

= The Lord Loves the One (That Loves the Lord) =

" The Lord Loves the One (That Loves the Lord) " is a song by English musician George Harrison , released on his 1973 album *Living in the Material World* . Like the album 's title track , it was inspired by the teachings of A.C. Bhaktivedanta Swami Prabhupada , founder of the International Society for Krishna Consciousness (ISKCON) , more commonly known as the Hare Krishna movement . The song is an uptempo rock track with elements of blues and gospel . Some commentators have described it as the musical highpoint of *Living in the Material World* , with Harrison 's slide guitar playing singled out as being among the finest performances of his career .

The composition originated during a period marked by Harrison 's devotion to a Hindu @-@ aligned ascetic life and the height of his public association with the Hare Krishna movement , which included his donation of Bhaktivedanta Manor for use as an ISKCON temple . In his lyrics , Harrison sings of the falsehood of striving for wealth or power in the material world and advocates a direct relationship with one 's deity as a genuine life goal . In doing so , he belittles the role of political leaders , as well as his own status as a celebrated rock musician . The song 's Krishna Conscious message was also reflected in Harrison 's choice of artwork for the *Material World* album , specifically the reproduction of a painting from a Prabhupada @-@ published edition of the *Bhagavad Gita* .

Harrison recorded " The Lord Loves the One " between October 1972 and March 1973 with session musicians Nicky Hopkins , Klaus Voormann , Jim Keltner and Jim Horn . While the music has invited critical praise , the devout assertions in Harrison 's lyrics typified what some reviewers in 1973 viewed as an overly didactic message on much of the parent album . Among reviewers in the 21st century , the composition continues to divide opinion . Although some commentators consider it an obvious choice as a live track , Harrison performed " The Lord Loves the One " only once in concert ? on the opening night of his 1974 North American tour with Ravi Shankar .

= = Background = =

In his 1980 autobiography , *I , Me , Mine* , George Harrison credits the influence for " The Lord Loves the One (That Loves the Lord) " to A.C. Bhaktivedanta Swami Prabhupada , founder of the International Society for Krishna Consciousness (ISKCON) , also known as the Hare Krishna movement . Harrison 's association with ISKCON began in December 1968 , when he befriended a small group of devotees that Prabhupada had sent to London to establish what became the Radha Krishna Temple . The Gaudiya Vaishnava teachings of Prabhupada , based on Hindu texts such as the *Bhagavad Gita* , resonated with Harrison , whose quest for an ego @-@ less , God @-@ conscious existence amid the false reality of Beatlemania had first taken him to India in September 1966 .

Harrison provided the devotees with financial assistance , in addition to producing their hit recording of the 5000 @-@ year @-@ old Hare Krishna mantra , to help spread the message of Krishna Consciousness . He then met Prabhupada in England in September 1969 and was impressed by the acharya 's declaration that he was merely " the humble servant of the servant of the servant " of the Hindu god Krishna . In line with Prabhupada 's contention that the chanting of Sanskrit mantras led to a direct connection with God , Harrison adopted the practice , counting out each mantra on Hindu prayer beads stored inside a cloth bag that he wore over his shoulder .

Further Harrison @-@ produced recordings by the Radha Krishna Temple followed their " Hare Krishna Mantra " single , culminating in an eponymous album released on Apple Records in May 1971 . By that time , the devotees were regular guests at Harrison 's Friar Park estate , and he subsequently bought permanent accommodation for the growing UK arm of ISKCON , at what became known as Bhaktivedanta Manor . When Prabhupada died in November 1977 , he bequeathed one of the rings he was wearing to Harrison , referring to him as the Hare Krishna movement 's " archangel " .

= = Composition = =

Author Dale Allison writes of the lyrical themes in " The Lord Loves the One (That Loves the Lord) " : " this song preaches karma , warns about judgment at death , and exalts love as our most important aspiration . " Harrison wrote the song over 1971 ? 72 , a period of heightened devotion on his part , as well as one of frustration due to the legal and business issues afflicting his Concert for Bangladesh aid project . The idea for the composition came about after a conversation with Prabhupada , when the latter visited Harrison at Friar Park .

The song begins with a riff over the chords of B major and B7 , which is then followed by a chorus , rather than a verse . Author Simon Leng describes the musical mood as " mean , dirty blues ? funky and low @-@ down " , accompanying a " most uncompromising lyric " . In Allison 's view , the lyrics to the chorus equate love received from one 's deity with " human love " (in that it " grows as it is reciprocated ") , while also serving as a statement on karmic retribution :

The Lord loves the one that loves the Lord

And the law says if you don 't give , then you don 't get loving

Now the Lord helps those that help themselves

And the law says whatever you do 's gonna come right back on you .

The first verse reflects Harrison and Prabhupada 's discussion that day ? although the reference to political leaders " acting like big girls " is an example of Harrison reverting to " Scouse parlance " , according to author Alan Clayson . The latter also notes the antipathy that Harrison felt towards politicians following the Bangladesh aid project , when the American and British governments continued to withhold funds intended for the millions of starving Bangladeshi refugees . The lyric centres on maya , or the illusory nature of human existence , as Harrison sings of humankind behaving as if " we own this whole world " , oblivious to the consequences and the end that awaits the individual in this life . Allison summarises the message to mean : " karma is the law of our existence ; substituting ego for God is our problem ; we must prepare ourselves for death . "

As with another Prabhupada @-@ inspired track that he wrote during this period , " Living in the Material World " , Harrison expresses his belief that the pursuit of fame and riches ? particularly in the music industry ? is meaningless . In the second verse of " The Lord Loves the One " , he sings : " We all fool around , with objectives in mind / To become rich or famous , with our reputations signed ... " While author Joshua Greene compares Harrison 's songs from this period to Vedic sutras , Allison specifies this verse @-@ two message to a passage from the Katha Upanishad , which reads : " Intoxicated , deluded by the glamour of riches , the childish do not see that they must pass away . They think , ' This is the world and there is no other . ' "

As with the ISKCON @-@ inspired " Awaiting on You All " , Allison views the conditions that Harrison imposes in the song 's choruses as a rare exception within the singer 's work . Elsewhere , Allison continues , Harrison 's songwriting reveals " a strong belief in the efficacy of unmerited divine grace " . In a 1982 interview , Harrison described his statement on God rewarding those who first look to God as a " flexible " one , adding : " In one way , I 'm never going to get out of here [i.e. , escape the constant cycle of reincarnation] unless it 's by His grace , but then again ? [t] he amount of grace I would expect from God should be equal to the amount of grace I can gather or earn . "

Among other Harrison biographers ' interpretations of the lyrics , Ian Inglis writes of Harrison 's unwelcome " evangelical " message regarding " the consequences of a life of selfishness and greed which finds no place for ' the Lord ' " . In contrast , Leng views the verses as " the singer 's inner conversation " , in which Harrison acknowledges the futility of his own existence , at a time when he felt overwhelmed by his success as a solo artist following the Beatles ' break @-@ up in 1970 . Of the apparent sermonising in the choruses , Leng concludes : " ' The Lord Loves the One ' conveys the same basic message as ' what you put in is what you get out , ' so , at one level , it 's more a matter of common sense than divine revelation . "

= = Recording = =

Harrison began sessions for his Living in the Material World album in October 1972 , at Apple Studio in London . As a result of the problems associated with the Bangladesh project , author Peter

Doggett writes , " [e] everything connected with the physical world seemed to annoy him . " The studio manager at the time , former Beatles engineer Geoff Emerick , recalls Harrison wearing his Hindu prayer bag and " mumbling away , chanting his mantra " , often unable to reply to questions put to him . As for all the tracks on the album , the recording engineer on " The Lord Loves the One (That Loves the Lord) " was Phil McDonald , who had also worked in that capacity for the Beatles .

The recording opens with Harrison 's acoustic guitar and an electric piano riff that creates " a sense of foreboding " , according to Inglis , who likens the intro to Three Dog Night 's 1970 hit single " Mama Told Me Not to Come " . Along with Harrison , the musicians on the basic track were Jim Keltner (drums) , Nicky Hopkins (electric piano) and Klaus Voormann (bass) . Part of Harrison 's guide vocal from the basic track was retained for the official release .

Among the overdubs , which were completed by the end of February 1973 , Harrison added slide guitar and Jim Horn played various saxophone parts that Leng describes as " a straight lift from Harrison 's favorite ' Savoy Truffle ' model " , with baritone saxophone prominent in the mix . Assisting Horn on " The Lord Loves the One " , Voormann played one of the tenor saxophone parts , a role he had recently provided on Harry Nilsson 's Son of Schmilsson album (1972) , to which Harrison and Hopkins also contributed .

= = Release = =

Apple released Living in the Material World in May 1973 in the United States (June 1973 in Britain) , with " The Lord Loves the One (That Loves the Lord) " sequenced as the first track on side two of the LP . According to authors Chip Madinger and Mark Easter , Harrison had considered an alternative running order , whereby the album opener , " Give Me Love (Give Me Peace on Earth) " , began side two . The UK cassette format followed the latter sequence , which also placed " The Lord Loves the One " as the second track on side one , following " Sue Me , Sue You Blues " . As with eight other songs on Material World , Harrison donated the copyright to " The Lord Loves the One " to the Material World Charitable Foundation , which he launched in April 1973 with a stated aim " to encourage the exploration of alternative life views and philosophies " .

Reflecting the lyrical content of songs such as " The Lord Loves the One " and " Living in the Material World " , Tom Wilkes 's design for the album artwork contrasted a devout spiritual existence with life in the material world . The front of the inner @-@ sleeve insert reproduced a painting from a Prabhupada @-@ published edition of the Bhagavad Gita , depicting Krishna and the warrior prince Arjuna driving a chariot . Part of this image was also used on the LP 's side @-@ one face label ; in addition , it appeared opposite the words to " The Lord Loves the One " in the lyrics section of the Material World songbook , published by the Charles Hansen sheet music company .

Writing in 1977 , author Nicholas Schaffner described the combination of these " color representations of the Hindu scriptures " and the album @-@ wide message espoused by Harrison in " The Lord Loves the One " as " a luxuriant rock devotional designed to transform his fans ' stereo equipment into a temple " . In a 1982 interview with ISKCON 's Mukunda Goswami , Harrison discussed the song 's lyrics and referred to his use of the Krishna and Arjuna picture , along with the credit he gave Prabhupada 's book , as a " plug " for the Hare Krishna movement .

= = Reception = =

= = Contemporary reviews = =

The song , if not the title alone , was a source of irritation for those critics who deemed Living in the Material World overly preachy and didactic . In a full @-@ page album review in Melody Maker , Michael Watts summarised his impression of Harrison 's spiritual message : " One gets this feeling of George , somewhat remote and rarefied , indicting the world for being what it is , although if anybody could change the world it would be an old Beatle . " While noting the song as an autobiographical statement on the singer 's " struggle to retain personal dignity and peace of mind " ,

Watts wrote : " He 's dealing in lofty sentiments and abstractions ; not everyone will want to drink of the cup . "

In his 1973 album review for the NME , Tony Tyler described Material World as " so damn holy I could scream " . Two years later , he and his Beatles : An Illustrated Record co @-@ author Roy Carr remarked of Harrison 's religious beliefs : " it 's difficult to see why he travelled all the way to India to import a God who , by the sound of him (' The Lord Loves the One [That] Loves the Lord ') is as intractable and selfish as the petulant Jehovah of Victorian Sunday schools . "

To Stephen Holden of Rolling Stone , the track was " a compelling gospel @-@ flavored rocker ... a stunning achievement that carries the authority of pop scripture " . On an album that he considered " a pop religious ceremony for all seasons , one in which Harrison acts as priest , deliberately placing his gifts and his legend into public service for God " , Holden added of the song : " I hope that Aretha Franklin gets her hands on it , and soon . "

= = = Retrospective reviews and legacy = = =

Among reviewers in the 21st century , Zeth Lundy of PopMatters and Music Box editor John Metzger highlight " The Lord Loves the One " as one of the standout tracks on Living in the Material World . As with " The Day the World Gets ' Round " , Simon Leng sees the lyrics ' spiritual framework as a distraction from the true message of the song , which in this case is the " bankruptcy " of the music business . While noting that the media and anyone else associated with " the rock circus " had a vested interest in upholding its importance , Leng comments on the hostile reception afforded the song originally : " In 1973 , no one dared point out that the emperor had no clothes on ? except Harrison . "

Author Robert Rodriguez describes " The Lord Loves the One " as " not the sanctimonious rant that some characterized it as " , but a revelation of Harrison 's inner conflict between his " earthly " status as a rock star and that role 's " utter triviality in the Grand Scheme of things " . Conversely , writing for Rough Guides , Chris Ingham finds the song 's " ' law says ' finger @-@ wagging " the exception on an album that otherwise " conveys his struggle " between the physical and spiritual worlds " with restraint and , in places , considerable grace and beauty " , while former Mojo editor Mat Snow commented in 2006 of this and the majority of the songs on Material World : " The rest is Hari Georgeson at his most preachy , but it 's never less than musical and often light on its feet . " Also writing for Mojo , John Harris pairs " The Lord Loves the One " with " Give Me Love " , as two tracks that support Material World 's standing as " a Hindu concept album ? a pleasing fusion of Eastern religion , gospel , and the ghost of ' For You Blue ' " .

In his unfavourable assessment of the song , Ian Inglis contrasts it with the " impressive set of lyrics " on " Living in the Material World " and criticises Harrison for his " turgid proselytizing " , which he likens to " the imprecations of an evangelical preacher " . Inglis concludes : " Harrison 's impressive guitar work helps to compensate for the absence of a clear melody , but the song is ultimately undermined by some of his least @-@ effective lyrics ; the description of political leaders as ' big girls ' is puerile and sexist . " Another Harrison biographer , Elliot Huntley , describes " The Lord Loves the One " as a " polished foot @-@ tapper " , on which " the drums push the song along nicely but the excessively wordy libretto somehow struggles to fit " . Terry Staunton of Record Collector considers Living in the Material World to be " sloganeering with slide guitars " but lacking in any " out @-@ and @-@ out protest " message , such that " the more generalised , universally religious themes of The Lord Loves The One (That Loves The Lord) tend to sound a tad diluted . "

Leng praises the track 's musical accompaniment , highlighting Horn 's sax arrangement and particularly Harrison 's slide @-@ guitar playing , which includes a solo that he views as " one of the best of his career " . Similar sentiments come from Bruce Eder of AllMusic , who writes : " ' The Lord Loves the One (That Loves the Lord) ' , despite its title , is the high point of the record , a fast , rollicking , funky , bluesy jewel with a priceless guitar break (maybe the best of Harrison 's solo career) ... "

In a 2011 article for The Huffington Post , coinciding with the release of Martin Scorsese 's documentary George Harrison : Living in the Material World , Steve Rabey describes Harrison as "

perhaps the most explicitly and consistently theological rock star of the last half @-@ century " . Rabey refers to the song among Harrison 's " mini @-@ sermons illustrating Hindu concepts " (in this case , karma) and concludes : " While he failed to convert everyone to his beliefs , he nudged his [Beatles] bandmates ? and his listener fans ? a bit further to the East , encouraging audiences to open themselves to new (or very old) spiritual influences . "

= = Performance = =

Harrison performed " The Lord Loves the One (That Loves the Lord) " at the start of his 1974 North American tour with Ravi Shankar . In addition to Jim Horn , the horn players on this live version were Tom Scott and Chuck Findley . Consistent with his perception of an anti @-@ stardom message in the song , Leng writes of there being an " immense [paradox] " in Harrison 's attitude to this highly publicised tour , since : " here was one of the world 's most famous musicians telling a leading writer from Rolling Stone that he 'd ' gladly kiss it all good @-@ bye ' and pursue his utterly sincere spiritual quest . "

On the first show of the tour , at Vancouver 's Pacific Coliseum on 2 November , Harrison played the song following his opening instrumental , " Hari 's on Tour (Express) " . In Rolling Stone , Ben Fong @-@ Torres began his feature article with the words " Holy Krishna ! What kind of an opening night for George Harrison is this ? " , before writing of Harrison 's performance of " The Lord Loves the One " : " he sang off key , and the voice , in its first flight , instantly sounded tired . " With Shankar 's segments having been poorly received , Harrison then reworked the show 's setlist , with the result that " The Lord Loves the One " and another Material World track , " Who Can See It " , were dropped for the rest of the tour . Leng writes of the song 's removal as " a fate the heavy @-@ funky arrangement did not deserve " , and Eder similarly considers that " The Lord Loves the One " belonged at " the heart " of any Harrison concert setlist .

Later on during the West Coast leg of his 1974 tour , Harrison donated the profits from one concert to the Haight @-@ Ashbury Free Medical Clinic in San Francisco . As recorded in Fong @-@ Torres 's article , Harrison then visited the clinic and sang the chorus of " The Lord Loves the One " to the grateful staff , as a way to illustrate his point : " Don 't thank me ... it 's something else over us that acts through people like me . I 'm just an instrument . "

= = Personnel = =

George Harrison ? vocals , acoustic guitar , slide guitars , backing vocals

Nicky Hopkins ? electric piano

Klaus Voormann ? bass , tenor saxophone

Jim Keltner ? drums , percussion

Jim Horn ? saxophones , horn arrangement