

*Having been tenant long to a rich Lord,
 Not thriving, I resolved to be bold,
 And make a suite unto him, to afford
 A new small-rented lease, and cancell th'old.
 In heaven at his manour I him sought:
 They told me there, that he was lately gone
 About some land, which he had dearly bought
 Long since on earth, to take possession.
 I straight return'd, and knowing his great birth,
 Sought him accordingly in great resorts;
 In cities, theatres, gardens, parks and courts:
 At length I heard a ragged noise and mirth
 Of theeves and murderers: there I him espied
 Who straight, your suite is granted, said, and died.*

Here we have the analog of a tenant who undertakes a journey in search of his landlord to change his lease. Each episode in the poem is clear enough for us to see the allegorized reality. We immediately recognize the "rich Lord" whom the speaker "sought" at "his manour" in Heaven. The intention of making "a suite unto him, to afford/A new small-rented lease, and cancell th'old" is obviously man's desire for Grace. Christ's incarnation and the Fall of Adam are introduced in a most natural way and is easily appreciated:

*... he was lately gone
 About some land, which he had dearly bought
 Long since on earth, to take possession.*

The humble life of Christ is portrayed very effectively. In spite of "his great birth" he was not to be found in "cities, theatres, gardens, parks and courts." We finally come to the accomplishment of Redemption through Crucifixion:

*At length I heard a ragged noise and mirth
 Of theeves and murderers⁴: there I him espied,
 Who straight, your suit is granted, said, and died.*

The poem is obviously an allegorical account of the granting of the

Covenant of Grace, with the "old lease" as the doctrine of the Fall. Taken on a higher level and in a broader sense, however, the poem presents "the transition from the Old to the New Testament".⁵ The tenant is not "thriving" and is seeking "a new small-rented lease". This happens in a time when the "rich Lord" has not yet descended to earth, namely before the incarnation of Jesus Christ. So the tenant can be taken not as the typical Christian, but as any man who finds it beyond his endurance to attain Salvation under the Old Testament, that is, the strict and stringent Covenant of Law. He is, therefore, seeking a "new small-rented lease" or the Covenant of Grace as presented in the New Testament. On this level of meaning the incarnation of Christ becomes more significant: the "rich Lord" has "dearly bought" the world long ago, by the act of creation, and consequent to the lapse of Adam must now "take possession" by redeeming it on the cross.

No reader who is familiar with the life of Herbert can possibly miss the third level of meaning of the poem, that is, the autobiographical one. We can easily interpret the first quatrain as Herbert's own decision to take holy orders after he gave up any hope of a secular employment. He then, by committing himself to a priestly life cancels the "old lease" in which he had not been able to achieve distinction in civil service as he had planned ever since he had been appointed the Public Orator at Cambridge. "The richness of the poem" says Summers, "derives in large part from the relations between that timely fiction and the timeless reality which it represents: the speaker is both one man in the present and all mankind from the Fall to the Crucifixion; the search is the search of the Jews until Calvary and it is also the search of every man who wishes to be a Christian. The discovery was made by humanity at one moment in the past, but it is also made by individuals at every moment, present and future⁶."

Herbert is the only Metaphysical poet who consecrated his poetic gifts solely to the service of God and was inspired exclusively by his own piety and religious faith. His poetry, therefore, is void of any display of erudition and his language has the simplicity of the Bible. To him, as was pointed out above, his poetry is a means of giving expression to his beliefs and convictions in order that the timeless values are conveyed to the reader with as much ease as "popular pulpit oratory⁷." This justifies his repeated references to daily activities such as gardening (e.g. "Paradise", quoted above), tenancy (e.g. "Redemption") or carpentry:

*O what a cunning guest
Is this same grief! within my heart I made
Closets; and in them many a chest;*

*And, like a master in my trade,
In those chests, boxes; in each box, a till:
Yet grief knows all, and enters when he will.*

The everlastingly fresh and rich theme of Christ dying for sinners on the cross often provides him with inspiration and material for his imagery:

*Who would know sinne, let him repaire
Unto Mount Olivet; there shall he see
A man so wrung with pains, that all his hair,
His skinne, his garments bloudie be.
Sinne is that press and vice^B which forceth pain
To hunt his cruell food through ev'ry vein.*

"The Agonie"

Herbert was very musical and his love of music finds expression in his poetry through the musical effects that he often creates. Harmony is a keyword and "Deniall" depends upon the image of the soul

*out of sight,
Untun'd, unstrung
O cheer and tune my heartless breast,
Defferre no time;
That so thy favours granting, my request,
They and my minde may chime,
And mend my ryme.*

Sometimes an understanding of musical technicalities is essential: In "Employment I" he has no part in the great "chain" and is, like reed, useless to society unless

*Lord, place me in Thy consort; give one strain
To my poor reed.*

"Aaron" is about harmony of the heart and how the clamour of passion, tolling the death of the speaker, can be transformed into harmonious music through the righteousness of Christ. In "Vertue" he speaks of his verse as music foreboding the end of the spring:

My musick shows ye have your closes

And all must die.

Herbert is mainly concerned with the task of persuading and instructing his readers. His images are not intended to beautify his style, but to reinforce his argument and confirm his spiritual values. What is important to him is the persuasive quality of them and not the figures per se. Technically speaking, the difference between Herbert and Donne, so far as their imagery is concerned, is very slight. Judging by Helen Gardner's thorough definition⁹, Herbert's conceits, like those of Donne, are Metaphysical, indeed. What is misleading for the student is that he often disregards the fact that the poetry of Donne and Herbert were not written for the same audience. Donne's imagery is esoteric and erudite, and written for a sophisticated and cultured audience who is to be amused by his ingenuity, cleverness and agility of mind, whereas, Herbert's imagery is homely, down-to-earth and meant to be appreciated by plain and commonplace people. This is exactly why Herbert lived on, at least in churches, but all the other Metaphysicals, including the religious Vaughan, were almost obliterated until the beginning of this century when they were unearthed by Sir Herbert Grierson.

NOTES

¹ See "Exodus" in *The Old Testament* for the implications of "guardian fires and clouds", "Scripture-dew", "murmurings" of the Jews, etc.

² In his brief discussion of this poem Summers interestingly points out that "Salem" was the former name of Jerusalem and means "peace". See Joseph H. Summers. *George Herbert: His religion and Art*. (Harvard, 1968), p. 176.

³ F.E. Hutchinson. *The Works of George Herbert*. (Oxford, 1941), p. xli.

⁴ Jesus Christ was crucified along with a thief and a murderer on two crosses on either side of him.

⁵ Virginia R. Mallenkot. "George Herbert's "Redemption", English Language Notes, No. X (1973), p. 263.

⁶ Summers, p. 127.

⁷ L.C. Knight. cited in A. Alvarez. *The School of Donne*. (London:Chatto and Windus,1962),p. 78.

⁸ "Vice" or "Vise" is a tool with two strong jaws for holding work tightly.

⁹ Helen Gardner. *The Metaphysical Poets*. (Penguin, 1976). pp. 19-22.

SOME ASPECTS OF GRAMMAR

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در عصر اطلاع‌رسانی و پیشرفت‌های مدام و شگفت‌انگیز در این زمینه، بنظر می‌رسد که به دو عامل اصلی جهت برقراری ارتباطات یعنی مردم و زبان کمتر توجه می‌شود. با این حال در بسیاری از موارد بخصوص در مراکز آموزش عالی و بازار کار از دانشجویان و متقاضیان کار انتظار می‌رود تا زبان مادری و گاهی یک زبان خارجی بین‌المللی را صحیح بنویسند و خوب صحبت کنند. برای دانشجویان رشته زبان ضرورت صحیح نوشتن و خوب صحبت کردن پرواضح است. لازمه کسب این مهارت‌ها دانستن دستور زبان است. طبعاً برای یادگیری یک زبان خارجی مردم کشورهای مختلف با مشکلات خاصی روبرو می‌گردند. چنین بنظر می‌رسد، در فراگیری زبان انگلیسی، مشکل عمده دانشجویان ایران «تطابق صحیح فاعل و فعل باشد» لذا در این مقاله سعی شده است با آوردن مثال‌های گوناگون تا حد امکان این مشکل برطرف گردد.

In an era of such technological developments as interplanetary radio, television, communication and transmission of data by computers, it is easy to overlook the most essential and most important elements of communication: people and language.

Technological development is a fact, but we cannot ignore the fact that students at every level (at schools or at universities) are judged by their ability in communication. They are also expected to communicate fully and effectively after graduation when they are going to enter the working world.

In order to communicate effectively, we need language skills. Educated people, regardless of their fields, should express themselves clearly. In spoken language, one can easily correct his/her own faulty speech, but in written language, serious mistakes are not permissible, especially in the competitive world where thousands of people are competing with each other to get jobs.

Knowing a language is not an inner gift, we have to acquire the knowledge of language, especially a foreign language, through formal study and practice and use it when we speak or write or for any job we should obtain.

Today English is an international language, and different English courses which students take at colleges are designed to give them competence in using the language effectively. Correct and effective language is a fundamental requirement to get a desired job. Undoubtedly, grammar helps the native speakers, as well as those whose native language is not English, to write correctly.

It seems that certain parts of English grammar are difficult for certain students whose mother language is not English. For instance, Iranian students seem to have difficulty in understanding the "The Agreement of subjects and verbs in English". So, this article only deals with this part of grammar. Hopefully, in a series of articles, the other parts of grammar which seem difficult for the Iranian students will be presented.

In this article on "The Agreement of subjects and Adverbs" only the correct examples have been given, because the writer believes that the incorrect examples are easily formed in the students' minds. The examples which are chosen from different books, are given in order from the easiest ones to the most difficult ones.

"AGREEMENT OF SUBJECT AND VERBS."

A verb agrees in number with its subject.

A singular subject requires a singular verb:

e.g. I am busy.

e.g. He is fortunate.

e. g. The trip was pleasant.

A plural subject requires a plural verb:

e.g. We are busy.

e. g. They are fortunate

e.g. The trips were pleasant

"INTERVENING ELEMENTS:"

The verb agrees with its subject, Not with nouns or pronouns between subject and verb.

e. g. The president, as well as the committee members, has voted for him.

e.g. The best man of those applying is Jones.
(subject is man, not those,)