

Sarah Grace Engel

Doctrine of God: Love and Desire

23 April 2022

“That Liqueur Sweet and Most Divine”: Eucharistic Love in the Poetry of George Herbert

During her time at a Benedictine monastery in 1938, French philosopher and activist Simone Weil met, in this order, a young English Catholic, George Herbert, and Jesus Christ. Weil’s new friend introduced her to Herbert’s poem “Love (III);” she later wrote that, as she repeated the stanzas, “Christ came down and took possession” of her.¹ That such a deep thinker, and one raised agnostic,² had an experience of personal union with Jesus while reading this poem demonstrates Herbert’s gift for articulating the nature of the Christian God’s love. But there is another important piece of context in this theophany: the countenance of the poem’s bearer. Weil wrote that she “gained [her] first idea of the supernatural power of the sacraments because of the truly angelic radiance with which he seemed to be clothed after going to communion.”³ Weil received this poem from a believer whose reception of the Eucharist made him glow. She saw in him a union—though perhaps less dramatic than what she would experience—of Christ with creature.

While I do not subscribe to such a strong doctrine of providence as Herbert seems to have done,⁴ I struggle to imagine that the factors of this anecdote were simply coincidental. Of course, “Love (III)” and the whole of Herbert’s collection, *The Temple*, abound in rich imagery and unifying themes. Far be it from me to define just how Herbert understood God’s love, or even, for that matter, the sacraments. Nevertheless, I believe it is more than fair to say that, for this

¹ Rick Barot, “Devoted Forms: Reading George Herbert,” *Southwest Review* 93, no. 3 (2008): 436.

² Janet Soskice, “Preface,” In a new edition of *Waiting for God*, publication forthcoming.

³ Barot, “Devoted Forms,” 436.

⁴ See Mark Jarman, “Writing for God: The Life and Work of George Herbert,” *The Hudson Review* 60, no. 2 (Summer 2014): 269.

poet as for Weil's theological transformation, the Eucharist is central. This essay will argue that, in Herbert's poetry, Eucharist is the model human experience of divine love. To partake in the elements is to do what Herbert's speakers often struggle with: to accept graceful, unearned love. The sacred meal becomes not only God's chosen means of grace but, secondarily, the believer's practice of consuming, and therefore ceasing to evade, this grace. This understanding of Herbert's poetry is supported both by recurring images of bread and wine as well as his strong focus on the crucifixion, which he constantly describes in Eucharistic terms. Indeed, several seemingly separate thematic veins in *The Temple*—sin, doubt, creation, sanctification, and accommodation, to name a few—are driven by the central pulse of Eucharistic love.

The poetry of George Herbert (1593-1633), a well-bred academic/politico turned country parson, has begun to receive more of its due accolades and attention in the past fifty years. Concurrently, scholars have sought to place this relatively mysterious figure in his English Reformation context. As Elizabeth Clarke wrote in 1997, "Within the past thirty years critics have assigned Herbert to every religious and political category from revolutionary Puritan to enthusiastic Laudian."⁵ He was indeed close family friends with John Donne,⁶ studied under Lancelot Andrewes,⁷ and was "persuaded by [William] Laud to accept the rectory of Fugglestone with Bemerton" where he served from 1630 until his death.⁸ Nevertheless, recent scholarship has tended to push back on an Anglo-Catholic characterization of the parson-poet. In *Love Known: Theology and Experience in George Herbert's Poetry*, Richard Strier highlights Herbert's strong emphasis on "the most fundamental Reformation position, the denial that man can merit

⁵ Elizabeth Clarke. *Theory and Theology in George Herbert's Poetry: 'Divinitie, and Poesie, Met.'* Oxford: Clarendon Press, 1997, 12.

⁶ Neil and Natasha Curry. *George Herbert*. Student Guide Literary Series. London: Greenwich Exchange, 2010, 9.

⁷ *Ibid.*, 10.

⁸ F. L. Cross and E. A. Livingstone, eds. "Herbert, George." In *The Oxford Dictionary of the Christian Church*. Oxford: Oxford University Press, 2005.

salvation.”⁹ Building on Strier’s work and going a step further, Jeanne Clayton Hunter describes Herbert as a thorough Calvinist and paragon of “Puritan piety.”¹⁰ She points out that Cambridge had a strong Puritan influence when Herbert attended there.¹¹ While the Anglican 39 Articles—finalized in 1571—sidestep the question of predestination to hell, and the Presbyterian Westminster Confession came years after Herbert’s death,¹² Hunter argues that the poet held to a doctrine of double predestination.¹³

Perhaps the most interesting argument for a Calvinist Herbert surrounds his Eucharistic theology, which Strier places “closer to Calvin’s than Luther’s.”¹⁴ Hunter further illustrates the resonance between the Reformer’s writings on the sacrament and the poet’s, arguing that, for both, “[u]nion with Christ is an experience both heavenly and substantial; ascension anticipates Real Presence.”¹⁵ The elements draw the faithful receiver upward to Christ rather than, to paraphrase Calvin’s harsh words against consubstantiation, plucking Christ out of heaven.¹⁶ Hunter also notes that Herbert wrote one poem about the Eucharist that is excluded from *The Temple*. In it, Herbert professes the (then and now) standard Anglican agnosticism regarding the precise manner in which Christ is or becomes present in the elements.¹⁷ Yet, Hunter argues, this polemical indifference leaves little room for poetry: in her convincing analysis, Herbert’s eucharistic poems thrive when he “drops argument for experience.”¹⁸ Indeed, for Simone Weil

⁹ Richard Strier, *Love Known: Theology and Experience in George Herbert’s Poetry*. Chicago: The University of Chicago Press, 1983. xx.

¹⁰ Jeanne Clayton Hunter, “George Herbert and Puritan Piety,” *The Journal of Religion* 68, no. 2 (April 1988): 226.

¹¹ *Ibid.*, 240.

¹² F. L. Cross and E. A. Livingstone, eds. “Thirty-Nine Articles.” In *The Oxford Dictionary of the Christian Church*. Oxford: Oxford University Press, 2005.

¹³ Hunter, “Puritan Piety,” 240. Hunter bases this claim on line ten of Herbert’s “The Water-course.”

¹⁴ Strier, *Love Known*, xiv.

¹⁵ Jeanne Clayton Hunter, “‘With Wings of Faith’: Herbert’s Communion Poems,” *The Journal of Religion* 62, no. 1 (1982): 64.

¹⁶ See *ibid.*, 61; *Institution* 4.17.31.

¹⁷ *Ibid.*, 68.

¹⁸ *Ibid.*, 69.

and countless other readers, experience is the telos of Herbert's work. It will become clear in the following pages that for Herbert, Eucharist is the experience of divine love—and the love of God, who is Love, for human beings is always already eucharistic.

One might easily object that Herbert wrote only a few poems explicitly about the Eucharist, and that his poetry spans countless themes, each rich in their own right. This would be correct. Nonetheless, the most essential images and theological ideas in *The Temple* can, and perhaps must, be understood through the lens of eucharistic love. An apt starting point in demonstrating this is the brief poem "Love-Joy":

1 As on a window late I cast mine eye,
 2 I saw a vine drop grapes with J and C
 3 Anneal'd on every bunch. One standing by
 4 Ask'd what it meant. I (who am never loth
 5 To spend my judgement) said, It seem'd to me
 6 To be the bodie and the letters both
 7 Of Joy and Charitie. Sir, you have not miss'd,
 8 The man reply'd; It figures JESUS CHRIST.

This piece, though simple, contains examples several major patterns in Herbert's work: conversational use of multiple speakers, a sense of half-expected revelation in the final line(s), and even some self-deprecation. More salient still is the emphasis, found here as in many other poems (including the three entitled "Love"), on the loving nature of the Triune God. As Strier puts it, "Herbert's most characteristic way of describing God is in terms of 'power and love.'"¹⁹ The title of the poem in concert with Line 7 imply that Herbert is using "Charitie" as a term for love. The King James Version of the Bible uses "charity" to translate the Greek *agape*, perhaps due in part to the fact that the Vulgate usually renders *agape* as *caritas*.²⁰ It might be noted that,

¹⁹ Strier, *Love Known*, 5.

²⁰ "charity, n.". OED Online. March 2022. Oxford University Press.

while “charity” is traced to the Latin *caritas* and “Eucharist” to the Greek *eucharistia*,²¹ the English spelling of “charity” with a “ch” in Herbert’s time as in ours might evoke a resonance in the reader’s mind. In any case, the mention of grapes, “bodie,” and Christ certainly would. According to the poem’s final speaker, to say “Joy and Charitie” is essentially to say “Jesus Christ.” When Herbert wants cleverly to express the agapeic and joy-bringing nature of Jesus, the poet chooses to paint “JC” on a bunch of grapes.

It has been noted that Herbert often accents the direct human encounter with God—from the raging conflict of “The Collar” to the gentler, though still tense, exchange of “Love (III).” Hunter identifies this “familiar—often audaciously familiar—approach to Godhead” as a “practice of Puritan piety” exhibited by Herbert.²² Question of Calvinism aside, Herbert clearly values communion in its broadest definition.²³ For our purposes, the nature of these encounters is the controlling question. Most apparently, they involve a mix of passionate devotion and heartrending doubt. Several poems express spiritual turmoil and perceived lack of God’s presence. In the poem “Longing,” for example, the speaker complains, “To thee my cries,/ To thee my grones,/ To thee my sighs, my tears ascend:/ No end?” (lns. 3-6). He addresses God—perhaps audaciously, though not without biblical precedent—as both the source of his pain (ln. 9) and the only One capable of assuaging it (ln. 43). Yet, the speaker takes responsibility for his predicament, bemoaning not only “griefs” but “shames” (ln. 28), referring to himself as a “pile of dust” (ln. 41), and asking, “hath a sinner’s plea/ no key?” (lns. 47-8). Like the speakers of many

²¹ “Eucharist, n.”. OED Online. March 2022. Oxford University Press.

²² Hunter, “Puritan Piety,” 237.

²³ See Elizabeth McLaughlin and Gail Thomas. “Communion in ‘the Temple’.” *Studies in English Literature, 1500-1900* 15, no. 1 (Winter, 1975): 116.

lament psalms, he appeals to God's faithfulness and merciful character: "From thee all pitie flows" (ln. 13), he petitions, insisting that he remains "[God's] childe" (ln. 60).²⁴

As we have said, expressions of human guilt and forsakenness intermingled with appeals to God's goodness are hardly novel. It is perhaps also unsurprising, but still notable, that Herbert's appeals fall primarily at the foot of the cross. He rather cleverly asks that Jesus "be not now/ more dead to [him]" than when he was "dying...upon the tree" (lns. 33-34; 32). He insists that, in light of the Christ Event, "now both sinne is dead,/ And all thy promises live and bide" (lns. 66-67); therefore, it would be more fitting for God to aid him than to continue afflicting him—as the final thanksgiving of the 1559 Book of Common Prayer Eucharist liturgy puts it, "not weighing [his] merits, but pardoning [his] offenses."²⁵ In the final stanza, he addresses God as "[m]y love, my sweetnesse" (ln. 79). Christopher A. Hill analyzes Herbert's use of "sweet" and related terms in his poetry, arguing that this language "works as a physical and spiritual aesthetic" to help him describe human devotion and divine love, both in individual and corporate settings.²⁶ This becomes particularly evident, Hill says, in the "divine-human commerce" of Eucharist; by God's accommodation to human senses, God allows believers not only to experience divine love but to return an acceptable sacrifice.²⁷ Finally, beyond the fact that the word "sweetnesse" may evoke Eucharist in Herbert's work, he explicitly invokes God's "board," the communion table, as evidence of God's grace in this poem: "Thy board is full, yet humble guests/ finde nests" (lns. 53-54). Again, the sacrament demonstrates God's accommodation to sinful human beings—a concept which, as Anne Williams points out, is key to "Reformation

²⁴ See also "The Collar": "But as I rav'd and grew more fierce and wilde/ At every word,/ Me thoughts I heard one calling, Childe:/ And I reply'd, My Lord" (lns. 33-36).

²⁵ See Chana Bloch. "George Herbert and the Bible: A Reading of 'Love (III).'" *English Literary Renaissance* 8, no. 3 (Autumn 1978): 333.

²⁶ Christopher A. Hill. "George Herbert's Sweet Devotion." *Studies in Philology* 107, no. 2 (Spring 2010): 237.

²⁷ *Ibid.*, 244; 245.

Protestant doctrine.”²⁸ In this as in other Herbert poems, the speaker names both his painful unworthiness and the logic-defying nature of God’s grace.

It might be retorted that the crucifixion, the subject of so many of Herbert’s poems, is the locus of this grace and therefore a more important theme in his poetry than Eucharist. However, it is primarily in eucharistic terms that Herbert describes Christ’s atoning death. Strier may be right to note that we should not read any particular doctrine of the sacrament into the poems in which Herbert uses imagery related to it.²⁹ However, this imagery cannot be dismissed as a rhetorical device. It is not primarily his understanding of the Eucharist but his understanding of everything else *through* the Eucharist that is at issue in these poems. The examples are countless: to begin, the Jesus speaking from the cross in “The Sacrifice” states, “For they will pierce my side, I full well know;/ That as sinne came, so Sacraments might flow” (lms. 246-7). The sacraments are not an incidental outcome but one of the *purposes* of his suffering.³⁰ In “The Bunch of Grapes,” Herbert offers a wine-based metaphor for how Christ’s torturous death transforms the human experience of the indicting law:³¹ “But much more him I must adore,/ Who of the law’s sowre juice sweet wine did make,/ Ev’n God himself, being pressed for my sake” (lms. 26-28). With a bold doctrine of incarnation, Herbert images the cross, the site of God’s loving and adoration-evoking sacrifice, as a wine press. The law, which the speaker is apparently guilty of breaking, becomes the sweetness of communion.

The theme of love in connection with the cross and Eucharist found in “The Bunch of Grapes” is even stronger elsewhere. In “The Banquet,” one of Herbert’s more explicitly

²⁸ Anne Williams. “Gracious Accommodations: Herbert’s ‘Love III.’” *Modern Philology* 82, no. 1 (August 1984): 14.

²⁹ Strier, *Love Known*, note, 46-47.

³⁰ In John 19:34, both water and blood flow from the wound in Christ’s side; the plural “sacraments” in Herbert’s line therefore likely include both baptism and Eucharist.

³¹ See Galatians 3:13; Romans 7:7-13. It must be noted that, in light of the history of Christians’ antisemitism, we ought to beware the possible danger of calling the law “sowre.”

eucharistic poems, he writes, “God, to show how farre his love/ Could improve,/ Here, as broken, is presented” (lms. 28-30). The divine *agape* sorely needed by sinners (lms. 31-36) and made painfully manifest in the crucifixion is, after Christ’s ascension, “presented” sensorily in the joyful “banquet” of God’s board. Again, in “The Invitation,” God Godself is “prepar’d and drest,/ And the feast” (lms. 4-5). Without assuming any particular understanding of consecration on the poet’s part, we may say that, for Herbert, to receive Eucharist is to receive the Divine. And who indeed is this self-offering God? The speaker calls poignantly to potential guests, “Here is love” (ln. 28).

Herbert connects love even more explicitly to the blood of Eucharist in “The Agonie.” While “[s]inne is that presse and vice” (ln. 11) that squeezes blood from Jesus on the Mount of Olives (lms. 7-10), love is “that juice, which on the crosse a pike/ Did set again abroach” (lms. 14-15). It would be shocking, were it not for Jesus’s own words at the Last Supper, for Herbert to suggest that readers “taste” this blood (ln. 14). Yet, Herbert assures the readers that its savor will be incomparable (ln. 16). Language of sweetness enters the poem: “Love is that liquour sweet and most divine/ Which my God feels as bloud; but I, as wine” (lms. 17-18). Critics have remarked on the strangeness of these lines. One book refers to the image as “a reversal of the Eucharist...an inversion of the doctrine of transubstantiation.”³² Strier challenges those who would “take...the end of ‘The Agonie’ as Eucharistic,” claiming that “Herbert’s phrasing...is purposely general in its reference.”³³ I disagree with both interpretations. At the Last Supper, even before the crucifixion occurs, it is always already the basis of communion; the blood received as wine is always already being shed.³⁴ Rather than inverting transubstantiation or

³² Curry & Curry, *George Herbert*, 79.

³³ Strier, *Love Known*, note, 46.

³⁴ Matthew 26:28. The Greek ἐκχυννόμενον, lit. “being poured out,” is a present participle.

offering an oblique reference, Herbert is vividly emphasizing the loving sacrifice of God, which God must *feel*, but the believer is invited to *taste*—as Jesus puts it in “The Sacrifice,” “My wo, man’s weal” (ln. 250). Indeed, Herbert does not always move from cross to table, but at times from table to cross, referring in “Love Unknown” to receiving “holy bloud,/ Which at a board, while many drunk bare wine,/ A friend did steal into my cup for good” (lns. 41-43). It is not the merit of the recipient, who indeed needs to be “washt” (ln. 17), but the mysterious friendship of Jesus that allows the speaker to consume his blood in the first place. All of this contributes to an understanding of “[t]he ineluctable bond between Christ’s gift of the sacrament and his agony.”³⁵

We have seen that Herbert tends to speak of the human-divine relationship in terms of the Passion, and the Passion in terms of the Eucharist. Yet, despite their knowledge of the cross, some of Herbert’s speakers struggle to commune with God. Even in the above-mentioned “Love Unknown,” just a few lines before describing the Eucharistic gift, the speaker recounts looking for a sacrifice “[t]o warm God’s love, which I did fear grew cold” (ln. 32). How could a believer imagine God’s love cooling? Ultimately, it is painful awareness of their own sin that poses a challenge for Herbert’s speakers as they attempt to relate to the Divine. This is most delicately, wrenchingly expressed in his celebrated poem “Love (III)”:

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

7 A guest, I answer'd, worthy to be here:
 8 Love said, you shall be he.
 9 I the unkinde, ungratefull? Ah my deare,
 10 I cannot look on thee.
 11 Love took my hand, and smiling did reply,
 12 Who made the eyes but I?

³⁵ McLaughlin and Thomas, “Communion,” 118.

13 Truth Lord, but I have marr'd them: let my shame
 14 Go where it doth deserve.
 15 And know you not, sayes Love, who bore the blame?
 16 My deare, then I will serve.
 17 You must sit down, sayes Love, and taste my meat:
 18 So I did sit and eat.

As he does in his other poems of the same title, and in keeping with 1 John 4:8, Herbert refers to God as “Love.” Love is the One who welcomes souls (ln. 1), created all things (ln. 12), and “bore the blame” for that creation once it was “marr’d” (ln. 15; 13). While plenty of literary scholars have speculated about the sexual overtones of this and other Herbert poems,³⁶ the more important scholarly discussion for our purposes is to what meal this poem is referring. Chana Bloch interprets, “The feast of love to which God has invited man is at once earthly communion (with the implied pun on Host) and the heavenly marriage supper which it anticipates.”³⁷ She points to several biblical examples of “a feast at which God honors man,” including Song of Solomon 2:4 and the images of the “messianic banquet” (Matt. 26:29, Luke 12.3), the great supper (Matthew 22.1-10, Luke 14. 15-24), and the wedding garment (Matthew 22:11-14) in the gospels.³⁸ As she notes, the latter two parables are alluded to in the Book of Common Prayer’s eucharistic liturgy.³⁹ While Anne Williams reads the scene in “Love (III)” as “the soul’s entrance into heaven,”⁴⁰ both she and Bloch agree that the Eucharist is the controlling image and earthly Christian precedent for the situation of the poem. Discussing the concept of God’s loving accommodation to humanity, mentioned above, Williams highlights Eucharist as the “recurrent symbol” of this accommodation “for the Christian still on earth”—the quote she provides from

³⁶ See, for example, E. Pearlman. “George Herbert’s God.” *English Literary Renaissance* 13, no. 1 (Winter 1983): 111-112.

³⁷ Bloch, “George Herbert and the Bible,” 331.

³⁸ Ibid., 332. Cf. Barot, “Devoted Forms,” 430; Curry & Curry, *George Herbert*, 102.

³⁹ Bloch, “George Herbert and the Bible,” 331.

⁴⁰ Williams, “Gracious Accommodations,” 13.

Calvin takes this further, showing that the Eucharist does not only *represent* the accommodation of the Incarnation but *is itself* an accommodation: God, the reformer says, “tempers himself to our capacity” and “condescends to lead us to himself even by these earthly elements.”⁴¹ As Herbert’s poem describes both the earthly-sacramental and the heavenly communion with God, says Bloch, its subject “is not an idea about heaven but an experience of love.”⁴²

We have seen that “Love (III)” uses the image of the Eucharist, in addition to many scriptural motifs that resonate with the sacrament, to illustrate the nature of God’s love for the human being. But what are the theological details of the picture? Most prominent is the primary speaker’s struggle to accept that which he does not deserve. But when the speaker argues that he lacks “a guest...worthy to be here” (ln. 7), Love replies, “you shall be he” (ln. 8), implying a sense of sanctification, or at least cleansing (a theme we see most clearly in “Love Unknown”), by which God will transform the speaker. When the primary speaker names his sinful nature and demurs again, Love persists, appealing here as in other poems to God’s continued status as Creator, regardless of the Fall (ln. 12).⁴³ But this is not enough—as Williams puts it, “Even on the threshold of eternal bliss the soul is not capable of grasping the nature of grace.”⁴⁴ The speaker appeals again to his unworthiness and asks to be excused from the holy table (lns. 13-14). Then comes what Bloch refers to as “the quietest line of the poem”:⁴⁵ “And know you not, sayes Love, who bore the blame?” (ln. 15). Love reminds the speaker that he is able to eat the “meat” of the banquet precisely because of Love’s own atoning intervention. God has created and redeemed; there are no real arguments left. The speaker’s merit, and even his request to

⁴¹ Ibid., 15.

⁴² Bloch, “George Herbert and the Bible,” 332.

⁴³ This line alludes to Exodus 4:11, God’s response to Moses’s excuse that he is not eloquent enough to follow God’s call. See Bloch, “George Herbert and the Bible,” 334. A similar allusion can be found in “Longing” lns. 35-36 and “Love (II)” ln. 14.

⁴⁴ Williams, “Gracious Accommodations,” 17.

⁴⁵ Bloch, “George Herbert and the Bible,” 335.

serve (ln. 16), are irrelevant. After struggling greatly with the divine illogic of grace, which Love lays out ever so logically, the speaker finally acquiesces by receiving, tasting, and consuming Love's meat (lns. 17-18). It is in this eucharistic reception that the speaker is dragged over the last barrier between himself and God: his own incredulous resistance.

In this paper, we have found that the many theological threads seen in the tapestry of *The Temple* are woven with the shuttle of eucharistic love. When we read Herbert's poems with an eye to the imagery of bread and wine, we find that he presents salvation and grace through Christ in terms of the sacrament. It is in Eucharist that human beings—perhaps, for Herbert, the ones predestined to do so—receive the love they do not deserve, which their sinful nature tempts them to question or reject. Perhaps as churches of the present day, especially those in the Anglican Communion, consider how to articulate their doctrines of the Eucharist, they might benefit from Herbert's example, asking not primarily how to understand the sacrament but how to understand the human relationship to the divine *through* the sacrament. As important as it is to apply our minds as we debate theories of atonement and understandings of the cross, we may also do well to rejoice in the fact that we can taste and see that the Lord is good.

Bibliography

- Barot, Rick. "Devoted Forms: Reading George Herbert." *Southwest Review* 93, no. 3 (2008): 428-447. <https://www.jstor.org/stable/43472927>.
- Bloch, Chana. "George Herbert and the Bible: A Reading of 'Love (III).'" *English Literary Renaissance* 8, no. 3 (Autumn 1978): 329-340. <https://www.jstor.org/stable/43446928>.
- Clarke, Elizabeth. *Theory and Theology in George Herbert's Poetry: 'Divinitie, and Poesie, Met.'* Oxford: Clarendon Press, 1997.
- Clements, A. L. "Theme, Tone, and Tradition in George Herbert's Poetry." *English Literary Renaissance* 3, no. 2 (Spring 1973): 264-283. <https://www.jstor.org/stable/43447042>.
- Cross, F. L., and E. A. Livingstone, eds. "Herbert, George." In *The Oxford Dictionary of the Christian Church*. Oxford: Oxford University Press, 2005. <https://www-oxfordreference-com.proxy.lib.duke.edu/view/10.1093/acref/9780192802903.001.0001/acref-9780192802903-e-3206>.
- Cross, F. L., and E. A. Livingstone, eds. "Thirty-Nine Articles." In *The Oxford Dictionary of the Christian Church*. Oxford: Oxford University Press, 2005. <https://www-oxfordreference-com.proxy.lib.duke.edu/view/10.1093/acref/9780192802903.001.0001/acref-9780192802903-e-6827>.
- Curry, Neil and Natasha Curry. *George Herbert*. Student Guide Literary Series. London: Greenwich Exchange, 2010.
- Herbert, George. *The Temple: Sacred Poems and Private Ejaculations*. Cambridge: 1633. <https://login.proxy.lib.duke.edu/login?url=https://www.proquest.com/publication/2063850?accountid=10598>
- Hill, Christopher A. "George Herbert's Sweet Devotion." *Studies in Philology* 107, no. 2 (Spring 2010): 236-258. <https://www.jstor.org/stable/25681417>.
- Hunter, Jeanne Clayton. "'With Wings of Faith': Herbert's Communion Poems." *The Journal of Religion* 62, no. 1 (1982): 57-71. <http://www.jstor.org/stable/1203382>.
- Hunter, Jeanne Clayton. "George Herbert and Puritan Piety." *The Journal of Religion* 68, no. 2 (April 1988): 226-241. <https://www.jstor.org/stable/1203192>.
- Jarman, Mark. "Writing for God: The Life and Work of George Herbert." *The Hudson Review* 60, no. 2 (Summer 2014): 265-274. <https://www.jstor.org/stable/43489316>.
- McLaughlin, Elizabeth and Gail Thomas. "Communion in 'the Temple'." *Studies in English Literature, 1500-1900* 15, no. 1 (Winter, 1975): 111-124. <https://login.proxy.lib.duke.edu/login?url=https://www-proquest-com.proxy.lib.duke.edu/scholarly-journals/communion-temple/docview/1297418251/se-2?accountid=10598>.

- Pearlman, E. "George Herbert's God." *English Literary Renaissance* 13, no. 1 (Winter 1983): 88-112. <https://www.jstor.org/stable/43447094>.
- Sheldrake, Philip. "George Herbert." In *Christian Spirituality: The Classics*, edited by Arthur Holder, 245-256. London: Taylor & Francis Group, 2009. ProQuest Ebook Central.
- Soskice, Janet. "Preface." In a new edition of *Waiting for God*, publication forthcoming.
- Strier, Richard. *Love Known: Theology and Experience in George Herbert's Poetry*. Chicago: The University of Chicago Press, 1983.
- Williams, Anne. "Gracious Accommodations: Herbert's 'Love III.'" *Modern Philology* 82, no. 1 (August 1984): 13-22. <https://www.jstor.org/stable/437671>.