

English: (Sub) Part-I, Unit: 2; Poems: Topic;
"Love"; Lec-Scri-34: by: GIANGESH KUMAR
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Love: George Herbert.

"Love" (III) is part of the Church, the central section of George Herbert's 'The Temple'. The Church collects devotional lyrics that delineate religious experiences and the attempt of achieving a faithful life. Moreover, Love is a central problem in the Church, as Herbert analyzes and dramatizes different forms of it.

Love (III) is a part of a sequence of 7 three poems which mediate on nature of love. Love (I) and Love (II) give impetus on earthly love and intend to attract more attention than holy love. Love (I) lays emphasis on the relationship between mortal and immortal love and Love (II) explores the connection between divine love and human lust.

However, Love III concentrates on sacred love by personifying love in a dialogue between a worshiper and God.

Thus, Love, religion and the relationship between these two are the central theme in Love III.

The first stanza of the poem which consists of six lines describes how love is being personified, as it can speak and interact with the lyrical voice.

in a human way and works, at the same time, as a metaphor of God; for example, "Love bade me welcome" / yet my soul draws back / guilty of dust and sin". But the lyrical voice is not in opposition to accept love's invitation. Though, love observes the lyrical voice's guilt; yet asks him/her to come nearer to love. Love asks him/her if he/she need something. Here the lyrical voice has a guilty and nervous tone, as he/she feels ashamed of his/her own sins.

The second stanza of poem is a debate between the lyrical voice and the love. The lyrical voice regretfully tells love that he/she is not fit for to be in front of him: "A guest, I answered, worthy to be here". But love insists on that he/she ought to be there: "Love said, you shall be here". But lyrical voice instantly refuses his request because of his inability and unworthiness: "I the unkind, ungrateful; Ah my dear / I can not look on thee".

But love again assures the lyrical voice that he/she is must not be ashamed of his/her actions, as his/her actions in love's eyes deserve the worthy of presence.

In this stanza the conversation is more dynamic and the tone is mild and gentle. Here, God, in the form of

Love, is presented as a forgiving, as he tells the lyrical voice "Who made the eyes but I". This interaction between lyrical voice and Love, God has a ceremonial feel that has been brought down to earth by the lexical simplicity in the words used.

In the third stanza, we find the concluding dialogue between Love and lyrical voice. Here, lyrical voice feels ashamed of his/her deeds, as he/she have marred "his/her eyes: "Truth Lord, but I have marred them: let my shame / Go where it doth deserve". Once again the lyrical voice feels guilty, sinful, and not worthy of Love's presence and words. Love will insist that he "bore the blame". The lyrical voice emphasizes his duty to Love, and God, and says that he/she "will serve". Finally, Love says that the lyrical voice must taste his meat and the lyrical voice finishes the stanza by saying that he/she did; "So I did sit and eat". In these last lines lyrical voice overcomes his/her feelings of guilt and eventually makes himself-herself accept the gentle words of Love;

Ultimately, we find that God compensate for human weakness. The poem having three stanzas with six lines each in ABA BCC rhyme scheme, is with a religious tone and guilty mood.

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