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Grace and the "Spirits" of the Heart in *The Temple*

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Herbert usually depicts the experience of grace in *The Temple* as an infusion of the waters of life that will transform the speaker's stony heart into a fleshy one; because the speaker is imperfectly sanctified and thus continually falls into sin, his spiritual aridity is a major concern. Some critics, however, have asserted that these references to the "infusion" of grace are meant to be understood as "mock physicality"—that is, the vehicle for this metaphor is meaningless or unimportant—since Herbert relies instead on the experience of being loved as the most adequate way of rendering God's relationship to the regenerate. One writes that

> The reformers insisted that grace was not a quality or substance imparted to the soul but rather the experience of a change in God's *attitude*. It was not to be spoken of in terms of "infusion" but in terms of relationship. It designated, for the reformers, not a *qualitas* but a *voluntas*.[1]

Though the infusion of grace to soften the stony heart is clearly a *metaphor*, Herbert's penchant for it ought to suggest that it served an important function in his poetry. The mysterious operation of grace, after all, can only be understood and articulated through such metaphors. Moreover, since Herbert's allusions to the "desiccated" heart and the "dissipating" soul (two corollaries to the stony heart) point to an actual physical condition, this metaphor is not so empty. Renaissance physicians believed that the diseased heart could not produce the vital "spirits" necessary for spiritual health. In "Even-song," for example, the speaker proclaims that his heart is so hard that his soul has *dissipated* into "bubbles, balls of winde" (l. 14). To dismiss this way of putting the matter as mere metaphor obscures Herbert's belief in the transformation

wrought by grace: the "spirits" of the regenerated heart may not always heal the body, but grace does in fact heal the soul. The physiological basis for the poems dealing with the desiccated heart has received scant attention from Herbert's modern readers, despite its significance in *The Temple*.[2] In many poems, Herbert describes how sin turns the fleshy heart into a heart of stone in order to articulate mankind's dependence on Christ, who, as the fountain of living waters, provides the antidote to spiritual aridity.

The lyric "Nature," placed prominently after the opening sequence (which begins with the offering of the stony heart in "The Altar" and ends with the two baptismal poems), summarizes the features of the desiccated heart and the dissipating soul. In the first and last stanzas, the speaker pleads for God to intervene and tame his rebellious heart because he has discovered that he cannot control his defective human nature. His heart has become so stony, so "saplesse" (l. 16), even after his baptism and sanctification, that it is truly a sepulchre. He feels so unworthy of the new dispensation that he must begin anew with the old. The middle stanza describes the effects he fears his stony-heartedness will have on his soul.

> If thou shalt let this venome lurk,
> And in suggestions fume and work,
> My soul will turn to bubbles straight,
> And thence by kinde
> Vanish into a winde,
> Making thy workmanship deceit. (ll. 7-12)

His rebellious nature, acting as a "venome" in his heart, will "fume" with temptations or incitements to evil. As a result he fears his soul will *dissipate* or turn into a bubble and vanish like the wind, unless Christ softens his heart again. The notion of the soul dissipating is not simply metaphoric hyperbole in the Renaissance. According to Galenic physiology, when the heart (the seat of the soul) fails to produce enough purified "spirits," both body and soul are impaired. Spiritual conditions are thought to affect the health of the body, and, in turn, the diseased heart (as a result either of physical or spiritual causes) cannot produce the "spirits" necessary to govern the understanding or the will. The Renaissance notion of "spirits" as intermediary between body and soul thus forms the basis for the metaphorical "dryness" of the speaker's heart. What modern readers have assumed to be mere metaphor, or even "mock physicality," was, therefore, a standard way of understanding the correspondence between body and soul in the Renaissance.

The notion of the "spirits" as intermediary derives in part from ancient metaphors used to depict the nature of the deity.[3] The Hebrew term used to denote spiritual reality *ruach*, generally translated *spirit* in English (in Greek *πνευμα*, in Latin *spiritus*), comes from a Semitic root *ruâh*, "to breathe, to blow"; the primary signification of *ruach* is "air in motion" as wind or breath. Because of the connection between breath in the body and the phenomenon of life energy, *ruach* is considered life itself, the presence of the deity in humans. In Genesis 2:7, for example, the breath-soul is imparted to Adam by God's breathing. Greek physicians—notably Galen—later develop the notion of the *πνευμα φυχικον* (animal spirit), a vaporous substance dispersed by the liver, heart, and brain to account for the vital interaction of *πνευμα* with the body. This theory is accepted as a commonplace by Renaissance physicians and philosophers. In *Of the Dignity and Advancement of Learning*, Bacon states that there are "two different emanations of the soul, which appear in the first creation thereof; the one springing from the breath of God, the other from the wombs of the elements."[4] Some intermediary must exist, he explains,

> For the sensible soul—the soul of brutes—must clearly be regarded as a corporeal substance, attenuated and made invisible by heat; a breath (I say) compounded of the natures of flame and air, having the softness of air to receive impressions, and the vigour of fire to propagate its action; nourished partly by oily and partly by watery substances; clothed with the body, and in perfect animals residing chiefly in the head, running along the nerves, and refreshed and repaired by the spirituous blood of the arteries. (p. 398)

As intermediaries, the "spirits" maintain the connection between body and soul, between living beings and spiritual reality. Death is simply an *expiration*, a *dissolution* of this connection, as Walton's famous description of Donne's deathwatch makes clear: "He lay fifteen days earnestly expecting his hourly change; and, in the last hour of his last day . . . his body melted away and vapoured into spirit."[5]

The production of these "spirits" was thought to be centered in the heart. Until the late seventeenth century, when Harvey's theories gained widespread acceptance, the heart was likened to a furnace (instead of Harvey's fountain). Heat was vitally important to the body, and the heart, as the body's furnace, produced it in great quantities. Harvey himself still regarded blood as "the primary seat of the soul; the element in which, as

in a fountain head, the heat first and most abounds and flourishes; from whose influxive heat all the other parts of the body are cherished, and obtain their life."[6] Since the time of Galen, blood was thought to be produced in a crude form in the liver, then rarefied and aerated in the heart, whence it passed to other parts of the body as nourishment. The process began with digestion (called *concoction*), which altered food into a useable form, *chyle*. From the intestines *chyle* traveled to the liver where it was changed to "venous blood" and imbued with "natural spirits." Some of this "venous blood" was used to sustain the lower body; the rest went to the right ventricle by way of the vena cava. Once in the right ventricle the "venous blood" was purified and made more spiritous by the intense, furnace-like heat of the heart. The lungs rarefied the air and the subtler part of it passed, with the now aerated blood, into the left ventricle via the pulmonary vein. Here it mixed with still more spiritous blood that had seeped through a membrane connecting the ventricles. The innate heat of the heart then completed the metamorphosis of spiritous blood into "vital spirits." The arteries distributed these "spirits" to the body along with arterial blood, though some of it was further transformed into "animal spirits" by the *rete mirabile* at the base of the brain. None of the blood ever returned to the heart; the liver simply produced more as it was needed. The liver, the heart, and the brain each produced its own kind of "spirits" to enable each organ to perform the body's basic physiological processes.[7]

These "spirits" (natural, vital, and animal) were believed to be the intermediary between body and soul and to control both natural, physical functions (nutrition, augmentation, etc.) and actions attributed to the soul (the ability to move, to understand, or to will). Of the three, the vital "spirits" produced in the heart were the most important:

> This spirit whilest it shineth in his brightnes and spredeth it selfe through all the Theater of the body, as the Sunne over the earth, it blesseth all partes with joy and jolitie and dies them with a Rosie colour; but on the contrary when it is retracted intercepted or extinguished, all things become horred wanne and pale and finally doe utterly perish.[8]

Like the sun, the vital "spirits" convey the innate heat of the heart to the rest of the body by means of a subtle vapor in the blood.

Crooke's description of the ill effects on the body when the "spirits" are in some way impaired underscores a Renaissance adaptation of a Galenic principle crucial to understanding Herbert's use of "spirits" in

The Temple—the relationship of spiritual and physical health. Health, as most readers may recall, was thought to depend on the proper balance or *temperament* of the three humours produced in the liver (yellow bile, black bile, and venous blood) and the phlegm produced in the respiratory passages. The heart regulated the body by its vital heat and "radical moisture" (i.e., the "spirits").[9] The temperament of the humours also affected the soul, as the French encyclopedist La Primaudaye explained:

> We see also by experience, that there is great agreement between the qualities and temperature of the body, and the affections of the soule: insomuch that as the bodies of men are compounded of the qualities of heate, colde, moisture, and drienesse, so among the affections some are hote, others colde, some moist, others drye, and some mingled of these divers qualities. So that every one is most subject to those affections that come neerest to the nature, temperature, & complexion of his bodie.[10]

The complexion of the body thus causes a corresponding affection of the soul. For example, the affection of joy is hot and moist; sorrow, on the other hand, is cold and dry. "They that have a soft and tender heart, receive more easily the impression of joy.... And on the other side, they that have hard and cold hearts, receive sorrowe and griefe very soone, and retaine it long, as appeareth in melancholy and melancholike persons."[11]

Conversely, the condition of the soul can produce a corresponding ill effect on the body.

> And as the affections follow the temperature and complexion of the bodie, so they for their parts have great vertue and power over the body. Therefore we see, that joy is as it were a medicine to the body, and foode to the naturall heate and moisture, in which two qualities life chiefly consisteth, as we have already heard. For it greatly preserveth and increaseth them: forasmuch as it strengtheneth the animall and naturall vertues, stirreth up the spirits, helpeth digestion, and generally profiteth the habite and disposition of the whole body. For the heart thereby sendeth with the blood, much naturall heate, and more spirits unto all parts of the body. By meanes whereof the members are watred and moistned by the humiditie contained in the fountaine of blood:

> whereupon it followeth, that all the parts increase in bignesse and waxe fat.[12]

Thus joy (the affection of the morally healthy state) is an important medicine for the body. Physicians were wont to exhort the ill to be merry and to avoid sorrows, which were "cold" and "dry" and acted as consumptives because they inhibited the production of the "spirits."[13] Many works in the Renaissance, ranging from Elyot's *Castel of Helth* (1541) to Burton's immensely popular *Anatomy of Melancholy* (1621), dealt with the intricate connection among spiritual, moral, and physical conditions. It was thought to be as appropriate to cure a malady with a regimen of prayer and contrition as with herbs, and just as natural to expect physical distemperament from a disaffection of the soul. Indeed, the key note of Cornaro's *ATreatise of Temperance and Sobrietie*, which Herbert himself translated, is the promise that one could preserve one's health with a temperate life and that death would come only at length after the "radicall moisture" itself was at long last consumed: "a regular life . . . is a naturall Physick most agreeable to us, and also doth preserve even ill tempers in good health, and procure that they prolong their life even to a hundred yeares and more, and that at length they shut up their dayes like a Lamp, onely by a pure consumption of the radicall moisture, without grief or perturbation of humours" (p. 298).

Herbert devotes an entire poem, "The H. Communion," to the parallels between physical and spiritual regeneration, in my estimation, a poem that serves to establish and also to define the notion of the "spirits" of the heart as a minor but significant part of *The Temple*. By contrasting Anglican spareness with Roman opulence as regards communion rites, the poem seems at first to oppose the outward sign with the inward grace. During the Reformation, the mode of divine presence in the sacraments was a matter of fundamental importance and hence the subject of considerable debate.[14] Luther insisted on consubstantiation, the doctrine of the real presence of Christ in the host, while Zwingli believed that the sacraments only memorialized the Atonement. Following the middle position advocated by Calvin, Article XXVI of the Anglican Church recognized the manducation of the bread and wine as a *metaphor* for spiritual feasting by distinguishing between the elements as "signs" or "seals" of the virtue or power of the body and blood of Christ (hence the *Oxford Dictionary of the Christian Church* labels this position "virtualism"). Calvin believed strongly that because Christ gave his body and soul, both body and soul of the believers were necessarily involved in the sacrament; however, there is little uniformity in the official Anglican position on this point. Cranmer—who influences the

early versions of the Articles and the prayerbooks—seems to have changed his Eucharistic theology three times (from transubstantiation to consubstantiation to a mixture of virtualism and memorialism). Because the Anglican position respects and emphasizes both sign and signified (by describing the corporeal elements as *effectual* signs of the accompanying grace), a range of metaphoric interpretations was possible.

In his poem on the Eucharist, Herbert, by focusing on the accompanying grace, emphasizes primarily the spiritual feasting involved in Communion; however, he preserves the full mystery of the sacrament by also noting the transformation effected on the "spirits" of the heart as the physiological analogue to the transformation effected by grace. In other words, the elements that stand visibly for the invisible grace are not simply symbols but literally part of the transformative potency of the sacrament itself.

Not in rich furniture, or fine aray,
Nor in a wedge of gold,
Thou, who for me wast sold,
To me dost now thy self convey;
For so thou should'st without me still have been,
Leaving within me sinne:

But by the way of nourishment and strength
Thou creep'st into my breast;
Making thy way my rest,
And thy small quantities my length;
Which spread their forces into every part,
Meeting sinnes force and art.

Yet can these not get over to my soul,
Leaping the wall that parts
Our souls and fleshy hearts;
But as th' outworks, they may controll
My rebel-flesh, and carrying thy name,
Affright both sinne and shame.

Onely thy grace, which with these elements comes,
Knoweth the ready way,
And hath the privie key,
Op'ning the souls most subtile rooms;
While those to spirits refin'd, at doore attend
Dispatches from their friend. (ll. 1-24)

The real efficacy of the sacrament clearly is the accompanying grace, which can "leap the wall" that separates body and soul. By healing and preserving the heart, grace makes the soul healthy. At the same time, however, Herbert insists that the outward signs, the bread and wine, are "to spirits refin'd" and "by the way of nourishment and strength . . . creep'st into my breast." Thus he emphasizes through the dual transformation effected by the Eucharist—the host nourishes both body and soul—that the sacrament, as a sign of and metaphor for transformation, can involve the literal regeneration of body and soul. Herbert's "spirits" are the friends of the soul but are nevertheless controlled by it—"at door attend / Dispatches from their friend." The soul, restored to health, can use these "spirits" to conserve and control the body.[15]

If "The H. Communion" provides us with a description of the ideal correspondence between physical and spiritual health, then other, more recondite, lines in *The Temple* can also be given sharper focus. These allusive passages are *metaphoric* descriptions of decay, yet they have as their underpinning the physiology of the "spirits" of the heart. For example, in "The Sinner," when the speaker looks inside his hard heart, all he finds are "quarries of pil'd vanities" that far outweigh the few "shreds of holinesse."

> In so much dregs the quintessence is small:
> The spirit and good extract of my heart
> Comes to about the many hundred part.
> Yet Lord restore thine image, heare my call:
> And though my hard heart scarce to thee can grone,
> Remember that thou once didst write in stone.
> (ll. 9-14)

As the final couplet reminds us, a portrayal of the stoniness of the heart is the point toward which this sonnet moves; but Herbert links cause with effect when he writes that the rebellious heart of the sinner cannot effectively produce the "spirit and good extract," which he also equates with the "shreds of holinesse." As a result, the soul dissipates metaphorically and the heart turns to stone or dust.

"The Sinner" is typical of the manner in which Herbert uses the speaker's inability to produce "radical moisture" as a means of amplifying the metaphor of the stony heart. Elsewhere (in "Affliction [IV]"), he alludes to the "spirits" as the *knot* that ties body to soul, just as Donne does in "The Extasie."[16] The speaker's thoughts wound his heart and, as a result, they also wound his soul: "All my attendants are at strife," he complains, and "nothing performs the task of life," so he entreats God to

"dissolve the knot" and take personal charge of his body and soul (ll. 13-24). The speaker's great fear throughout "The Church" is that his heart has become petrified and his soul arid. In "Repentance" the heart of the sinner rebuked by Christ will "Pine, and decay, / And drop away" because of the bitterness that fills it (ll. 25-30). The Williams MS original of these lines is even more explicit: the heart will

> Melt & consume
> To smoke & fume
> ffretting to death our other parts. (ll. 28-30)

In "Church-monuments," "the blast of deaths incessant motion," which will turn man into a heap of dust, is "Fed with the exhalation of our crimes" (ll. 1-6). Sin here produces an *exhalation* or dry wind that is linked to the dryness of the heart. And in "Even-song" he marvels that God still favors him when his attempts at discharging his debt end in dissipation, "bubbles, balls of winde" (ll. 9-14). Finally, in "Lent" we are reminded again of the physiologial underpinning of this metaphor: temperance leads to "Quick thoughts and motions" while over-indulgence leads to "sluttish fumes, / Sowre exhalations, and dishonest rheumes" (ll. 19-24).

These references to the effects of the speaker's spiritual health on the production of "spirits" in the heart cited above form a small part of the central metaphor in *The Temple*, the heart of stone. Beginning with "The Altar" and continuing throughout the volume, the speaker acknowledges that his heart has become so desiccated that it resembles the condition of mankind under the old dispensation and must be transformed by grace into a living stone, a fleshy heart. Sin turns "flesh to stone" ("The H. Communion," l. 29) and "withers the heart," by turning it into a "pile of dust" ("Longing," ll. 8, 41). Galenic physiology provides an analogue to the texts from Ezekiel that describe this spiritual phenomenon and metaphor for elaborating its effects.

As a metaphor for spiritual decay, the desiccated heart has considerable flexibility and potency for Herbert. First, it provides him with a rich vocabulary with which to describe the erosion of the living heart, as it withers, becomes more "dry," and finally turns to stone. Though it is safe to assume that Herbert did not fear the actual petrification of his heart, he nonetheless made considerable use of this metaphoric condition as the *terminus ad quem* of spiritual decay. Second, it emphasizes an organic, physiological connection between physical and spiritual health. When he writes in "The H. Communion" that grace "Knoweth the ready way, / And hath the privie key" to enter into the heart and to

strengthen and nourish the soul, and when he writes that the Eucharist, "to spirits refin'd," attends the soul in controlling the "rebel-flesh," he is describing both literal and metaphoric effects of sacramental regeneration. The healthy soul contributes to the total health of the body by maintaining the proper balance between the heart's innate heat and its "radical moisture." Although grace did not necessarily bring complete physical regeneration—Herbert had a notably sickly constitution—he nevertheless believed in the regenerative powers of grace for the soul. Third, since the biblical promise to provide a fountain of living waters to believers establishes the connection between spiritual decay and aridity, Herbert can develop his metaphor in terms consistent with a major pattern of biblical imagery. What Herbert may actually be pointing toward in many of these passages is the promise that living water will also flow from the heart of the believer (John 4:14, 7:38). The notion of the regenerated "spirits" of the heart is one way this promise could be fulfilled. When we recall that the sacraments, as represented by the water and blood flowing from Christ's side, were thought actually to flow from his heart, Herbert's wit seems even more remarkable: an infusion of grace—the water (or "spirits") and blood of Christ's heart—will "Bedew, embalme, and overrunne" the speaker's heart ("The Glance," l. 7) and enable it to flow with the "spirits" necessary for spiritual health.[17] Last, and most important, the ambiguities of the notion of "spirits"—used sometimes literally, sometimes metaphorically—allows Herbert the flexibility to intimate, under the guise of metaphor, that, as a result of the regeneration of the soul, the waters of life *may* flow into and out of the heart as "spirits." Thus, the "spirits" of the heart provide Herbert both with a way to describe the hidden effects of grace and with a means of deferring to the ultimate mystery involved. For these reasons, his many references to the waters of life revivifying the desiccated heart establish the *infusion* of grace as a vital metaphor to depict the mysterious operation of grace.

Herbert does not often portray the regenerate soul; he is more apt to present moments in which the soul falters and dissipates. But in "The Sacrifice" he uses the metaphor of the "melting soul" to characterize Christ's perfect spiritual health. Because of human insufficiency, Christ's soul will *melt* and *bleed* to become a "Balsome" for mankind and the universe.

> Therefore my soul melts, and my hearts deare treasure
> Drops bloud (the onely beads) my words to measure:
> *O let this cup passe, if it be thy pleasure*:
> Was ever grief like mine?

> These drops being temper'd with a sinners tears
> A Balsome are for both the Hemispheres:
> Curing all wounds, but mine; all, but my fears:
> Was ever grief like mine? (ll. 21-28)

Christ's "melting" soul is the perfect image of sacrifice, his soul and heart melting and bleeding to provide the waters of life. One of Christ's stated purposes in the poem is to determine "If stonie hearts will melt with gentle love" (l. 90), and the irony is that none can without the grace that his sacrifice is now providing. Thus the speaker is always dependent on infusions of grace from above.

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Notes

[1] Richard Strier, *Love Known: Theology and Experience in George Herbert's Poetry* (Chicago: Univ. of Chicago Press, 1983), p. 139; see also pp. 134-41. All quotations are taken from *The Works of George Herbert*, ed. F. E. Hutchinson, rev. ed. (Oxford: Clarendon, 1945), and will be cited internally.

[2] Though many have written about the heart of stone as a metaphor in *The Temple*—a topic most thoroughly covered by Chana Bloch, *Spelling the Word: George Herbert and the Bible* (Berkeley: Univ. of California Press, 1985)—no one to my knowledge has pursued the physiology of this metaphor.

[3] For a history of these terms, see "Spirit (Holy)," *Hastings' Encyclopaedia of Religion and Ethics*, 1961 ed. and "Spirit," *New Catholic Encyclopedia*, 1967 ed.

[4] *The Works of Francis Bacon*, ed. James Spedding, vol. IV (London, 1858), 396. The idea of the spirit-body that sustains the soul has a long history among esoteric philosophers—in the Renaissance, for example, Thomas Vaughan writes frequently about the watery sheath that conveys the soul into the heavens at the dissolution of the body. See, e.g., *Anthroposophia Theomagica* in *The Works of Thomas Vaughan*, ed. Alan Rudrum with Jennifer Drake-Brockman (Oxford: Clarendon, 1984). For an account of the Neoplatonic heritage of the spirit-body, see G. R. S. Mead, *The Doctrine of the Subtle Body in Western Tradition* (London, 1919; rpt. Wheaton, IL: Quest, 1967).

[5] Izaak Walton, *The Lives of John Donne, Sir Henry Wotton, Richard Hooker, George Herbert, and Robert Sanderson*, ed. George Saintsbury, The World's Classics (London: Oxford Univ. Press, 1927), p. 81.

[6] William Harvey, *The Works of William Harvey*, trans. Robert Willis (London, 1847), p. 377.

[7] The most helpful accounts of Galenic physiology are: Galen, *On the Usefulness of the Parts of the Body*, trans. and ed. Margaret T. May, 2 vols. (Ithaca, NY: Cornell Univ. Press, 1968); Rudolph E. Siegel, *Galen's System of Physiology and Medicine* (Basel: S. Karger, 1968); Thomas S. Hall, *Ideas of Life and Matter*, 2 vols. (Chicago: Univ. of Chicago Press, 1969); and Owsei Temkin, *Galenism: Rise and Decline of a Medical Philosophy* (Ithaca, NY: Cornell Univ. Press, 1973).

[8] Helkiah Crooke, *Mikrokosmographia: A Description of the Body of Man* (London, 1615), p. 410.

[9] Our notion of bodily "temperature" is the descendent of this Galenic principle. See W. P. D. Wightman, *Science and the Renaissance*, 2 vols. (Edinburgh: Oliver and Boyd, 1962), I, 217-19.

[10] Pierre de La Primaudaye, *The Second Part of the French Academy*, trans. T. B[owes], 2nd ed. (London, 1605), pp. 230-31.

[11] La Primaudaye, p. 231.

[12] La Primaudaye, p. 231.

[13] When these "spirits" are weakened, death may result. La Primaudaye states that "the vitall virtue and her companions being weakened, the lively colour of the face waxeth wanne and pale,

and in a manner vanisheth cleane away: and so consequently the whole bodie becommeth leane and consumeth, as if it tooke no nourishment, yea death oftentimes followeth thereupon" (p. 231).

[14] For a history of Eucharist theology in the Renaissance, see Horton Davies, *Worship and Theology in England*, England from Cranmer to Hooker, 1534-1603 (Princeton: Princeton Univ. Press, 1971), pp. 76-123; and Gene E. Veith, Jr., *Reformation Spirituality: The Religion of George Herbert* (Cranbury, NJ: Associated Univ. Presses, 1985), pp. 205-20.

[15] A curious corroboration of the physiological workings of grace can be found in Augustin Marlorat, *A Catholike exposition upon the Revelation*, trans. Arthur Golding (London, 1574), fol. 305^{V}-306^{r}, in which he explains that the crystal fountain signifies more than baptismal waters or grace. It is "the force of the doctrine of Chrysts spirit: according as John speketh, John 4 v. 10, 7 v. 38. For the hearts/spirite of all the godly be watered with the streame of Gods word, so as they being clenzed by faith, are acceptable to God for Jesus Christes sake." I have used the virgule to show the conjunction of "spirite" with "hearts." Actually, there seems to have been some confusion on the printer's part. "Spirite" appears as the catchword at the bottom of fol. 305^{V}, but "hearts" is in fact the word that begins the next page. Which of the two Marlorat intends cannot be determined, though both are appropriate: grace or Christ's "spirite" water the "spirite" of the heart of the believer in the final regeneration at the end of time. Copies in the University of Illinois Rare Book Room, the British Library, and the Bodleian all contain this textual irregularity.

[16] For Donne's "subtile knot," see *The Complete Poetry of John Donne*, ed. John T. Shawcross (Garden City, NY: Doubleday-Anchor, 1967), p. 132, ll. 61-64.

[17] John Trapp, *Commentary or Exposition upon the four Evangelists* 3 pts. (London, 1647), *John*, 3, 135-36, explains that the water and blood (John 19:34) came from the *pericardium*, "which nature hath filled with water to cool the heat of the heart."