the Church to the State and he may require for both an "outward splendor," a "comelinesse in the outward face, and habit thereof."

> *Be the Kings Daughter all glorious within*; Yet, all her glory is not within; For, *Her cloathing is of wrought gold*, sayes that text. Still may she glory in her internall glory, in the sincerity, and in the integrity of Doctrinall truths, and glory too in her outward comelinesse, and beauty. (No. 6, VIII, 165)

It is thus not difficult to find in Herbert, and in Donne and in Laud as well, *some* evidence for an emphasis of *some* kind on the inevitable combination of internal worth or meaning and external show, because that is the only way anyone ever talks about "externals."

If Donne stresses outward as well as inward glory or splendor, Laud, whom we associate with an especially great concern for the externals of worship and with the need to protect the dignity of the church from any profaneness, does not of course fail to recognize the necessity for inward worship, sufficiently so that those who choose to apologize for him may stress that he regards the externals as simply the visible signs of internal realities.[15] "The inward worship of the heart is the great service of God, and no service acceptable without it; but the external worship of God in His Church is the great witness to the world. . . ."[16] Perhaps particularly within a church which may incorporate tensions insofar as it tries to accommodate positions on either side, it is relatively easy to gloss over differences between individual theologians or religious poets in favor of a characterization emphasizing the union of "inward" and "external worship," *or* to emphasize differences in support of a characterization on one or the other side of the dichotomy. The critic as well as the devil may quote scripture, scriptural exegesis and poet for his purposes. In some of the passages already cited we have seen Donne concerned with outward splendor and presumably with an appeal to the eye. But the contrast between a negatively evaluated appeal to the ears and a positively evaluated appeal to the eyes which appears to be salient for Auden and to

influence the kind of comment he makes on Herbert's "The Windows" is only *one* which may be found in relevant literature, and indeed in Donne himself. Without looking very far afield, we may also find the inverse evaluation of the same two senses:

> When S. *Paul* was carried up *In raptu*, in an extasie, *into Paradise*, that which he gained by this powerful way of teaching, is not expressed in a *Vidit*, but an *Audivit*, It is not said that he *saw*, but that he *heard unspeakeable things*. The eye is the devils doore, before the eare: for though he doe enter at the eare, by wanton discourse, yet he was at the eye before; we see, before we talke dangerously. But the eare is the Holy Ghosts first doore, He assists us with Rituall and Ceremoniall things, which we see in the Church; but Ceremonies have their right use when their right use, hath first beene taught by preaching. (No. 9, VIII, 228)

Thus, the critic's task becomes a particularly cautious and painstaking one, in which he must use all the means at his disposal, including an extremely careful reading of the text in question, in order to try to establish which contrasts are likely to be at issue in a particular work and what are the subtle differences in the meaning and weight of similar statements, ideas, or metaphors, in the context of different authors' works. Thus, Donne's (and Laud's even greater) concern with the avoidance of profanation, with the necessity to maintain the inward fervor of faith through outward signs, as clothing might be said to keep in the vital heat of the body[17] rings distinctively Anglican when compared with a passage such as the following, from Calvin, which assumes that it is the very unworthiness of the external appearance of ministers not their gorgeous vestments, that guarantees that God's power shows forth:

> [The ignorant, the wicked] do not realize that things have been so ordained by the special providence of God that there should be in ministers no appearance of excellence in order that no greatness of their own should obscure the power of God. Since therefore the abject condition of ministers and the outward abasement of their persons give God occasion for glory, it is foolish and wrong to measure the worth of the Gospel by the person of the minister.[18]

But, also, among Anglicans, one may hear a distinctive—even if one is not sure it is a representative—difference between the charity, justifying external signs, that presumes an inside where it observes an outside, and the charity that is predisposed to assume the possibility of genuine faith even when there are no visible signs. William Hardwick will serve as an example of the former: "For my part, when I come into a Church and there behold a poor sinner kneeling upon his knees, weeping with his eyes, and with a humble and lowly reverence, both petitioning and hearing his God, my charity bids me think the best, as how that these shows are not without substance. . . ."[19] And at least on occasion, Herbert can very strongly suggest the latter. Such signs, while they can be useful, are not *necessary* to repentance, nor necessarily causally linked with it or indicative of it; they are not of the essence of repentance:

> [T]he chiefe thing, which God in Scriptures requires, is the heart, and the spirit, and to worship him in truth, and spirit. Wherefore in case a Christian endeavour to weep, and cannot, since we are not Masters of our bodies, this sufficeth. And consequently [the country parson] found, that the essence of repentance, that it may be alike in all Gods children (which as concerning weeping it cannot be, some being of a more melting temper than others) consisteth in a true detestation of the soul, abhoring, and renouncing sin, and turning unto God in truth of heart, and newnesse of life: which acts of repentance are and must be found in all Gods servants: Not that weeping is not usefull, where it can be, so that the body may joyn in the grief, as it did in the sin; but that, so the other acts be, that is not necessary: so that he as truly repents, who performs the other acts of repentance, when he cannot more, as he that weeps a floud of tears. (*A Priest to the Temple*, p. 279)

Can it be said, then, that the Herbert characterized in one or the other of the opposing critical trends I have described is the "right" one? Do his poems attest to a particular faith in the "sacramentals" of his church *or* to a special care not to limit God by comparison with the human or with human artifacts? All generalizations about religious position as relevant to what is being said in

particular poems may fall short of full complexity. The challenge is to get the tonally correct emphasis, to avoid simplifying or forcing works so that they permit characterization in terms of broadly generalized religious positions. Any view of Herbert's poetry or Herbert's implicit religious position that takes for granted the possible process whereby the human may come to express or participate in the divine, or that assumes that outward or external things by definition, or automatically, express inward or spiritual realities, is tonally wrong for Herbert. If he does have faith in the "sacramentals of his Church," in things of nature having the possibility of being imbued with the divine, he also has something of that fearful reverence which is careful of limiting God; he knows that He may take any form He wishes and that the metaphysics of the Incarnation do not automatically justify all human creations. Some, such as William Perkins, reject the argument for images based on the Incarnation. "God can apparently appear in any way he pleases; therefore it does not follow that man should recreate God in human form" (Phillips, pp. 174-75). And, according to Calvin, the signs (such as clouds, smoke, or flame) by which God revealed himself "afforded clear intimations of his incomprehensible essence" and "operated as a restraint on the minds of all, to prevent their attempting to penetrate any further."[20]

Moreover, to some degree, the justifying note that enters into the praise of the externals of worship, as occasionally in Donne's *Sermons*, is perhaps an inevitable adjunct of piety, such as Donne's, publicly aired in a political arena. Church hierarchy and ceremonial have been intrinsically linked to political hierarchy and ceremonial for a long time, as James I, of the famous phrase, "No bishop, no King," clearly knew. Herbert's—even if in part because of a kind of overcompensation—is a private, almost mystic piety, put into practice in a country congregation. It is perhaps partially because of this difference that the note the mature Herbert strikes is more often one of complete and unquestioning acceptance rather than one of justification of his church's rites and ceremonies.

The reading of "The Windows" offered here is one that pursues the *particular* oppositions or versions of available oppositions at issue that it is the critic's task to elucidate in a work, the *particular* nature of Herbert's view of the relation of "the inward worship of the heart" and the "external worship of God in His Church." In this pursuit of an appropriately complex and tonally

approprite interpretation, I have allowed the poem to reverberate fully with Biblical allusions (seen in part in the context of some contemporaneous ways of dealing with them, especially, for example, in Donne's *Sermons*). It will turn out, as the reader may have been able to guess from the very beginning, that Auden's comment is not very plausible, on extrinsic as well as intrinsic grounds. However, the other kind of commentary, although giving a possibly convincing place to the tenor, does not, as we have seen, fully account for the vehicle, and thus requires further elucidation. And the point remains: our sense of religious positions generally and of a particular poet's religious position may lead us to read complex and unique works in incomplete or somewhat facile ways. If religious positions are complex and perhaps even uncategorizable in the sense that *our* categories can never fully deal with the religious person's inner sense of his faith, let us at least not simplify or force works to permit categorization in terms of them.

II

Somewhat like a private, meditative version of "The Author's Prayer before Sermon" in *A Priest to the Temple*, "The Windows" is a "private ejaculation" that asks for the grace that will teach the minister that he may teach the congregation ("Lord Jesu! teach thou me, that I may teach them"), that will "awake all [his] powers to glorifie" the Lord and "deliver [His] message . . . fruitfully." ("O make thy word a swift word, passing from the ear to the heart, from the heart to the life and conversation," p. 289.) On the evidence of the first stanza, the speaker is struck with the discrepancy between the inestimable worth of the Word and the means God has chosen to convey it. His frame of mind is similar to that revealed in the opening of the "Prayer before Sermon": "Almighty and ever-living Lord! Majesty, and Power, and Brightnesse, and Glory! How shall we dare to appear before thy face, who are contrary to thee, in all we call thee? for we are darknesse, and weaknesse, and filthinesse, and shame" (p. 288).

Man, the "brittle crazie glasse" (2), *becomes* a window through God's grace (5); it is not clear that he is to begin with a window, however flawed, or even window glass. The "brittle crazie glass" may be an inadequate vessel, in a sense of "glass" possible at the time of the poem, or a poor reflector of God's

glory, a flawed mirror, *before* it becomes a window. The minister, as vessel, has a particular function to fulfill.

> . . . th'holy men of God such vessels are,
> As serve him up, who all the world commands.
> ("The Priesthood," ll. 25-26, p. 161)

But, like the vessel described in "The Priesthood," he is inherently flawed and weak; he is "but earth and clay," "both foul and brittle; much unfit / To deal in Holy Writ" (ll. 8, 9-10, p. 160). Calvin reminds us that ministers are but earthen vessels in his commentary on II Corinthians 4:6-7 ("For God, who commanded the light to shine out of darkness, hath shined in our hearts, to give the light of the knowledge of the glory of God in the face of Jesus Christ. But we have this treasure in earthen vessels, that the excellency of the power may be of God, and not of us"). As Calvin says, "[A]ll mortal men are but earthen vessels. Take the most eminent man you can find, someone wonderfully endowed with all the ornaments of birth, intellect and fortune and yet, if he is a minister of the Gospel, he will be an unworthy and earthen depository of an inestimable treasure."[21] Herbert clearly was thinking of the minister as "earthen vessel" when he wrote, in "The Church Porch,"

> Judge not the preacher; for he is thy Judge:
> If thou mislike him, thou conceiv'st him not.
> God calleth preaching folly. Do not grudge
> To pick out treasures from an earthen pot.
> The worst speak something good: if all want sense,
> God takes a text, and preacheth patience.
> (Verse *72*, p. 23)

The ministry of the gospel may also be a glass that we see through darkly and in part. As Donne says, commenting on I Corinthians 13:12,

> For the first Term, *Now* (*Now in a glasse, now in part*) is intended most especially of that very act, which we do now at this present, that is, of the Ministery of the Gospell, of declaring God in his Ordinance, of Preaching his Word; (*Now*, in this Ministery of the Gospell, *we see in a glasse, we know in part*). . . . For, here we see God *In speculo, in a glasse*, that is, by reflexion. And here we know God *In aenigmate*, sayes our Text,

> *Darkly*, . . . that is, by obscure representations, and therefore it is called a *Knowledge but in part*. . . . (No. 9, VIII, 219-20)

The wonder is *what* God has made his "chosen vessel" (Acts 9:15). As Herbert says in "The Authour's Prayer before Sermon," "this word of thy rich peace, and reconciliation, thou hast committed, not to Thunder, or Angels, but to silly and sinfull men: even to me, pardoning my sins, and bidding me go feed thy people of thy love" (p. 289). And, as Donne says in his *Sermons*, "But God makes great things of little still . . . when by the foolishnesse of Preaching hee infatuates the wisedome of the world, and by the word, in the mouth of a weake man, he enfeebles the power of sinne, and Satan in the world, and by but so much breath as blows out an houre-glasse, gathers three thousand soules at a Sermon, and five thousand soules at a Sermon . . ." (No. 12, VII, 300).

Thus, the "glorious and transcendent place" (and "place," as the concordance reveals, almost always means "position" in Herbert's poetry) is indeed the position of being a minister of the gospel, mortal preacher of the eternal word, earthen conveyer of a treasure of inestimable worth. The effect of "To be a window, through thy grace," in the context of the Biblical reverberations of "glass" which we have been considering, is subtler than one might at first think. We begin by thinking of man as an unfit vessel, brittle and flawed, or, if as a mirror, as one that because it is cracked, only imperfectly reflects the image of God. Yet it is this piece of glass that God will use as a *window*. Such a use re-orients our thinking. The separation between mortal man or the preacher, who is "darknesse, and weaknesse, and filthinesse, and shame" and God, who is "Majesty and Power and Brightnesse, and Glory," is no longer absolute. Darkness, as we shall see even more when we pursue the resonances of light in the second and third stanzas of the poem, is the null state. But now there is an opening in the darkness, a link, a passageway. One is reminded of the Old Testament metaphors of heaven as a closed-up house whose windows may open to pour out blessings or rain. To angels, Herbert says in *Lucus*, "Eternal Windows are open" ("*Illis perpetuae patent fenestrae*").[22]

The foul vessel may merely "serve up" God without being touched by him; the glass may give an imperfect reflection, but unwittingly. But when light passes through the window that God

makes of the preacher, a greater permeation is implied; a channel is established. This does not mean that the window cannot become a better window, just as the even more passive mirror may be made better when its rusts and tarnish are removed, or the vessel made more perfect for its function, the carrying of God to the congregation, when it is hardened by fire. Stanley Fish emphasizes the anti-climactic effect of line 5 ("To be a window, through thy grace"), although he recognizes that "being a window may be above man's deserts." "[B]y replacing one sense of 'place' with another, we demote man; he is no longer a proprietor of the temple or of some large portion of it; he is merely one of its furnishings. In short, we put him in his place, in both senses; he has a place in the place, and it is distinctly subordinate." However, when we focus on the contrast between a "brittle crazie glasse" or an unfit vessel, and a window, however finite, that is made to serve as a link between the mortal and the immortal, Fish's sense of the diminishment of the preacher's status by line 5 seems incomplete. The finitude is real, but it is as much as mortal man gets; the attitude in the poem is one of wonder, as well as of humility.[23]

Thus, in "The Windows," the stress is not necessarily on the quantity of light coming in, on the idea of an unimpeding or translucent medium that allows the light of God to come from heaven through the minister into the congregation; rather, what may be at issue is that there is an *opening* at all, that God uses this weak, flawed means to provide a link between the mortal and the eternal, that man may see through the minister into the more than mortal. There will indeed be a further contrast developed in the second stanza, that is, a contrast between being a window, and being more than a window, being a colored window. But, if we come to that stanza with the idea that the translucency of the window, the quantity of light let in, is what is mainly at issue in the first stanza, it will be difficult for us to give an uncontradictory place to the poem's valuation of colored windows as in some sense better than windows *per se*, of colored light as better than "watrish, bleak & thin" light. Thus, even a "brittle crazie glasse" may be used as a window by God; it will let in some light. Even a flawed preacher by preaching the word may act as the vehicle of God's grace, saving, without his own express intention or knowledge, by pointing a finger at a Usurer or an Adulterer, when he does not even know what he is doing, as Donne says.

Having established that God miraculously chooses to use such flawed material as a window, the poet now develops, starting with the beginning of the second stanza, what man, through God's grace, may do that is worthy of that function. The poem does not develop along the lines: the preacher is a window; windows let in light; the more light the better. It is the possession and communication of a fundamentally inner light that Herbert contrasts with the state of being a mere window. The particular physical equivalent for the inwardness of the light is the way in which stained glass seems to capture, contain, or glow with light, not just transmit it. Such light shows "within." And one of the metaphysical meanings of this "physical" appearance is that man *becomes* the temple, does not merely have a place in it.[24] Although all light emanates from God, it is because light shines in their hearts that believers are the light of the world. The poem has not really mentioned light until it alludes to this inner light in the second stanza (l. 7 "shines," l. 8 "light"). And when the poem does now speak of light, it emphasizes light in the sense of a beacon, or of a burning lamp, more than light emanating from Heaven and transmitted through the preacher to the congregation. What is at issue is the quality more than the quantity of the light, particularly its intensity, salience, or vibrancy—the physical equivalents of emotional coloration or pathos—all of which are opposed to the dilution which would make it show "watrish, bleak & thin." This is the light of God that "shine[s] in our hearts" (II Corinthians 4:6), the "light of the world" that is like a candle that is not to be hidden, but to give "light unto all that are in the house" (Matthew 5:14, 15), the light which should "so shine before men" "that they may see [those] good works" which "glorify [our] Father which is in heaven" (Matthew 5:16). God, of his grace, permits the "foolishness of preaching," making the mortal minister a window; but to glow with that inner conviction, to both feel and exemplify the life of Christ in a way that wins more souls to salvation, is to do something that shows by that much more, how much grace has been bestowed. As Donne says, "we are not able" on our own "to doe such workes, as may shine before men, to the glorifying of God" (No. 6, V, 131). The first stanza is an implicit prayer of thanks that God gives his word not to thunder and angels but to sinful men; the second stanza is an implicit supplication for the *feeling*, the "coloration" or pathos that makes

the light win more, a supplication that the minister may feel and exemplify the story of Christ. The special condescension of God is felt by speaker and reader in "anneal in glasse" (6). "Glasse," in context, "brittle crazie glasse," is mere mortal flesh, as it is in Herbert's "Church-monuments" ("Flesh is but the glasse, which holds the dust / That measures all our time," ll. 20-21, p. 65). Yet this mere hour glass of earthly time may also be a glowing window, may contain the image of Christ. This mere glass, like the mere clay of Herbert's "The Priesthood," may furthermore be hardened, toughened by fire ("Yet have I often seen, by cunning hand / And force of fire, what curious things are made / Of wretched earth," ll. 13-15, p. 161). The colors that are used to convey Christ's story are indeed burned in, fused or melded with the glass as in most processes of stained glassmaking. "Anneal" has connotations of empathic suffering here entirely appropriate to an imitation of Christ that produces winning pathos. (One thinks of Donne's lines: "And, burn me, O Lord with a fiery zeal / Of Thee and Thy house, which doth in eating heal."[25]) And "anneal" also has connotations, then, that are entirely the opposite of the "varnishing" associated with unnecessary or idolatrous images by their opponents.[26]

Light is involved in "The Windows" not mainly in terms of transmission or translucency, but in the sense, described by Donne, in which John the Baptist was called "light," "*Lucerna ardens, a burning and a shining lampe*, to denote both his owne *burning zeale*, and the *communicating* of this his light to others" (No. 17, III, 353). It is involved in the sense Donne describes when he comments on God as the "Father of lights" in a passage echoing with Biblical texts that lie just behind "The Windows": "Or take these *Lights* of which God is said to be *the Father* to be the Ministers of the Gospel, the Angels of the Church (so some Fathers take them too, and so Christ sayes to them, in the Apostles, *You are the light of the world*) or take these *Lights* to be the faithful servants of God, who have received an illustration in themselves, and a coruscation towards others, who by having lived in the presence of God, in the houshold of his faithful, in the true Church, are become, as *Iohn Baptist* was, *burning and shining lamps* . . ." (No. 13, III, 276).

In the final stanza, the speaker's stance is more distant, his tone slightly elegaic or melancholy with the recognition of how

easy it is to fail, that is, how easy it is for doctrine and life, colors and light to be separated, leaving the congregation with something the speaker calls "speech alone." What does such a separation mean? It is when "colors" are separated from the light that they can be considered rhetorical colors, "mere" colors. However, when colors are used as the metaphor of stained-glass windows in stanza two implies, they are means of internalizing, capturing, making tangible the light. Thus, in their best or "combined" sense as in lines 10-13, they come to mean emotional vibrancy and conviction. The meaning of the separation of "Doctrine and Life" is related. In *A Priest to the Temple*, Herbert describes the Dignity and Duty of a pastor: "The Dignity, in that a Priest may do that which Christ did, and by his auctority, and as his Viceregent. The Duty, in that a Priest is to do that which Christ did, and after his manner, both for Doctrine and Life" (p. 225). Such a description gives equal weight to Doctrine and Life. However, when "doctrine" is held, as it were merely intellectually, without being put into practice, it has the limitations of eloquence without wisdom, or of speaking well without doing well. In "A Wreath," Herbert also stresses the necessity to realize intellectually held knowledge:

> Give me simplicity that I may live
> So live and like, that I may know, thy wayes,
> Know them and practise them. . . . (p. 185)

Here living and liking (implying an absorption of the ways of the Lord into life, as opposed to a sterile duty) precedes knowledge and is implicitly a higher form of knowledge. Furthermore, knowing is not allowed to exist without practicing; experience leads to knowledge which is immediately realized once again in action. Those who are "the light of the world," who let their light so shine before men, showing their good works, do so to glorify our Father in heaven (Matthew 5:14-16). They do not speak of themselves or seek their own glory (John 7:16-18). Herbert himself pointedly refers to this passage in John 7 when he describes the ways in which the minister may understand "Precepts for life, Doctrines for knowledge, Examples for illustration, and Promises for comfort" that may be found in the holy Scriptures. "These he hath digested severally. But for the understanding of these; the means he useth are first, a holy Life, remembering what his Master saith, *that if any do Gods will, he shall know of the Doctrine, John 7.* and assuring himself,

that wicked men, however learned, do not know the Scriptures, because they feel them not, and because they are not understood with the same Spirit that writ them" (*A Priest to the Temple*, p. 228). Thus, Herbert thinks of true knowledge as something different from mere knowledge. This is certainly not inconsistent with the man who could comment: "for the humane soule being bounded, and kept in, in her sensitive faculty, will runne out more or lesse in her intellectual." And it is entirely concordant with the man who urges the choice of "moving and ravishing texts" and the "dipping, and seasoning all our words and sentences in our hearts, before they come into our mouths, truly affecting and cordially expressing all that we say; so that the auditors may plainly perceive that every word is hartdeep" (*A Priest*, pp. 238, 233).

To speak for one's self and not for the glory of God is to flare and go out, leaving the congregation in darkness. The "flaring thing" of "The Windows" puts the reader in mind of Herbert's frequent images of unfruitfulness and evanescence—smoke, flames, foam, bubbles, balls of wind, as in "Nature" and "Even-Song," all fuming or working, and ultimately vanishing, evaporating. "Speech alone" like the efforts described in "Jordan II," "worke[s] and winde[s]," as the poet weaves himself into the sense (ll. 13-14, p. 103) and ultimately vanishes. Perhaps, as Donne says, "[N]o man . . . can bee . . . true light, all light, so perfect light, as that it may serve another, or thy self, for a lanthorne to his, or thy feet, or a light to his, or thy steps" if for no other reason than that "*originall sinne* . . . ever smoakes up, and creates a soote in the soule." But it is certain that God does not give fruitfulness to those "which come to *declame*, and not to *preach*, and to vent their own gifts, . . . [these] have onely a proportionable reward, *winde* for *winde, acclamation* for *Declamation*, . . . for, if they doe not truly *beleeve themselves*, why should they looke that others should believe them? *Qui loquitur ad cor, loquator ex corde*; he that will speake to the heart of another, must finde that he saith in his own heart first" (No. 5, IV, 156).

Thus, "speech alone" contrasts only with the most inward kind of "visible sign" in "The Windows." It is certainly not a matter of the eyes being favorably contrasted with the ears for ease of apprehension and any sort of aesthetic pleasure that may ultimately edify, or encourage religious devotion. Rather, "speech alone," in the classical orator's dichotomy adapted by Christianity, may be

understood as "speaking well," as opposed to "doing well." Saint Augustine understood that preaching alone accomplishes something, but preaching and doing, that much more: "And thus they benefit many by preaching what they do not practice; but many more would be benefited if they were to do what they say."[27] As such, "speech alone" also means "mere speech," "mere eloquence," or "mere knowledge," all of which may be opposed to "doing well" or putting knowledge into practice.

> If we take Gods Word into our mouths, and pretend a Commission, a Calling, for the calling of others, we must be sure that God hath shin'd in our hearts. . . . It is the calling that is the root and foundation of all . . . the testimony of Gods Spirit to our spirit, that we have this calling from above. . . . First, then . . . it must be a light, and a light that shines; it is not enough to have knowledge and learning; it must shine out and appear in preaching; and it must shine in our hearts, in the private testimony of the Spirit there: but when it hath so shin'd there, it must not go out there, but shine still as a Candle in a Candlestick, or the Sun in his sphere; shine so, as it give light to others: so that this light doth not shine in our hearts, except it appear in the tongue, and in the hand too.
>
> . . . . . .
>
> It must shine there [in our tongues], and it must shine in our hands also, in our actions, in the example of our life. (No. 3, IV, 109, 111)

Of course the union of Doctrine and Life is something of a commonplace. "Amongst us, he that sayes well, presents a good text, but he that lives well, presents a good Comment upon that text. As the best texts that we can take, to make Sermons upon, are as this text is, some of the words of Christs owne Sermons: so the best arguments we can prove our Sermons by, is [*sic*] our owne life" (No. 13, III, 263). "Our actions, if they be good, speak louder then our Sermons; Our preaching is our speech, our good life is our eloquence" (No. 6, IX, 156). Yet this is a commonplace particularly noticeable in *A Priest to the Temple*, where Herbert continually stresses the role that the life plays over the words.

> The Countrey Parson's library is a holy Life; for besides the blessing that that brings upon it, there being a promise, that if the Kingdom of God be first

> sought, all other things shall be added, even it selfe is a Sermon. For the temptations with which a good man is beset, and the ways which he used to overcome them, being told to another, whether in private conference, or in the Church, are a Sermon. Hee that hath considered how to carry himself at table about his appetite, if he tell this to another, preacheth; and much more feelingly, and judiciously, then he writes his rules of temperance out of bookes. (p. 278)

For some, an emphasis on those aspects of services or sermons that require a conscious assent, that encourage the "pricke of conscience" or "piercing of the heart,"[28] is distinctly Puritan. Whether it is or not, the emphasis "The Windows" gives to something more than "speech alone" is closer to such a position than it is to any supposed Anglican emphasis on the need for visible signs or images to stir devotion, or to a celebration of the way such images work in actuality, or to a justification of their approriateness. It is the life of the minister in a double sense—his actual actions and the internalization, the pathos or coloration of his words, that show he feels what he says—that wins souls to salvation. Such "colors" would be palpable, perhaps even if one sealed up his eyes in church (as Herbert recommends in "The Church-Porch," verse 70, p. 23). The contrast is between "speech alone" or the ear alone, and speech *and* conviction, doctrine *and* life, the ear *and* the conscience. Such a preacher is no mere "tinkling cymbal" or "sounding brass" (I Corinthians 13:1); his words, as Herbert prayed his own would, in the "Prayer before Sermon" go from "the ear to the heart, from the heart to the life and conversation" (p. 289).

Thus, for Herbert it is the metaphorical union of doctrine and life, light and colors, in the preacher, that is favorably contrasted with mere colors, which are parallel to "speech alone." However, each critic has emphasized a contrast set of his own, that only partially overlaps with Herbert's. For Auden, inclined to praise Anglicanism, it is the visual image, which he understands as represented by stained-glass windows *per se*, that is favorably contrasted with "speech alone." Blau, inclined to see Herbert as somewhat perplexingly un-Laudian, does indeed recognize that it is the life of the preacher (contrasted in the poem with *mere* doctrine) that is the best "adornment" of his sermon; he recognizes the negative implications of "speech alone" as mere eloquence. However, for

him, such eloquence, any colors, contrast disjunctively with "a holy life," whereas for Herbert, colors are to the light what vitalizing life is to the saving doctrine. Helen Vendler is not concerned with Herbert's historical religious position, and thus she is not caught up in the dichotomy between translucency and coloration, as Blau and Auden are in their different ways. She is in many ways right to stress the combination of translucency *and* coloration (ideal preachers "become transparent vehicles of God's light and selves colored with 'his storie'"), although, as I hope I have made clear here, it is important that we understand the poem's emphasis on light as a beacon or shining lamp made more effective by coloration, as opposed to light transmitted from God through the pure unimpeding preacher to the congregation. Moreover, although our historical constructs may lead us to some partial readings, they are not intrinsically unreasonable assumptions in this case. It is not unreasonable to wonder whether Herbert tends to regard stained glass as incarnation or impediment, in accordance with prevailing dichotomies, though the answer to the question may not be a simple one.[29]

What, then, does Herbert's use of the metaphor of stained-glass windows say about his attitude toward the use of stained-glass windows in actuality, if anything? Even though Reuben Brower, in the close-textual reading referred to at the beginning of this essay, is able to work out an exact correspondence in terms of many details between what he calls "subject" and "icon," that is, appropriate preaching and stained-glass windows, it should be noticed that there are some real senses in which "The Windows" also prevents us from easily making such an equation between something spiritual and something physical. It is really not until the word "anneal" in the second stanza that we must think of specifically colored windows. Yet it is after all Christ's "story" or history, not his image, that may be "read" in the glass, or from the image in the glass. Furthermore, lines 8 and 9 ("making thy life to shine within / Thy holy preachers"), in part because of the great semantic stress that "within" paradoxically gets as word-final in the most enjambed line thus far in the poem, actually almost qualify the physical meaning, that is, the "iconic" meaning at the level of the vehicle (light shining within the glass). It is almost as if the speaker is deliberately limiting the significance of the vehicle *qua* vehicle; it is only a metaphor! It is only in a very

mental or conceptual way that the preacher may be said to contain the image of Christ, to be a stained-glass window in himself, just as the poem itself uses the image of stained-glass in a highly conceptual, more than a visual, way, and suggests thereby a religious use of stained-glass as something more than a sensuously effective devotional aid. The best minister is only *like* colored glass. What man does—create stained-glass—is not necessarily praiseworthy because it is the source of a metaphor describing what God does. It is God who can by His grace burn in ("anneal") the story of Christ into man; God's ability to do so clearly does not say something of equal praise about man's ability to create images in glass.

For a "Puritan" such as William Perkins, "the really best image of Christ is not pictorial but dynamic—either in sermons or in the lives of fellow Christians."[30] What is striking about "The Windows," and may say something about the particular flavor of any religious position we attribute to Herbert, is that it uses the inner glow of stained glass as a metaphor for the dynamic, living image of Christ in the preacher; yet insofar as stained glass contained actual images and was attacked by the iconoclasts, it emblematized what was often diametrically opposed to such an internal dynamic image. The poem almost redefines windows, as it implicitly redefines "image." Thus, Leah Sinanoglou Marcus strikes a note more meaningful than either Blau's or Auden's when she implies that Herbert is simply unable to regard "externals" or "forms" *as* external or *as* mere forms:

> But in Herbert's poetry the forms are filled with meaning, made motions of his own spirit. This process is accomplished symbolically in the architectural poems of *The Temple*. The church's tangible fixtures, some of them objects of Puritan attack, are transmuted into aspects of the poet: its monuments, his flesh; its lock, his sinfulness; its marbled floor, the most basic virtues; its colored windows (one of the "idolatrous" survivals to which contemporaneous Puritans objected most virulently), divine grace as it shines forth in his own existence, creating a unity of "Doctrine and life, colours and light," "Speech and action."[31]

Yet, to see colored windows as inevitably meaningful or to justify their use is not quite the same as to see them as made meaningful by a process of internalization or spiritualization; to assume that

external signs imply an inside is not the same as to give the benefit of the doubt to the absence of external signs. Herbert's "shining light" is a remarkably inward phenomenon and the poem is finally "about" that inner faith very much more than it is about or justifies the "sacramentals" of the church. If Matthew 5:16 is implicit in Herbert's poem ("Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven"), it is so in a way different from the way Laud alludes to it. For Herbert it is this very "inner light," the glow of the minister's inner life and heart-felt conviction that through God's grace shines before men in the external worship of God in His Church. For Laud, the external worship itself is the evidence that the heart has been committed; and it is this that is the light that shines before men: "It is true, the inward worship of the heart is the great service of God, and no service acceptable without it; but the external worship of God in His Church is the great witness to the world, that our heart stands right in that service of God. . . . Take this away, or bring it into contempt, and what light is there left 'to shine before men'"?[32]

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NOTES

1 *The Works of George Herbert*, ed. F. E. Hutchinson (Oxford: Clarendon, 1959), pp. 67-68. Further quotations from Herbert's poetry and prose are from this edition; page numbers will appear in parentheses in the text.

2 "Anglican George Herbert," from *George Herbert*, selected by W. H. Auden (London: Penguin, 1973), pp. 10-13, in *George Herbert and the Seventeenth Century Religious Poets: Authoritative Texts, Criticism*, selected and edited by Mario Di Cesare (New York: Norton, 1978), p. 234.

3 *The Reformation of Images: Destruction of Art in England, 1535-1660* (Berkeley: Univ. of California Press, 1971), p. 17. Further references will appear in parentheses in the text and notes.

4 Richard Hooker, *Of the Laws of Ecclesiastical Polity*, 2 vols. (London: Dent; New York: Dutton, 1969), I, 361. Cf. E. H. Gombrich, *Symbolic Images: Studies in the Art of the Renaissance* (New York: Phaidon, 1972), p. 144, on the tradition of the "demonstration *ad oculos*." According to G. W. O. Addleshaw, such an emphasis on more than hearing epitomizes the "high church tradition" of the seventeenth century: "They argued that man is not only instructed by what he hears; he can learn through other bodily senses. . . . [M]aterial things are a powerful means of leading men in the way of godliness. A dignified and solemn ceremonial proclaims the majesty and holiness of God; the beauty of disciplined and ordered actions reflects a beauty that is eternal; the priestly vestments by their very difference from the clothes of ordinary life arouse in the mind an awe and reverence for divine things." *The High Church Tradition: A Study in the Liturgical Thought of the Seventeenth Century* (London: Faber & Faber, 1941), p. 77.

5 Brower's analysis appears in *The Fields of Light* (New York: Oxford Univ. Press, 1951), pp. 45-48. He does not touch on the question of Herbert's religious position, but does see the "metaphysical design" of "The Windows" as "curiously clear and complete" (p. 46). "In much of the poem . . . different expressions can be quoted for each point in the analogy, and elsewhere the meaning that corresponds can be defined with remarkable exactness." Thus, "[t]he 'glorie' is the beauty of the transformed life and of persuasive eloquence felt as the glow of the annealed coloring, as the pictured aureole, the 'glory' about Christ's figure in the window" (p. 47).

6 *George Herbert Journal*, I (1978), 17-29. References to Blau's article will appear in parentheses in the text.

7 Summers, *George Herbert: His Religion and Art* (Cambridge: Harvard Univ. Press, 1968), pp. 73-74.

8 Although Blau's comment is the only one I know of that emphasizes transmission or translucency at the complete expense of coloration, many comments on the poem are at least partly concerned with transmission. Robert H. Ray, in "A Note on 'The Windows,'" *George Herbert Journal*, I (1978), says: "In his liturgical role as intermediary between God and the congregation, the preacher looks towards the altar and windows in order to address God. In symbolic terms, one sees that the light of God coming through these chancel windows provides the absolution for the sinner . . . and this grace comes through the intermediary windows" (39). Stanley Fish says: "[I]t is through [man, the preacher] that God's light (or life) shines on its way in." *The Living Temple: George Herbert and Catechizing* (Berkeley: Univ. of California Press, 1978), p. 79. However, Fish's reading stresses the moment at which the preacher becomes the temple, that is, it stresses the idea of internalized light, although it does not clearly deal with the contribution of the "colors" to such an internalization. It is clearly not a reading in any way implying that Herbert is implicitly praising the "externals" of church worship, but not because it stresses transmission at the expense of coloration. Helen Vendler (*The Poetry of George Herbert* [Cambridge: Harvard Univ. Press, 1975]) allows for both transmission and coloration (see p. 83), "transparent vehicles" *and* stained-glass windows, but does not explain the relation of such a reading to the plausible historical suppositions with which we are concerned here that encourage critics to see these terms as opposed. Further attention to her position will be given in the text.

9 "While we are in time, abstract nouns should not remove themselves from their particular forms, grace should not forget the graceful, vehicle remains in time the embodiment of tenor, and in Herbert's words, 'Beautie and beauteous words should go together.'" Heather A. R. Asals, *Equivocal Predication: George Herbert's Way to God* (Toronto: Univ. of Toronto Press, 1981), p. 62.

10 John R. Roberts, ed., *Essential Articles for the Study of George Herbert's Poetry* (Hamden, Conn.: Archon, 1979), p. 55. Further references to Hughes' article will appear in parentheses in the text.

11 I do not wish to give unfair weight to so brief a statement about "The Windows," but it is representative of a tendency to regard the apparent subjects or vehicles of Herbert's poetry as their actual subjects and to see them perhaps too unqualifiedly as implying praise. Of course "Church-monuments" does not really praise so much as undermine monuments as objects; it is their material dissolution which gives them significance. If the poem is an incarnation, it is emblematic of dissolution, of the *loss* of bodily form. As such it cannot quite so easily be linked to that frame of mind that sees in earthly creations a positive shadow of the divine. In fact, insofar as the use of religious images was in the sixteenth century related to the maintenance of the political and social *status quo*, Herbert's *memento mori* treatment of "heraldrie and lines" ("Church-monuments," l. 9, p. 65) is the opposite of conservative. "[B]ishop Gardiner argued that just as the Church provides religious instruction to the illiterate by means of images, so the state and the nobility impress upon men's minds their authority through seals and blazonry." "'For the destruction of images containeth an enterprise to subvert religion, and the state of the world with it, and especially the nobility, who, by images, set forth and

spread abroad, to be read of all people, their lineage and parentage, with remembrance of their state and acts . . .'" (Gardiner, in John Foxe, *The Acts and Monuments*, ed. Stephen Reed Cattley, 9 vols. [London: Burnside, 1837-41], VI, 27, quoted in Phillips, p. 90).

12 "'Setting Foot into Divinity,' George Herbert and the English Reformation," in *Essential Articles*, p. 77. Further references to Bell's essay will appear in parentheses in the text.

13 *The Sermons of John Donne*, ed. Evelyn M. Simpson and George R. Potter, 10 vols. (Berkeley: Univ. of California Press, 1954), No. 5, III, 142; No. 1, V, 40; No. 2, V, 69. Further references to sermon number, volume and page will appear in parentheses in the text.

14 *Protestant Poetics and the Seventeenth Century Religious Lyric* (Princeton; Princeton Univ. Press, 1979), pp. 226-27.

15 See, for example, E. C. E. Bourne, *The Anglicanism of William Laud* (London: S.P.C.K., 1947), p. 59.

16 William Laud, "Epistle Dedicatory" to the *Conference with Fisher*, in *The Works of William Laud*, Vol. 11 (Oxford, 1849; rpt. New York: Ams Press, 1975), xvi.

17 The metaphor is Herbert Thorndike's as quoted by Horton Davies in *Worship and Theology in England, 1603-1690* (Princeton: Princeton Univ. Press, 1975), p. 206. "[Thorndike] describe[s] ceremonials as 'the apparell of Religion at the heart which some think, like the Sunne, most beautiful when it is most naked.' . . . But, 'as long as our bodily senses are managed to our souls advantage, the heat within will starve without this apparell without.'" *Of Religious Assemblies and the Publick Service of God: A Discourse According to Apostolic Rule* (Cambridge, 1642).

18 *The Second Epistle of Paul the Apostle to the Corinthians and the Epistle to Timothy, Titus and Philemon* (Calvin's Commentaries), trans. T. A. Smail (Grand Rapids, Mich.: Wm. B. Eerdmans, 1964), p. 58.

19 William Hardwick, *Conformity with Piety Requisite in God's Service* (London, 1638), in P. E. More and F. L. Cross, eds., *Anglicanism, The Thought and Practice of the Church of England* (London: S.P.C.K., 1935), p. 607. Also cited in Davies, *Worship and Theology*, p. 14. More and Cross are unable to provide information about Hardwick, except that he is listed as "Priest and Curate of Reigate, in Surrey" on the title page of this work.

20 *Institutes of the Christian Religion* (Philadelphia: Presbyterian Board of Christian Education, 1936), I, 116. Phillips refers to this passage in *Reformation of Images*, p. 83.

21 *Second Epistle of Paul to the Corinthians*, p. 59.

22 *The Latin Poetry of George Herbert: A Bilingual Edition*, trans. Mark McCloskey and Paul R. Murphy (Athens: Ohio Univ. Press, 1965), pp. 102-03.

23 The quotation from Fish appears on page 80 of *The Living Temple*. Robert H. Ray's discussion of the pattern of long and short lines in the poem seems particularly pertinent; some of his comments strike a note concordant with the interpretation offered here. "The first line is long: this seems to correspond to the preacher's addressing of God and looking toward God and the eternal expanse beyond the windows above the altar. The focus is on God, his eternal realm, and his eternal word—hence, the long line. As one proceeds to the second line, there is an abrupt change, a shortening corresponding with the shift of focus from God's infiniteness to the preacher himself as finite man in the chancel. Indeed, the short line creates the effect of the preacher himself being the apparently small and unworthy window to the congregation. The preacher seems to be the finite window by means of which the people must see God" (*George Herbert Journal*, I [1978], 40).

24 See note 8.

25 Holy Sonnets (added in 1635), VII, *John Donne's Poetry*, ed. A. L. Clements (New York: Norton, 1966), p. 88.

26 See Davies, *Worship and Theology*, pp. 203-04.

27 *On Christian Doctrine* (New York: Bobbs-Merrill, 1958), p. 164.

28 *A Second Admonition to Parliament*, in *Puritan Manifestoes*, ed. W. H. Frere and C. E. Douglas (London: S.P.C.K., 1954), p. 115.

29 The quotation from Helen Vendler appears on page 83 of *The Poetry of George Herbert*. Vendler's reading, although not concerned explicitly with these matters of religious position, is extremely sensitive and shares with mine an emphasis on the metaphorical significance in the poem of the special glow of stained glass, on the dichotomy between conscience and sound effects, on the preacher as a temple in himself, and on the darkness in which the merely eloquent preacher leaves his congregation. She also points out that many passages in *A Priest to the Temple* are relevant to "The Windows" and mentions some of the ones I discuss (those on pp. 228, 223 and in "The Authour's Prayer before Sermon"), in her note 11, p. 188.

30 Phillips describes Perkins' attitudes in *Reformation of Images*, p. 174. But he also notes: "Indeed, public edification is so important that Perkins consents to images representing acts of history–divine or human. . . ." The meaning of "story" as "history," as I have implied already in the text, accords well with the poem's lack of concern for the visual image *per se* in stained-glass windows as an aesthetically pleasing or emotionally moving devotional aid.

31 "George Herbert and the Anglican Plain Style," in *"Too Rich to Clothe the Sunne": Essays on George Herbert* (Pittsburgh: Univ. of Pittsburgh Press, 1980), p. 187.

32 *Works of Laud*, II, xvi.