Disciplining the Devotees in *The Temple*: George Herbert as a Poet-Priest-Politician

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Abstract George Herbert's *The Temple* is generally acknowledged and praised for its religious admiration of God and the spiritual journey the poet undertakes to reach closer to his Creator. The countless studies dedicated to Herbert's opus magnum have aimed at unraveling the various religious aspects while discarding or undermining the political influence behind his work. The accumulated scholarship has depicted a dedicated man of God who had turned his back on any political involvement in life. This paper peruses a different path projecting *The Temple*'s political participation in aiding the Anglican court and church by attempting to bring about docile bodies susceptible to control and domination. Within a Foucauldian perspective, the researcher exposes the dominant power's influence in the priest's poetry with the use of primary sources such as *Discipline and Punish*, *The Elizabethan World Picture* and *The Book of Homilies*. The study looks at the role of disciplinary power and its mechanisms in order to map out the anatomical structure of discipline through "the art of distribution" and "the control of activities," before tracing the functions of hierarchical order and observation, normalizing judgment and finally the examination.

Key words George Herbert; Michel Foucault; disciplinary power; Jacobean Era; *Book of Homilies*; Anglicanism

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Famed for his dedication to God and passion for poetry, Welsh-born English poet and Anglican priest George Herbert (1593-1633) is considered to be one of the finest devotional poets of English literature. His centerpiece *The Temple: Sacred Poems and Private Ejaculation*, a carefully-crafted sequence of some 170 poems, has made him one of the most notable literary figures of the Caroline Age. However, most of the attention and academic focus has been drawn toward the religious themes and aspects of his work with very little concentration spent on the political purposes that lie beneath. Nevertheless, apart from Herbert's efforts to praise and pass on his cherished Anglican belief through poetry, *The Temple* shows to possess another function as well, and that is disciplining and guiding its readers. His work is designed and scripted in a way to help remind followers not to go astray, and follow the path of God and Jesus Christ. It teaches them to abide and obey divine and religious laws and order, in order to assist them in perfecting themselves into better docile Christians, all without the need of torture and punishment. Therefore, a Foucauldian outlook has been adopted in order to highlight how the poet promotes and utilizes disciplinary mechanisms to bring about docile Christians susceptible to, and objects of, the dominant power.

Organising Discipline

According to Foucault, discipline is "centripetal" and isolates defining segments. Having a multiplicity of centripetal disciplines draws subjects towards it, creating spaces and enclosures in order to concentrate and focus more efficiently on subjects without any limit (*Security* 67). In other words, it permits disciplinary power to separate and analyze "individuals, places, time, movements, actions, and operations." In this way, it is able to observe these "components" and control or modify them (84). Such a mechanism of power has existed in places such as "monasteries, armies [and] workshops" and from the seventeenth and eighteenth centuries the technology of disciplines transformed into methods utilized for domination (*Discipline* 37); religious institutions have made use of churches and temples since they are effective and isolated spaces that give much room for discipline to work efficiently on individuals. *The Temple* gives way to the influence of religious discipline, conforming to the technique of separation, classification and control. In his poems, Herbert welcomes its readers to sacred and religious sites in order to unify the masses. By attending church to be preached about how to behave and how to serve the lord should be seen as an attempt to discipline individuals. As

an Anglican priest, Herbert also endorses this disciplinary technique in his poems. In "The Forerunners," the poet speaks of old age and his declining ability to produce poetry. In this deteriorating state, the speaker also addresses "his sweet phrases" and "lovely metaphors" which seem to be leaving him:

> Farewell, sweet phrases, lovely metaphors:
> But will ye leave me thus? When ye before
> Of stew and brothels only knew the doors,
> Then did I wash you with my tears, and more,
> Brought you to Church well drest and clad:
> My God must have my best, e'en all I had. (186; lines 13-18)

He asks them whether they are leaving him, even though he used them to serve a virtuous path, in order to please his God. He transformed his "sweet phrases" and "lovely metaphors" washing them with his tears, and taking them to church "well drest and clad." By dressing it in different clothing, the poet expresses a change in style and manner of writing; a manner that suits a more religious audience and more importantly God's taste. By taking it to church, this transformation takes effect. The poet personifies his poetic devices as an individual who attends church in order to embrace a religious disciplining procedure that would label him or her a good Christian. The poet portrays the church as this space responsible for changing or disciplining of the poet's poetics in favor of ecclesiastical interests.

Herbert explains in "The Church Militant" that it is when "the Church shall come, and Sin the Church shall / smother" (208; 280). The church does not tolerate sin, smothering it on site. In the "The Church Porch," the church becomes this space that deals with disciplining sinners and keeping the disciplined in order: "He that by being at Church escapes the ditch / Which he might fall in by companions, gains" (16; 442-43). For the speaker, the church is the instrument toward the right path as he mentions "Praise": "I go to Church: help me to wings, and / I Will thither fly" (55; 5-6). Here he explains that by attending church, he expects to have an opportunity of being granted "wings" to "fly" toward divine dwellings. As the speaker explains in "The Church Porch," the church is "either our heaven or hell" (15; 426), depending on which side one takes, the delinquent against the religious order or the faithful follower striving to become a salvaged soul.

Furthermore, these religious enclosures generate "architectural, functional and hierarchical" spaces. Within these enclosures, individuals become subjects to ranks, classes or other forms of categorization (Smart 103). As a result, it becomes easier

to assign roles to these specific groups and classes, while at the same time making its supervision much more efficient (*Discipline* 147). In a church, the priest or pastor possesses the highest position of authority and is responsible for the disciplining of his subjects. As he monitors his audience and preaches, he is assisted by altar boys and nuns that carry out other duties, giving him more time to focus on the task at hand. Nevertheless, there exists a hierarchical structure with every individual assigned to a specific task. Furthermore, within such enclosures, church goers are taught about this hierarchical structure. Herbert's era, which was also a part of the Elizabethan epoch, relied on the great chain of being, a hierarchical organization of all matter and life placed in specific categories. According to Tillyard, the medieval philosophy of The Great Chain of Being survived even up until the Elizabethan age (6). In his *The Elizabethan World Picture*, Tillyard outlines this structure, placing God at the top and working its way down to inanimate objects (23). As God takes the throne, angels (fallen or renegade) and celestial objects (such as stars and the moon) follow respectively in the hierarchical chain. Subsequently, terrestrial beings and objects make up the rest of the structure. First come humans in this particular order: kings, queens, princes, nobles and commoners; and then creatures, starting with wild animals and then followed by domesticated animals, trees and other kinds of plants. The bottom part of the structure is made up of inanimate objects with precious stones receiving higher importance and then followed by precious metals before finally ending with different kinds of minerals. This is the hierarchal structure that Herbert also takes up, mainly due to the religious influence and ideology prevalent at his time. He adopts this world picture, placing God at the pinnacle of this hierarchal structure. For Herbert, it is by God's decree the universe exists and has been given this order of importance, and it is only he who has the power to control it. He expresses this belief in "The Priesthood": "Blest order, which in power dost so excel, / That with the one hand thou liftest to the sky, / And with the other throwest down to hell" (167; 1-3). Through grace one receives salvation, but also through his grace, one can also be disciplined and docile to do so; for the poet, as he mentions in "Antiphon," it is only God that occupies the throne: "My God and King" (46). For Herbert, God is his king and he reiterates such a declaration both in the "Praise" and L'envoy": "King of glory, King of peace, / I will love thee" (151; 209). It is his most important companion in "The Elixir" that teaches him, and all he aims to do is strictly serve his king:

> Teach me, my God and King,
> In all things Thee to see,

And what I do in any thing
To do it as for Thee: (195; 1-4)

Next in line to follow the hierarchal chain are the angles in which Herbert refers to as "Oh glorious spirits" in his "To all Angels and Saints" (74). The speaker states that all their "bands / see the smooth face of God, without a frown / Or strict commands" (lines 2-3). He then continues to express the importance of these celestial beings referring to them as kings that "hath [their] crown / If not upon [their] head, yet in [their] hands" (lines 4-5). As a man with the position of a priest, Herbert praises the angles placing them above him, understanding and respecting the religious order and ranks. Angles "art the cabinet where the jewel lay: / Chiefly to thee would I my soul unfold" (lines 13-14), however, this is not permitted by God, and therefore the speaker does not "crave" for any "special aid" from angles (line 7). As an Anglican, he does not ask these heavenly dwellers (angles, saints or the Virgin) for aid, nor does he place them above God (Strier 132-35). In "To all Angels and Saints," it is God who receives praise from both man and heavenly dwellers, and by his order or "injunction . . . angles move as wing":

Chiefly to thee would I my soul unfold.
But now, alas! I dare not; for our King,
Whom we do all jointly adore and praise,
Bids no such thing:
And where his pleasure no injunction lays,
('Tis your own case) ye never move a wing. (74; 15-20)

When turning the focus from celestial to terrestrial beings, it becomes obvious where Herbert places man in his hierarchical structure. Man is ranked higher than animals and for the poet; he is the "priest for all creation" (Hodgkins 69). In "Providence," man becomes the "voice to all creation" (118; 68): "Man is the world's high Priest: he doth present / The sacrifice for all" (lines 13-14). According to the speaker, "of all the creatures both in sea and land," "only to man" has God made his ways known (lines 5-6). He is the only "Secretary" to praise the creator of all since he is the only creation that God "put the pen alone into his hand" (lines 7-8). This makes man the only mediator or the priest who speaks to God on behalf of the animals and trees:

Beasts fain would sing; birds ditty to their notes;

Trees would be tuning on their native lute
To thy renown: but all their hands and throats
Are brought to Man, while they are lame and mute. (lines 9-12)

The speaker explains that the beasts, birds and trees would praise God but since they are "lame and mute," all their "hands and throats" have been given to man. It is evident that the poet puts man above other terrestrial beings such as animals and plants, and such a viewpoint is also emboldened in Herbert's other poem, "Man." His anthropocentric verses state that "man is every thing" compared to other creations of God:

For Man is every thing.
And more: He is a tree, yet bears no fruit;
A beast, yet is, or should be more:
Reason and speech we only bring.
Parrots may thank us, if they are not mute. (89; 7-11)

To the speaker, man is a tree, beast and more since he is gifted with speech and reason. Parrots should thank man for teaching them to speak. The speaker continues to stress the importance of man, expressing that everything is there to serve him: "Herbs gladly cure our flesh … for us the winds do blow … the earth doth rest, heaven move, and fountains flow … waters united are our navigation … The whole is, either our cupboard of food, / Or cabinet of pleasure (lines 23-38). It becomes obvious that the speaker truly believes "each thing is full of duty" to serve man (90; 37). Foucault asserts that discipline is "an art of rank," assigning individuals to positions. The one with the highest rank is usually responsible for distribution and circulation of individualized bodies in a position within a network of relations (*Discipline* 146). In this way, individuals assigned to a specific set of functions become more efficient in the "economy of time," and maintain these "organised social spaces" (148). Herbert's poetics portrays a world view in which God gives the order to those below, while priests take orders from God and the king to distribute to man, which in turn aims to turn man into a more efficient and useful Christian.

By drawing individuals toward these enclosures, disciplinary power is able to organize a unit of individuals to engage in the same activity within specific timetables. In this scenario, individuals are required and taught to carry out the similar set of movements simultaneously (O'Farrell 103). Discipline, therefore, sets up "rhythms," "occupations" and "cycles of repetition" in groups, and the religious

orders have for many years been the "masters of discipline" and "specialists of time," rhythm and activities. Foucault explains that forming of "congregations" is a key ingredient in the success of an efficient and productive unit of individuals (*Discipline* 149). Herbert exhibits a preference for service since it brings together individuals performing specific rituals such as prayer, hymns and the last supper as a group. In "The Church Porch," it states that "though private prayer be a brave design," "public" prayer or congregations "hath more promises, more love" (14; 404-05). It is worth mentioning that The Act of Uniformity 1558 required every individual to attend Sunday service (Guy 262). Even though Herbert does not mention the act of congregation in the "Sunday," he does, on the other hand, stress the importance on performing prayer on this day. Herbert dedicates an entire poem to this weekly gathering addressing it as the "day most calm, most bright" (70; 1). The speaker compares this day to other days as being the most worthy for afterlife: "The fruit of this, the next world's bud" (line 2). According to the speaker, the good deeds planted on Sunday will surely bear fruits in the "next world." The poet stresses its importance and describes it as "the pillars . . . on which heaven's palace arched lies" (71; 22-23). To him, rest of the days "fill up the spare and hollow room with vanities" (lines 24-25). The speaker does not directly state that individuals should attend Sunday service, but he does declare that on "Sunday Heaven's gate stands ope; / Blessings are plentiful and rife" (lines 33-34). However, by Herbert's insistence on public prayer and the importance of acknowledging Sundays as a sacred and holy day, it could implicate the poet's attempts to endorse and encourage the act of this organized activity. After all, in "The Thanksgiving" Herbert aspired to see "That all together may accord in thee, / And prove one God, one harmonic" (28; 11-12); and that is best achieved when all gather together as one.

Herbert's Norm

Normalization or the normalizing judgment is where authority exerts a system of "individual control" utilizing a category of binary oppositions such as the "mad /sane; dangerous /harmless; normal /abnormal" (*Discipline* 198), and aims to transform or draw individuals closer toward the norm, in an effort to make them homogeneous. This mechanism of disciplinary power works in a system of gratification-punishment and places the actions and behaviors of individuals "in the field between good and bad marks, good and bad points." It differentiates the action of subjects based on the norms, and punishes those who receive "bad points" or deviate from the norm by subjecting them correction and training, and rewards those who act accordingly by granting them "good points"(180). It, therefore, allows

the individual to manoeuvre through hierarchal ranks of "quality, skill or aptitude," or to close in on the gap, in regards to the norm (181). Herbert's work projects a binary classification between the sinner and the saint and by endorsing Christian rights and wrongs through his discourse; he also endorses the norms separating it from that of the abnormal or the outcast. Actions that go against these norms and standards which are not in line with Christianity, in religious terms, is most usually labelled as a sin, and those committing these actions, are most usually labelled as the sinner. His norm can be traced in *The Book of Homilies*. These two books "contain a godly and wholesome Doctrine" and should be taught "diligently and distinctly" to individuals (Thirty-Nine Articles XXXV). *The Book of Homilies*, like all religious references, separates the saint from the sinner and sees those who commit the seven deadly sins as rebels against God, the outcast in his kingdom and the sinner bound to hell:

> All God's laws are by rebels violated and broken, and that all sins possible to be committed against God or man be contained in rebellion; which sins if a man list to as name by the accustomed names of the seven capital or deadly sins, as pride, envy, wrath, covetousness, sloth, gluttony, and lechery . . . (517)

He takes up a didactic voice preaching his readers and reminding them to abstain from the temptations of original sin in order to reach or remain within the "normal" group. He uses the "The Church Porch" as an example where the poet addresses his readers to "beware of lust" since it "doth pollute and foul" and as a result "the holy lines cannot be understood" (1; 4, 7). The poet adds that unlawful sexual desires or extramarital relations are lustful and one should "wholly abstain, or wed" since these are the only "choice of paths" the "bounteous Lord allows" (2; 10-11). His advice to his readers, stated in the "The Sexton," would be to "cleanse thou our sin-soiled souls from the dirt and dust / Of every noisome lust" (302; 13-14). Herbert agrees to the fact that lust is a grave sin and one must avoid committing such an act of rebellion. Apart from his stance on lechery, the poet also alerts his readers of the other original sins such as pride. In the "Charms and Knots" the speaker stresses the importance of being humble for he or she "looks on ground with humble eyes, / Finds himself there, and seeks to rise" (95), meaning that through humbleness one can rise toward heaven. And when one's "hair is sweet through pride or lust" one will forget who and what they are: "The powder doth forget the dust"; after all according to the teaching of the bible "God formed the man from dust" (Gen. 2:7), and Herbert's main aim is to remind the readers that we are all made of dust;

one should remain humble and all of mankind is part of God's family. For Herbert, humbleness is the virtue and pride the sin, as he explains in "The Flower" that it is Gods wonder to open one's eyes and witness that his people are of beauty like "flowers that glide," and if one can prove himself to God and find his place in heaven then why would he or she "forfeit their paradise by their pride" (174-5; 43-49). The speaker sees pride as a hurdle on the path to paradise and indicating that it should be eluded. Humbleness is what brings a person closer to the norm, closer to God and will lead one on the path to a "place in heaven," while pride is that trait that will send one in the opposite direction. In "The Church-Stile," the speaker claims the Pride is "prodigality of grace" (282), and not only does pride prevent one from paradise but he also explains in "The Church-Porch" that it makes "the way a road" to hell (3; 72).

Another act of rebellion the poet includes in his poems is sloth; in the fourteenth stanza of "The Church Porch," the speaker speaks out against idleness, expressing that if those who waste their day, "the sun will cry against" them. God has given his people "brave wings" and they should put them to use, rather than "into a bed, to sleep out all ill weathers" (4; 81-84). For the speaker, such a sin has taken over his motherland: "O England! full of sin, but most of sloth" (line 91). By the use of personification, the speaker addresses and advises England to "spit out" its "phlegm" and instead fill it with "glory" (line 92). The speaker believes that England must revive the values of the church or its "native cloth" since "most are gone to grass, and in the pastor lost" (4; 93-96). In the "Business" the speaker begins with a rhetorical question addressing the listener as a sinner for being idle and not attending his or her duties: "Canst be idle? canst thou play, / Foolish soul who sinn'd to-day?" (113; 1-2). He reminds the listener that everything has a purpose stating that "rivers run, and springs each one / know their home," and "winds still work: it is their plot, / be the season cold, or hot" (lines 3-10).

Regarding wrath, Herbert didactically counsels his readers in "The Church-Porch" to "be calm in arguing" for "fierceness" and anger is a "fault" and perceives it as an unfortunate calamity an individual has to bear like "sicknesses" and "poverty":

> Be calm in arguing: for fierceness makes
> Error a fault, and truth discourtesy.
> Why should I feel another man's mistakes
> More, than his sicknesses or poverty? (11; 307-10)

It is as though the poet sees an individual filled with anger as being misfortunate. Instead through "love," one must "gently move," since "calmness is great advantage" (11-12; 312-13). In regards to covetousness, the speaker asserts in stanza twenty-six of "The Church Porch" that one must "Be thrifty, but not covetous" (6; 151). The speaker also advises the reader or listener not to be greedy and contribute his value to his needs, his honor and his friend. One with a sheer passion for money and only keeps it for himself is not a "brave man" (153). The poet explains that money gain its value because of man granting it such significance and worth (156). In "Avarice" the poet acknowledges the bilateral extremes money offers: "bane of bliss and source of woe" (73). As the speaker explains about its origin and the process it undertakes in the first half of the poem, he then concludes that the greed for money is responsible for the downfall and sinning of man: "Man calleth thee his wealth, who made thee rich; / And while he diggs out thee, falls in the ditch" (lines 13-14). As man gives money its value and richness, making it his "his wealth," and seeks to dig it out, at the same time he falls in the same ditch he had dug himself. Herbert does not forget other sins such as gluttony or indulgence either. In the "Lent," the poem states that abstinence brings "cleanness" and efficiency in terms of "quick thoughts and motions," while with "fullness" there follows "sluttish fumes, / Sour exhalations, and dishonest rheums" (84; 19-24). The poet portrays indulgence as the cause of immoral behaviours and intentions (Min 34). In the "The Journey," he stresses that Envy is just as important to avoid in this journey of life; just like other sins such as lust, covetousness and avarice, envy also lurks waiting to attack and bring one to his "perdition":

> Our footsteps are our thoughts, our words, our works:
> These carry us along; in these there lurks
> Envy, lust, avarice, ambition,
> The crooked turnings to perdition. (351; 13-16)

The speaker places these sins on the same level of importance and negativity and all of them must receive the same priority of avoidance. He explains in the "The Church Porch" that by envying "greatness" one could become the reason of their own destruction: "for thou mak'st thereby / Thy self the worse" (10; 260). The speaker warns that one should not be their "own worm," referring to self-destruction. The only form of jealousy the speaker approves is the type that does not hurt others but instead "may make [the person] better" (261). Jealousy which improves the self and does not harm others is the only form of jealousy the speaker

approves.

Through his words, Herbert aims to correct those who commit these rebellious acts against God, and in a way aims to "reduce the gaps" between the reader and the norms. His didactic approach is an aim to keep the moral and docile Christian closer to the norm as possible, wanting them to uphold the virtues of his Anglican faith. When it comes to correction, his poems persist on the importance of abstinence. It becomes evident that the original sins and virtues, described in *The Book of Homilies* and incorporated into his poems, make up Herbert's "field of "good and bad marks." Those who commit virtuous acts gain "good point" and will be rewarded with heaven and labelled as a good Christian and those who receive "bad marks" should be reminded that eternal damnation awaits them. There is an opportunity for the individual to manoeuvre within these ranks through this gratification-punishment system depending on the behaviour and deeds. Furthermore, "this will make the lazy more encouraged by the desire to be rewarded in the same way as the diligent fear punishment" (*Discipline* 180).

The Eye of Power

Another mechanism of disciplinary power is the notion of hierarchal observation. This form of discipline is exercised by a position of authority without the need for torture (*Michel* 46). In Foucault's own words, this mechanism makes "it possible for a single gaze to see everything constantly" (*Discipline* 107). When the individual is under constant surveillance he takes "responsibility for the constraints of power" and at the same time plays this constraint "upon himself." In this way, the subject "becomes the principle of his own subjection" (202-03). This field of visibility is responsible for reminding individuals that any action is always under surveillance. Foucault draws upon examples of explaining how such a concept works within various areas of society:

> If the inmates are convicts, there is no danger of a plot, an attempt at collective escape, the planning of new crimes for the future . . . if they are patients, there is no danger of contagion; if they are madmen there is no risk of their committing violence upon one another; if they are schoolchildren, there is no copying, no noise . . . (201)

The Temple also exploits such a disciplinary mechanism in its poems. In some poems, the speaker describes an authority and superior position to have the ability to penetrate within the minds and hearts of his or her subjects. Michael Schoenfeldt's

rich exploration, *Prayer and Power: George Herbert and Renaissance Courtship*, details how Herbert's poems incorporate "the gaze of a God" that has the ability to penetrate "behind the bed-curtains, and inside the brains, of his creatures." He explains that in the "Misery," Herbert puts an end to the thought of one thinking they have any privacy at all (Schoenfeldt 136): "No man shall beat into his head, / that thou within his curtains drawn canst see" (99; 15-16). Schoenfeldt points out another example of this "perpetual surveillance" in "The Church Porch" (137): "Do all thing like a man, not sneakingly: / Think the king sees thee still; for his King does" (5; 121-22). Schoenfeldt also agrees that "seeing is a tool of control." Herbert alerts his readers that one is always under constant surveillance, giving them the feeling that any sinful intention will be sought out by the observer. In the "The Church Militant," what Herbert exhibits is an "image of God as a ruler whose vision and power encompass all levels of creations" (Schoenfeldt 135):

> All mighty Lord, who from thy glorious throne
> Seest and rulest all things e'en as one:
> The smallest ant or atom knows thy power,
> Known also to each minute of an hour: (201; 1-4)

Other instances of this gaze can be sensed in other poems also. The constant surveillance undertaken by God is indeed present everywhere and can observe everything, even into the souls of his subjects. Elsewhere in "The Church Porch," Herbert also reiterates God's ability to tap into the minds of his creatures:

> Sincerity; It blots the history
> Of all religious actions, and doth blast
> the comfort of them, when in them God sees
> Nothing but outside of formalities. (285; 9-12)

Sincerity reveals the true intention behind deeds and it "doth blast the comfort" of individuals when their sincere purpose come to light. God has the ability to look into their true intentions and thoughts hidden behind the "formalities."

Herbert also places Jesus Christ in such a position of possessing the authoritative eye of power. In "The Overseer of the Poor," the speaker addresses his Lord in a present tense, as though he is watching and listening to the speaker's admirations: "Thou gracious Lord, rich in thyself, dost give / To all men liberally" (304; 9-10). The speaker feels that his praise is being heard by Jesus as he

appreciates his Lord's unconditional and liberal aid to "all men." His lord's "eye is open upon all" and will welcome all while "upbraiding none" (lines 11-12). Christ's physical presence is not visible with the naked eye, but to the speaker, it is felt and seen through his spiritual perspective: "In thee (Jesus) we live, / we move, and have our being" (lines 12-13). In "The Collar," Jesus is being addressed once again, but this time with complaints. The speaker complains of hardships endured by remaining a faithful follower and that the lord would "wink" but "wouldst not see," feeling that his calls and complaints are being observed but also ignored (159). As the speaker grows restless toward his commitment to his faith, the speaker believes he has heard his Lord call him. Jesus' presence presents a position of authority that is observing the speakers complaints and cries. Herbert writes in "Obedience" that Lord "canst not choose" but only see his "actions" (103; 23). Therefore, it could be that his eye may not only be open to all in terms of assisting and aiding, but it may also be "open upon all" for the purpose of surveying subjects. With the presence of a constant surveying eye, both the speaker and poet feel that their deeds, intentions and secrets have no place to hide. They also remind the reader that such a gaze is always functioning and all Christians must be well aware of their behaviour and intentions before the perpetual gaze of God and Jesus Christ.

The Examination

From all the disciplinary mechanisms, the examination is one of the most highly ritualized; it is the technique of combining an "observing hierarchy" and the "normalizing judgment." Through this field of visibility, power is able to differentiate and judge subjects, therefore making it possible "to qualify, to classify and to punish" its targets (*Discipline* 184). Examples of these "examining apparatus" were eighteenth century hospitals, school and armies that constantly extracted information in order to judge and correct their subjects (185-86). In Foucault's study, he aimed to highlight how these institutes focused on individuality (by drawing subject into a field of documentation and turning them into a "case" of study and analysis) and how subjects become objects of power (184-92). This researcher highlights how Herbert's *The Temple* also encompasses Foucault's concept of the examination with its normalizing gaze, objectification and individuality.

As already discussed in section two, the gaze in Herbert poetry promotes not only a perpetual observing gaze but also a gaze with the ability to penetrate within the hearts and minds of its subjects (see the section for examples). However, the poet also describes that the everlasting observer also has the ability to judge and punish

his subjects. With its ability to look into the intentions of his targets, God can also classify them into saints and sinners and qualify them for heaven and hell. The poet makes it quite clear in the "Sighs and Groanes" that he "art both Judge and Saviour" (81). It is he who has the power and who "hast life and death at [his] command." Herbert's "Judgment" addresses his creator as the "almighty judge" with a gaze that can catch the attention of even those with the "heart of iron." To the speaker, the divine judge's look cannot be avoided or ignored: "Almighty Judge, how shall poor wretches brook / Thy dreadful look, / Able a heart of iron to appall" (198). For the poet, God possesses such a judging and normalizing gaze, a gaze that analyses and inspects. Under this field of visibility, every individual can be examined against the norm. Therefore, *The Temple* is an advocator of God's normalizing gaze, a gaze which works as a mechanism of disciplining the individual.

However, in Herbert's "Self-condemnation," he invites his readers to wear the normalizing gaze so as to judge themselves against the norms of the Christian faith: "Before the Lord of glory; / Look back upon thine own estate" (179). In "The Passion, or Good Friday" the poet instructs his readers to "open thine eyes, / Sin-seized soul, and see" (325; 43-44). He wants the individual to judge himself and see the sins he or she has committed and "what cobweb-ties / They are, that trammel thee" (45-46). In "The Church-Porch," he explains it is his sins that are blocking his path to paradise, and the speaker wants individuals to look upon themselves with a normalizing gaze: "Salute thyself: see what thy soul doth wear. / Dare to look in thy chest: for 'tis thine own: / And tumble up and down what thou find'st there" (6; 146-48). In "The Bible," they are to assess themselves through the teachings of the bible since it is the "Looking-glass of souls" where:

> All men may see,
> Whether they be
> Still, as by nature they are deform'd with sin:
> Or in a better case,
> As new adorn'd with grace. (293; 25-30)

Here, once again Herbert's literature encourages another important theme of Christianity, self-discipline. The good Christian is to beware of his deeds and judge his actions, and by asking his reader to wear such a gaze, Herbert's readers are able to do so. They can examine themselves to see if they are "deform'd with sin" or "adorn'd with grace."

Despite the fact that the poet encourages the reader to judge him or herself

based on specific criteria and preferences, in this case being Christian beliefs and biblical teachings, the poet discourages a judgmental perspective turned on those in the position of authority. For the poet, never should the subject judge those in the position of power. It is only expected to work in a one-way direction. In stanza seventy-three of "The Church-Porch," the speaker stresses that one must not judge his preacher even if he or she dislikes him: "Judge not the preacher: for he is thy judge / If thou mislike him, though conceives him not" (15; 433-34). The speaker speaks in favour of preachers, which also shows that he favours a one-way gaze held by the position of authority. Simultaneously, this means that the speaker is aware of the fact that it is possible for anyone to wear such a gaze and turn it toward others. Therefore, the poet acknowledges that a gaze of judgment can be utilized throughout the power relation among individuals of all classes and positions. It is possible for those in a position of authority to be placed under such a gaze and be judged and questioned. This will make all those higher in the ranks that hold a specific position to assess themselves as well, keep themselves in check against the norm since they too can be examined. This is an issue the poet acknowledges as he explains to his readers in "A Paradox" not to look at preachers or others in their surroundings but rather only themselves: "Cease then to judge calamities / By outward form and shew, / But view yourselves, and inward turn your eyes" (213; 25-27).

As a result, every individual can become a place where power is enacted. They possess the knowledge of norms and rules passed on by preachers and scripture and roam around equipped with an examining gaze, a look that distinguishes rights and wrongs or virtues and sins and applies it to his or her surroundings. In this way, every individual from the highest rank to the lowest should be cautious of their actions. It will force the subject under examination to perform certain acts, prevent certain acts, and behave in a way to hinder certain actions by others, such as censoring certain discourses or rituals not in line with established norms. The mechanism takes over the subjects individually, training them to act according but also have an effect on those around them in the relationship, making every individual in this relationship an object of power. Herbert teaches how one should use the biblical teaching to judge and correct the self, which, as an effect, provides the recipe for a normalizing gaze. He can only discourage readers to avoid unleashing it in every direction, but he has no power in stopping it from being practiced.

Apart from persuading his readers to self-train themselves into objects of power, Herbert too should be considered as an object working in favour of power,

allowing such accepted discourses to flow through his work. As he wears his normalizing gaze, his pen writes every line; his examining gaze is responsible for the emission and inclusion of accepted and disapproved discourses, making Herbert and his *The Temple* a place in which power is enacted; they become instruments of power, allowing power's influence and effects to work through his poetry.

Furthermore, Foucault also explains that the examination places the individual "in a network of writing" engaging the subject "in a whole mass of documents" that captures and fixes him (*Discipline* 189). Identification and description are some methods of documentations. It is this mechanism of power that accumulates documents and writings of its subjects where the individual is described, judged, measured and compared with others, in his very "individuality" and in turn "has to be trained or corrected, classified, normalized, excluded, etc." (191). In Herbert's time, such a technology of gathered documentation concerning individuals had not yet reached the fully developed form that Foucault describes, however, there existed a cruder version of extraction and accumulation of documentation from people. Such a tactic of extracting and gathering information of the individuals' details was confession. Christianity is a religion of confession among other things with its follower having a "duty to know who he is." The confessor is "obliged" to reveal faults, temptations and desire, to his creator or his fellow followers. In this way, through self-knowledge can the soul purify itself (Foucault, *Ethics* 242). Confession can be done verbally or written; it could be done in person (face to face), or behind a screen. However, its written form, which contains secrets and details of the subject, is what can contribute much to the "network of writing" and adding to the "mass of documents."

The writing of and about the self is what Foucault categorizes under "the technologies of the self" (225-26). In its Christian form, which is confession, the Christian confessor is necessitated to "memorize laws" so as to discover his sins (237). The written confession usually becomes a "transcription" of the examination of the subject's conscience. Foucault further details that in Christianity "the examination of conscience begins with this letter-writing" and it focuses on "the notion of the struggle of the soul" (234); furthermore, other concepts such as "diary-writing" and "bad intentions" were later added to such self-examinations and Christian confessions (234, 237). The concept of confession demands the confessor to bring to light his darkest thoughts, which could be "one's crimes, one's sins, one's thoughts and desires, one's illnesses and troubles . . . with the greatest precision" (*The History* 59). If one is constantly confessing, observing and describing himself almost on a daily basis and making available such information on paper, then in

a way, the confessor is making him or herself into what Foucault terms, "a case." The subject becomes "a case" when he is "linked by his status to the features, the measurements, the gaps, the 'marks' that characterize him" (192). Through the written confessions, the subject makes available his or her individuality, his difference from the norm and gaps, and can be compared, measured or marked; the self would self-examine his own conscience regularly and revise it in order to better and correct himself. The subject enters into a field of documentation, volunteering to hand over information of his individuality, and all this is caused by the obligation of his faith. As a result, these documents can be handed over to various positions of power.

The Temple is also regarded as Herbert's confession among other things. His confessional poem puts him into this field of documentation as he describes his thoughts and complaints, measuring his actions and deeds against the norms and contemplating on filling the gaps to salvation. He too becomes a subject of power, handing over details of himself and his thought, his ideology and his concerns, allowing his work to become a piece for examination and comparison. He is also an object of power since he promotes this act of volunteering documentation and information of the self. The poet encourages all to follow the obligation of his faith to confess. He does not stress on any particular form of confession, written or verbal, but rather stresses much on confession itself in "Trinity-Sunday": "Purge all my sins done heretofore: / For I confess my heavy score, / And I will strive to sin no more" (62). In "Inundation," Herbert sets an example before asking others to join him, calling on all the followers of the faith to confess before God and his representatives: "And we must need / Confess indeed" (347; 12-13). He, therefore, welcomes others to become a part of the field of documentation, persuading them to confess. In "Confession," the poet explains that by avoiding transparency and hiding sins, God's afflictions find their way "into man . . . and fall, like rheums, upon the tenderest parts … like moles within us" (128). He champions confession as the only solution against these afflictions: "Only an open breast / Doth shut them out, so that they cannot enter." The speaker admits to sins and faults and asks the lord to dispose of the "plagues" since he chosen to admit to everything: "Wherefore my faults and sins, / Lord, I acknowledge; take thy plagues away." The poet persuades his readers to hand over all sorts of information from confessions of committed sins, contemplation on illicit desires and escape to realms of forbidden temptations. This gives way to a possibility in which the positions of power such as The Church or the state can have access to self-extracted information from their subjects. With the accumulated documents of details and desires of the subject, the priest is then able

to judge the confessor based on the norms of the Christian faith and guide or correct him or her in the process towards eternal bliss.

Conclusion

The study reveals how the mechanisms of disciplinary power present themselves in Herbert's *The Temple* and aim to remind Anglicans how to remain disciplined and docile and non-Anglicans to become subservient to their king, the Church and God. Firstly, the poet appears to inspire individuals to attend church, a place in which rituals of Christianity and discipline work more efficiently. The attendees can then be preached about divine orders, commandments, rules and conducts, while also listen to sermons, perform prayer and sing hymns all as a group. Herbert aids both traits of disciplinary power's "the art of distribution" and "the control of activities" by inviting his readers to attend religious enclosures and take part in religious group activities. Other concepts of disciplinary power also function in his work such as normalization, since the poet preaches about refraining from committing original sins. His didactic voices had been intended to push his readers closer to the norms of Christianity by persuading them to correct themselves, so they can perfect themselves and practice to remain within Anglican standards. Hierarchal observation is also another concept that Herbert promotes informing his readers that they should be aware of their actions and thoughts since someone is always observing them. Herbert and his work should be seen as an instrument of disciplinary power, as he also teaches his readers to do the same by turning them into objects of power, instructing them to examine themselves and each other against the norm. In this way, every individual then becomes an examining instrument of power. Subsequently, it turns its subject toward a single and unified direction, to serve God and his representatives, Jesus Christ, the king and priests. Herbert's disciplinary measures that extracted time and demanded practice from its readers aimed to produce positive and "useful forces" that would have benefited the Anglican society and its growth (Discipline 154). The poet had succeeded in aiming to fashion every Englishman to serve as a unit of docile bodies, weakening any form of subversion against the dominant power.

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