

The Seditiousness & the Spiritual Thoughts in Herbert's Pictorial Poesy the Easter Wings & The Collar: A Proportional Study

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ABSTRACT

This paper scans Herbert's *Easter Wings* and *The Collar* as pictorial poems that sensationalize the tension between spiritual rebellion and submission. This study is accomplished based on the thematic analysis following seditiousness theory and spiritual existence. The study argues that Herbert's engagements, visual form of art, tonal modifications, and theological symbolism depict the soul's movement from dissatisfaction and rebellious desires toward repentance and spiritual reconciliation. The findings reflect that Herbert's poetic strategies not only represent internal conflict but also enact a model of spiritual restoration grounded in Christian doctrines of grace and renewal.

Keywords: Religiousness, Repentance, Submissiveness, Resurrection, Seditiousness.

INTRODUCTION

Herbert's devotional poetry is eminent for its complex balance of spiritual insight, formal innovation, and emotional reflection. *Easter Wings* and *The Collar* are two of his best works that agrees visually intermingles with its meaning to make the poem more powerful (Rudaina 1). This technique is not just for illustration; it indicates his belief that the outside world can reveal the inside world of the spirit. The complicated movement of the human soul is as it fluctuates between revolution and submission, despondency and faith, and separation and compromise with the heaven. General people's minds are naturally tense to freedom, like the freedom to travel, raise voice, inquire of questions, and find fulfilment within them. Besides, this desire for freedom normally disputes the limitations of moral liability and spiritual care. His poetic personality routes this subtle empire: the desire to exceed earthly restrictions exists alongside the salutation of human weakness and dependence on divine enhancement. The tussle portrayed in these poems is not purely existential but devastatingly spiritual and theological, foregrounded in the Christian ideas of the collapsed will and its necessity for redemption. In *Easter Wings*, the way the poem is rested out in cosmos demonstrates how sin causes a

spiritual ancestry and how divine mercy ranges an escalation possible. The verses of the poems getting shorter and longer redeem soul through sequences of falling and rising.

Then again, *The Collar* delivers voice to spiritual restiveness and conflict, displaying the poet's ups and downs to emphasize his or her own will against God's. The poem's last lines recall God's power to alter things through rebellious will that important because it combines art and devotion into one way of conveying oneself. Elleström records that pictorial literature "creates a layered communicative act where image and word reinforce one another" (Elleström, 495). This amalgamation raises the reader's concentration in both an aesthetic and a spiritual way. His attitudes of formal decisions are indissoluble from his theological message: the construction of the poem aids as a metaphor for the formation of the soul. In both poems the poet grasps spiritual discipline, divine-grace, and the cultivation of the will. Through close reading and critical analysis, it inspects the attitudes of the poet's usage of visual form, metaphorical language, and variations in tone to inform believer's journey goes from being broken inside to being in harmony with God's proposal.



Literature review

Pictorial or pattern poetry integrates visual structure with verbal meaning, requiring readers to interpret image and text simultaneously. As Elleström (491) argues, such poetry produces a 'layered communicative act' in which form reinforces spiritual or thematic significance. Recent scholarship continues to show that Herbert's visual poems merge devotional practice with artistic experimentation, employing shape and spatial arrangement to embody theological concepts. Contemporary critics, including Hodgson (113) and McNeese (190), emphasize Herbert's nuanced negotiation between personal emotion and religious discipline, demonstrating how his patterns participate in early modern devotional culture.

As (Greg & Halder, 629) supplementary professed that it misused the stunned picture repaying devotion to elude the form of novel executes of pictures and shapes of poesy. (Shantanu 4-5) coined in *Easter Wings* Herbert too conveyed the same concept through the conventional use of pictorial picture with different atmosphere. He yearned to be yielded entirely to moderate his dreariness, and earnestly endeavoured his level best to be integrated (scribing 17) with God and also His realest sense. The accurate order diminishes the major hieroglyphic perception over the empire of Herbert's surprising progress of religious rituals. Words like larks, prosperity, and collection are the candid illustrations of hieroglyphs, articulating the affection of Herbert towards God, with the intention of his voice: As larks, symphonically, and resonate this day thine victories: (scribing 8-9) the pattern of this poesy is conquering not because "we see the wings but because we see how they are made" (268). As this verse offers a lot of the seditiousness feelings that Herbert bears in heart against his priestly calling, and his mastery over those impulses. The life of a priest implies a surrender of all worldly interests and pleasures. Fetching as a priest, Herbert

originated that he had capitulated all sophisticated desire and the pleasure of life, and he, as a result, sensed impatient and malcontent. In an uncontrollable mind-set, the poet says that he will allow this life of denial to this point. He wishes to be unrestricted path, insensitive to windy madness, and free of any margins. He does not desire to run a natural life of slavery to God and religious church. Why not he ought to gain the harvest of preference in lieu of consenting himself to be penetrated by thorns, and bleedings? There is static period for him to relish the joys he has surrendered (Ellis 215). As per the poet was speechifying and receiving more and more saddened, the expression of God softly nagged him for this seditiousness, saying: "My child, do not be rush." The poet at instantly replied to this voice and becoming meek and submissive said: "My Lord, I am still your servant."

Research Methodology

This study adopts a qualitative textual analysis grounded in two primary critical frameworks: theological criticism and formalism. The theological framework allows for interpretation of Herbert's depictions of sin, repentance, grace, and divine calling within the context of Christian thought. Formalist analysis is applied to examine how Herbert's visual layouts, metaphors, tonal variations, and structural patterns function as integral components of meaning. Primary sources include Herbert's poems, while secondary sources incorporate recent peer-reviewed scholarship on metaphysical poetry and devotional aesthetics.

Textual Discussions & Analysis

Herbert's *Easter Wings* and *The Collar*, the poet's negotiation between rebellion and submission reflects the theological tension between free will and divine grace

(Fish 112; Doerksen 57). The visual form of *Easter Wings*, resembling the spread of wings, is more than a poetic conceit; it manifests Herbert's metaphysical belief in spiritual ascent through suffering (Lewalski 203). The poem's shape enacts the movement from sin to redemption, aligning with Christian soteriology (Summers 151). Herbert's *The Collar*, in contrast, dramatizes spiritual revolt and eventual repentance, representing the soul's return to divine order (Tuve 87; Patrides 62). Critics have viewed Herbert's pattern poems as intersections of art, theology, and embodiment, where visual form becomes a medium of devotion (Wilcox 93; Martz 214). *Easter Wings* captures the paradox of Felix culpa—the fortunate fall—by transforming spiritual descent into the condition for resurrection (Greenblatt 66). The poet's imagery of flight and collapse mirrors human limitation and divine dependence (Lewalski 205; Vendler 78). In *The Collar*, Herbert's anger and eventual submission to God's voice signify the transition from spiritual autonomy to obedience (Doerksen 63). This pattern corresponds to Augustine's concept of restless heart finding rest in God (Augustine 45; Cummings 98). In the first part of *Easter Wings*, poet acknowledged the fact of God's kindness on human creations and as the analysis explained in (Line: 1-10) Lord, you createdst man in prosperity and hoard along with profusion of affections. But the meaning here also is that man was created very rich from the spiritual point of view. When man was first created, there was deep devotion and spirituality in him. Through foolishly he lost the same spiritual quality through his own ignorance. This refers to man's first disobedience of God's command. Devouring forbidden fruit were violated by Adam and Eve that was God's command not to have that fruit in the Garden of Eden. That action of disobedience of God's command led to man's fall from divine grace so that Adam and Eve were expelled from Eden. That disobedience constitutes original sin.

Through decaying more and more disregards and offensiveness of work man and woman are become very much poor, almost like a bankruptcy here the pictorial poet indicates the spiritual barrenness and poorness when anyone involves themselves frequent acts of bad deeds instead of following the simple and true path of God. The poet now appeals to God to donate him strength enough to enable him to rise from his fallen state and to fly upwards steadily and smoothly like a lark. And, just as a lark flies upward singing, the poet prefers to winging uphill singing. The poet also would like to buzz about Christ's victory over demise.

Christ's triumph over demise was proved by the fact that, on the third day after his crucifixion, he rose from his grave and ascended to Heaven. Thus, the poet would like to sing about the Resurrection. The poet's intention here is harmoniously steady, smooth, less-interruption and less obstruction to meet the God's plenty of pity. Poet again flight upwards high sky to seek his spiritual rejuvenation and regeneration in terms of

avoiding doing sin and actual punishment from the vigorous God. He is searching pardon, forgiveness, and pity of God and wants not any fall from His grace. If there is no fall, there can be no flight. It is only the fact of the fall which creates the urge to rise upwards. Man first fell from the grace of God when he disobeyed God. The poet is now in that fallen condition. In fact, his condition is most wretched because of his past sinfulness. But with the God's help now, the poet can rise again. The very fact of sinfulness creates an urge in him to rise above his fallen condition.

As discussion again analyzed in (Line: 11-20) the poet refers his tender age where he began sorrows and misfortune of his early age. Here anyone can get the touch of pathos. The reference here is to poet's early illness and also to the death of his father when he was just three years old. The poet then said his misfortune did not leave him. He suffered sickness in his later years also, and he had to endure much disappointment and humiliation. All these sufferings were to him a punishment for his sinfulness. These sufferings were so acute and painful that he was reduced to a skeleton. As a result of this divine punishment, he became most thin. After certain disappointment now the poet makes an appeal to God. He would like to become one with God and Christ. On this Easter Sunday, he would like to become more keenly aware of Christ's triumph over death. Christ won a victory over death by rising from his grave on the third day after his victimization. The poet would like to celebrate that victory of Jesus Christ. The poet further restored his damaged feathers to improve his power and flight with the bird's wings. He compares himself to a bird with damaged wings. He would therefore like God or Christ to repair the damage wings so that he may be able to fly with an increased power. The poet's affliction to the flight refers the misfortune that would thus become a means of quickening the speed of his eagle-like flight. If there were no affliction, no damaged to the wings, there would be no engrafting of feathers, and there would be no improvement in the powers of flight.

Affliction or damaged wings are, therefore, blessings in so far as the poet's powers of flight will be increased on account of the healing effect of God's grace. The damaged wings imply the poet's miserable condition brought about by his sinfulness. If God or Christ forgives his sin, the poet would be able to regain spiritual strength. Affliction here refers not only to the poet's sinfulness but also to Original Sin. The fall of Adam was misfortune in so far as it ultimately led to the crucifixion of Christ who voluntarily gave his life in order to pay for the sins of mankind. It is only because of sin that redemption is possible. Thus Adam's fall has its bright side also likewise, any human beings who repents of his sins, may obtain God's grace, and

his very sinfulness, therefore, becomes the means of redemption provided there is a genuine repentance in the heart. Here, the readers of holy books remained the relevant following text in the Old Testament and Bible:

“They that wait upon the Lord shall mount up with wings, as eagles. Unto you that fear my name shall the Sun of righteousness arise with healing in his wings?”

Alternatively, it illuminated verse *Collar* as it possesses a man beneath limitation and controls his liberty. There is an expression: “to slip *The Collar*” which revenues to leakage from the chains that deny toward a human being the freedom of action and conduct which he desires. In the case of the poet, the term “Collar” also expresses the awareness of The Collar impaired by the vicar as an icon of his clinginess. Herbert gave up his worldly ambition and the pleasures of a secular life in order to become a priest. However, after having functioned as a priest, he began to regret his decision to take to a religious life and sacrifice all worldly pleasures. This verse is a record of the conflict in his mind between the worldly life and the religious life. The encounter ends in Herbert’s ceasefire with God and his asphyxiating the objections that had ascended in his attention against continuing as a priest.

In *the Collar* (Line: 1-6) the poet brought down his fist angrily upon the dinner-table as a protest. The word “board” means a dinner-table, and is an allusion to the Holy Communication for ceremonial matters, witnessed in a church to venerate the last dinner. At this ceremony every member of the congregation is served with a little wine and a piece of bread. The bread is symbolic of Christ’s flesh and body, while the wine symbolises Christ’s bodily blood. The members of the congregation eat the bread and drink the wine, in this way recalling the last meal which Christ had with his disciples before he was crucified. Eating the bread means eating Christ’s blood; and that means union with the Christ. The ceremony thus implies an identification of the devout man with Christ, or his merging with Christ. The poet’s striking the board is a gesture of protest against the religious life. He means to say he did not wish to continue with the ceremonies of the church and wanted to end his life of strict religious adoration. He no longer wishes to eat at God’s table.

After striking the dinner table angrily, he shouted that he did not wish to continue his life of veneration and self-denial as a priest. He denied and decided to leave the church and wanted to regain his freedom to live in the amusement. The sense of freedom and secular life came to his mind and he sighed for the pleasures to which he had bidden farewell. He found the motto of his life by denying the Priesthood and to enjoy life to the less as he got the free road the unbound freedom of doing any recreations. He wanted his life as free as the wind of the atmosphere which blows as it likes, without any check. And he again wanted his life to be as free from all restrictions as a

man’s generosity is when he has an abundance of supplies from which to give away to those who are needy. In short, the poet will not take any responsibility and show any servitude or submissiveness towards any kind of rules and restrictions of God.

Again, in the (Line: 7-10) the poet uttered “Have I no harvest but a thorn, to let me bleed; am I to get reward for all my services? Here, the word harvest refers rewards and the thorn refers arduous duty and pierces bodily red blood which a priest has to perform and which deprive him of all personal freedom. The thorn here also takes us back to the crucifixion when Christ was pierced with a spear and when blood flowed from the wound thus caused. In other word we have an allusion here to the Passion of Christ. When the word Passion spelt with a capital P and in a religious context always refers to ‘Christ’s agony and the sufferings at the time of agony. In terms of giving up a secular life, he has deprived himself from all worldly pleasures just to lose his blood, and to get no nourishment? The poet is protesting against the priestly life which imposes a rigid scribing on him and allows him no opportunity of enjoying any worldly pleasures or any pleasures of the flesh. In the text (Line: 8-12) the poet feels certain that both wine and corn were available but that, as a result of his sighs, longing, and tears, neither is available to him. The idea is that the life of self-denial which a priest has to lead does not permit him the enjoyment of any worldly pleasures. Wine and corn are to be regarded as symbols of worldly pleasures, while sighs and tears refer to the bitter disappointment which a priest experiences at having been deprived of those worldly pleasures. Of course, Herbert is talking only about his own case. Every priest does not go through this kind of conflict.

Furthermore, in the text (Line: 13-18) Herbert asked if the time that he has spent as a priest of the church has been lost to him completely, and if he is the only one to have suffered this loss. The poet again asked if he has no laurels to crown his life. Laurels were worn by victorious soldiers in olden times. The laurel therefore symbolises victory or a great achievement. The poet feels that he has achieved nothing having served as a vicar of the religious place. He again asked if his time has completely been blighted and lost to him forever. After then he consoled himself with the thought that everything has not yet been lost. There is still time for him to give up his priestly life and to return to a secular life with all its pleasures. He tells himself that the pleasures are still available and that all he has to do is to give up his priestly life. In the (Line: 19-26) the poet has spent those years of life in sighing and longing and which have, therefore, been wasted. He further consoled himself that he can make up for all the wasted years of his life by now enjoying double the number of pleasure which would normally have enjoyed. In this way, he would be able to

make up for the lost time. Herbert calls upon himself to stop debating in a cold, logical manner what is proper for him to do and what is not proper. He decided not to confine himself in the cocoons and no one will confine him in any restrictions. The priest life did not satisfy him and he did not enjoy this life. He will run and go every possible place where he wants and what his mind wants to do. By the wink of eyes, he will roam and observe every jolly moment what no one can do as like his gesture.

The poet made up his mind in the (Line: 27-32) not to ignore or undervalue the disadvantages of continuing as a priest. He decided to leave the church in order to regain his original freedom. He made up his mind to pay no attention to the human skull which frightens a man of demise. "Death's head" means the cranium of a passed man, which is symbol of demise and which is a reminder to us that every one of us has ultimately to die. He decided to tie up his fears in a bundle to stow them away; he also decided to get rid of his fears. After that he forbears to lead a life of subordination and servitude deserves his sad a lot. If a man willingly becomes a prisoner, it means that he deserves to be a prisoner. A lover of freedom would like to earliest steps to shake off his slavery. Accordingly, the poet decides to shake off the restraints imposed upon him by his priesthood and to regain his loss of freedom.

Herbert represents himself (Line: 33-36) as a child and said he has risen aloud like a madman; talked in an irresponsible and illogical manner. He thought, he heard one calling him as a "child" it seemed that a voice had spoken to him what the poet means he heard the voice of God gently rebuke him for his seditiousness. God's voice, speaking to the poet, urged him not to be rash and not to give up the sacred duties of a priest. He replied, "My Lord", on hearing the gentle warning voice of God, the poet just the once emanated back to his insight and grasped the madness and the blunder that he had committed by his rebellious attitude. The poet immediately became submissive and said: "My Lord, I am sorry. I repent of the manner in which I have spoken. I withdraw whatever I have said, and I bow to you in humble submission."

Precarious Observance on *Easter Wings* & *Collar*

The original reflection of the verse *Easter Wings* concerns to its composition and formatting. The early scribing of the verse is the longest; the subsequent scribing is smaller than the first; the third scribing is smaller than the second; the fourth scribing is less than the third; the fifth and sixth scribing are smaller than the fourth, each including only two verses. The seventh scribing exceeds the length of the fifth and sixth; the eighth scribing surpasses the seventh, the ninth scribing exceeds the eighth; and the tenth scribing exceeds the ninth. The scribing progressively abridged until only two verses continue in each of the two central scribing of the verse; subsequently, the scribing extend again until the tenth

scribing, which nearly matches the extent of the first. The identical pattern has been precisely adhered to in the second verse.

Additionally, there exists another notable aspect of the verse. Its form bears a resemblance to avian wings (Bray, 12). The printed poetry evokes the imagery of an eagle's or lark's wings. A verse of this nature belongs to the set of poetry known as "pattern poetry." Alternative verse belonging to this category is the Altar, the figure of which prompts us of a place of adoration and represents the Eucharist. These two verses by Herbert are denoted to as "hieroglyphic verses." The word "hieroglyphic" means a figure along with a symbol with a hidden denotation. The importance of the title of the verse is also remarkable. Wings are relevant because the poet aspires to fly upwards like a lark. He wishes to fly upwards just like Christ rose to heaven on the third day after his agony in crucifixion. Easter is the celebration marking Christ's rise. On the juncture of Easter, the poet would also like to wing above. In his instance, the flight is, of course, not a literal one but symbolic in the sense of mystical promotion or rejuvenation. The primary theme of the verse is that Heaven was lost by Adam and Eve via Innovative Immorality and that it was exchanged by Christ's victimization. But the verse also denotes that a human being can achieve the rejuvenation of his mystical fauna through an awareness of his impiety and through his subsequent sorrows. In the situation of the poet, this mystical rejuvenation happens together with the tribute of the Christ's ascension to Heaven on Easter-Sunday. There is also the obvious faith that the drop of man is the essential origin of growth or his flying-trip; in additional words, no spiritual regeneration or rejuvenation is feasible without impiety which is intrinsic in man's fauna. The dilution down the enlarging of the scribing expression of the rhythmic movement of the lark's wings, and are anticipated also express the destitution and fruitfulness congruently of the human soul. Consequently, the vivid stratagem of the verse suits its dispatch well. The poetry functions in its own structural details as an imagery or conceit for what is under dispute.

In *Easter Wings*, says a critic, the two stanza are in the shape of wings and the sense enlarges and indentures as the scribing elongate and curtail; the shape of the wings on the printed folio may have nothing but inventiveness to endorse it, but the diminuendo and crescendo that convey it about are open of both the escalation and drop of the lark's song and of the lark's journey, and also dramatic fall of man and his revivification in Christ. Moreover, Herbert pulled poetic experiment with individualities where critics take an unmerciful perception on the matter. The poet's solemnity is ostensible, and his promise to God and Christ indisputably tangible. Then again, the verse *Collar*, as we

know, denotes the neck-band connected to a shirt. A collar is also put round the neck of horse in order to imply that the horse have its place to somebody and is not a wandering animal. The horse's collar aids another purpose also: by the use of emotionally involved to *The Collar* the horse's movements can be controlled and kept in form of restriction of collar and therefore to attain liberty from all boundaries.

At moot point of collar that dilapidated by a vicar signifies ecclesiastical inclination (Ellis, 220). The word in the headings of this verse is employed in each of these connotations, and the verse itself is rich in meanings. However, the title of the verse refers to the idiomatic word; the focus of the verse is poet's dissatisfaction with the limitations of a religious life and his longing to outflow from those limitations. There is also a probability that Herbert who intended a pun in collar. The second term, "choler" denotes wrath or resentment; in this case, he's angers against the profession of a clergyman which he had entered. A less likely pun may be meant in collar. The caller, in this condition, he again calls upon God in order to send his problems. *The Collar* is recognized as one of the most essential and also as one of the most intriguing verses of Herbert. Its relevance resides in the spiritual and mystical war which he truly veteran in the course of his religious life and which the verse clearly reveals and explains. It was after great difficulty that he forsaken his irreligious dreams and opted to grow into a vicar. But even after having taken the essential step and having a minister of God, he was not able totally to ignore those sophisticated desires.

In this verse, the memorandum of complaint is declared in the initial scribing when the poet articulates us that he hit the sustenance and sobbed: "No more I will abroad", denotes he would no longer endure with his life of captivity or detention to his conviction and that he would depart of the religious place in lieu of adoring freedom (Guibbory, 130). Adding different views, Herbert touches an impulse to forsake his taciturn thinking as to what is suitable for him and what is not applicable. He would like to appear of the case of the holy life which he amalgamated and he would show recklessness that cord of sands, those weak bindings, which he had hoped would assist as a dependable rope for him and would afford guidance to him for his behaviour. As follows, the poet is interested to make connection his worries and no longer continue his back the liability of commitment which a religious life puts on him. But just as his revolution against God has extended its extreme and he is about to disrupt free from the autocracy of a spiritual life, he receives the voice of God murmuring to him: "Child, do not be rash". On boarding this mild punishment, the entire poet's ferocity dissolves away and, twisting his head in miserable renunciation, his rejoinders: "My Lord, I am sorry". Consequently, the verse which instigated with an irritated note of complaint and with a spirit of vehemence split ends with the poet's all-inclusive obedience to his God. The issue has been settled, and the verse varnishes on a memorandum

of calm and ecstasy. The rich imagery and the usage of metaphorical idioms and words in the verse are outstanding. The poet's wrath and choler are conveyed to us through the following images: "I struck the board and cried: No more I will abroad! What? Shall I ever sigh and pine? Have I no crop but a thorn, to let me blood, and not restore, what I have lost with cordial fruit"? The following scribing feature imagery of freedom, including as many as three similes: "My scribing and life are free, free as the road, loose as wind, as large as store". Indeed, all-inclusive inner conflict of the poet and the reunion at the end, have been transmitted to us through very effective figures of speech and graphic imagery. The verse has a considerable psychological and autobiographical significance, and the manner of writing is as robust and vigorous as is required by the subject matter.

The Determination of Poet & Fortunate Fall

The will of the poet is to roam freely that is common in both pictorial poesy *The Easter Wings* and *The Collar*. It is human nature to celebrate the life according to his or her way that we have already been observed in the ancient man and woman (Adam & Eve) how they had felt lonely in one beautiful heaven. They went to near the forbidden tree and decided to have that forbidden fruit. They did it by the influence of Satan and become dress-less, the true original seen was visible in front of them and the fortunate fall from heaven has been occurred in their real life. It is the ancient scenario that men and women are prone to intend to move freely around the world. Anyone does not like to confine themselves in one position or place and that is why man like Herbert would like to fly like a Lark bird in the sky of the world. Here, the poet shows his attitude of disagreement towards the Lord.

The Seditiousness of Poet

As a rebellious poet, Herbert has exposed how he would like to survive in the world. In the first part of the verse *Easter Wings* he figured out the ancient story of the heaven and described the philosophy of poorness how they had spoiled their harmonious happiness by doing mistakes and what the poet reflects the idea of seditiousness in the poesy *The Collar*. As Adam and Eve have projected the seditiousness, Herbert has significantly delved the idea of confinement as a priest who has no right to celebrate a free life. He said his life is as open as the path and as wobbly as the breeze where no restriction will fall upon him. He is a man of dynamic soul who will make a different world in accordance the colourful pompous life. The poet's thought of doing anything has propagated the philosophy of seditiousness. As an innocent clergyman he has delved his

painful boring life style that he hated very much.

The Condition of Heart

The sufferings and the hardship of prison life and the condition of the poet's mind was not good enough and superfluous. In the verse *Easter Wings* and *The Collar* Herbert had suffered a lot. His inner conflict was known no bounds at that very moment. He wanted to break the chain of God's commandments and pave his own ground as an individual man, as a one man emancipator of his life. The monotonous projection of life of the rebel poet has made a harsh concern of his mind. Everyone knows that mind is a wonderful thing if it is free from all kinds of boundaries. So, in this very moment, anyone can realize that why the poet is in the sad mood, what the actual condition of poet's mind is.

The Angriness & Dime Life

Herbert was calm and quite in the verse *Easter Wings*, but he showed his angriness and dime life in the verse *Collar*. He was very much amiable to share the thoughts of *Easter Wings* but on other hand, he was very much angry, over reacted, and impatient to share the idea of dime life in the verse *Collar*. An angry man cannot do nothing but destroy his life. The poet was much angrier than previous. He said angrily, "Have I no harvest but a thorn". Mostly, his life's outcomes are zero and for the sake of getting nothing like harvest he is now in empty hand like a miserable man. His emotional unrest in *The Collar* reflects a deeply personal spiritual crisis rather than a social or historical struggle. His anger arises from the tension between worldly desire and the discipline required by religious vocation.

The Belief on Divinity

In both verse we observe, Herbert has a belief on God and he exposed that at last part of the verse. He mentioned Easter that is related to Easter Sunday. He painted the picture of religious belief and showed how to proceed towards God, how to appeal and how to submit in front of the laws of the Christian religion. By the Easter he added wings for being a bird and to go first and by wink of the eyes. He also exposed his religious mind in *Collar* where he referred the passion of Jesus Christ during the time of crucifixion. He believes that the passion is a holy power that comes from the Almighty God. He has found affinity in between Jesus Christ and him because his sufferings and bloods like Jesus have rewarded nothing but endurance on the time of sorrows and pathos. The poet would believe the divine feelings confirm and that why he uses the reference of the story *Paradise Lost* (Milton, 268).

The Spiritual Thoughts

Herbert's spiritual thoughts lay in every verses of the verse *Easter Wings* contrariwise in *Collar* his first and second part of the verse exposed his frustrations, disappointment and angriness for not to do any enjoyable work in his personal life. But in the last portion of this verse we observed the actual spirituality of him and his utterances "My Lord" proves that he has the firm faith on Almighty God. He shows his repentance for not realizing the issues of seditiousness and expressing some audacity of hope.

The Redemption & the Purgation

When the poet got back by the wings and by saying "My Lord" which means he accomplished his redemption and purgation from Almighty God. He expressed his complex mind first and later on he came back to the religion again (Milton 270). He painted a picture of bird's wings as a pictorial verse by which he will go to get the God's pity. His decision was wrong to engage in the mundane life in *Collar* where he exhibits the picture like muffler or *The Collar* of the shirt. By these two pictorial verses he gave us the clear message of pictorial art which tells us so many inner meanings of English literature and his redemption from all kinds of sin.

The Belief of Resurrection

The Poet has belief of renaissance (Strier, 328) and for that reason he made the wings of a lark and responded with words of God. He knows very well that on the day of resurrection he will have to present himself with his deeds and present his accountability towards Almighty God. He knows that the final day of the earth will be most critical for every man and woman and they will stand and run towards God to acquire pity and to get the shelter of God. The poet is not a non-believer, and not an atheist. He is the man of submissive religious mind. He submitted politely and for sure ready in the both verse to be present there. In the dooms day he has no tension and hesitation with agitation about his deeds but he knows how to negotiate with God, how to win the will of God, how to go near to God by the wings and by the wink.

CONCLUSION

This study concludes that *Easter Wings* and *The Collar* collectively illuminate Herbert's portrayal of the struggle between rebellion and submission in the spiritual life. By uniting visual form with theological reflection, Herbert dramatizes the soul's fall, unrest, and eventual movement toward divine reconciliation. These findings situate the poems within broader traditions of early modern

devotional practice and highlight Herbert's innovative use of pictorial strategies.

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