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The Withered Garden in Herbert's "Grace"

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Many writers have surveyed the landscape of the waste wilderness of the heart, and many a parched throat has decried the aridity of a soul cut off from the fountain of life. The psalmist thirsted for God as the hart for flowing streams (Ps. 42); he thirsted for God and his flesh fainted for him "as in a dry and weary land where no water is" (Ps. 63). Spenser's shepherd-poet, Colin Clout, lamented in "December" that the flowers which once bloomed in his garden had withered, their roots dried up for lack of dew. Emblematically he bemoaned the drought of inspiration which left his poesy blighted. In despair he hung up his pipe and bid farewell to his withered art. Coleridge wrote of the Ancient Mariner whose sin against Nature and, thus, against God caused him to be surrounded by water, water everywhere but nary a drop to drink. When the Mariner tried to pray, he could utter only a whisper, for his heart was "as dry as dust."[1] His burning thirst on the sea externalized the spiritual thirst of the man who had cut himself off from God. Gerard Manley Hopkins similarly deplored the sterility of the soul, "birds build—but not I build," and bid God "send my roots rain."[2] In our own century, poets such as T. S. Eliot have led readers through heaps of broken images, dead trees, and dry stones, the wasteland of hollow men. And the western song, "Cool Water," popularized by the Sons of the Pioneers reminds us that man perpetually faces a barren waste without the taste of water to quench his thirst.

The endurance of this theme throughout the centuries testifies to its power to capture the human imagination, but perhaps no age explored this theme so fully as the seventeenth century. Central to this theme is the period's appropriation of the metaphor of the heart as the *hortus conclusus*, the enclosed garden, the potential

Eden raised in the waste wilderness, the paradise within.[3] But all too often the heart remains merely the waste wilderness—dry, dusty, and barren. In George Herbert's "The Church" we find a significant and moving exploration of this geography of the heart's potential, from the "quarries of pil'd vanities" ("The Sinner") to the "greennesse" which the heart can recover ("The Flower").[4] Joseph Glaser has already detailed the importance of Herbert's speaker's relationship to nature,[5] and Stanley Stewart, in *The Enclosed Garden*, has noted the way in which the experience of this speaker encompasses, through the garden image, both the spiritual bliss and the bane of humankind:

> He is enclosed in Paradise by virtue of his membership in Christ's Church; his soul is that "living stone" from which the Lord has hewn an "altar." He is that stubborn ground which God enclosed for his enjoyment from the world. But insofar as he is still a lump of flesh, formless dust more or less resisting the artistry of God's workmanship, man is that very wilderness of self-will into which the Archangel had expelled him.[6]

Postlapsarian, Herbert's speaker experiences the seasons of the spirit and repeatedly comes to know both paradise lost and paradise regained in the cyclic fall and spring of the soul. He alternates between the man adamant in sin, his hardened heart a cursed ground bearing little fruit and the man pruned by the patient acceptance of his many afflictions, his heart the *hortus* which, like Mary's womb, buds forth Christ, the Tree of Life. He is both the man who sows to the flesh and reaps corruption and the man who sows to the spirit and reaps life everlasting (Galatians 6:7-8).

In this sequential narrative which spans the arid deserts of man's separation from God and his oases of spiritual renewal, Herbert's "Grace," despite its title, represents a nadir for the persona. The poem is about the bleak existence of the soul experiencing a spiritual drought, the absence of grace. A close reading of "Grace" is enriched by an understanding of its context within "The Church," by a recognition of its Biblical and liturgical resonances, and by a juxtaposition with its spiritual and imagistic antithesis, "The Flower." Moreover, such a reading underscores for us the centrality of the crucifixion in Herbert's art.

The interconnectedness of Herbert's verse has often been remarked. The patterns of language and imagery within "The Church" compel us to approach these lyrics as Herbert approached

sacred scripture, recognizing "This verse marks that, and both do make a motion / Unto a third, that ten leaves off doth lie" ("The H. Scriptures. II," ll. 5-6). The context for "Grace" is the sequence of poems "Employment (I)," the two Holy Scriptures sonnets, and "Whitsunday." The first of these poems, "Employment (I)," sets the stage for the persona's feelings of barrenness. He yearns not to languish, not to be barren of God's praise:

> All things are busie; onely I
> Neither bring hony with the bees,
> Nor flowres to make that, nor the husbandrie
> To water these.
>
> I am no link of thy great chain,
> But all my companie is a weed.
> Lord place me in thy consort; give one strain
> To my poore reed.
> (ll. 17-24)

His garden rank with weeds, the persona despairs that he produces no posy/poesy to magnify the Lord. In contrast to this man who yields neither honey nor flowers for the bees, we have in the following poem on Holy Scriptures the adulation of the infinite sweetness of God's Book. The heart can suck every letter of God's word to gain a honey which will mollify any and all pain. The second sonnet emphasizes the application of the scripture, especially on a tropological level:

> Such are thy secrets, which my life makes good,
> And comments on thee: for in ev'ry thing
> Thy words do finde me out, & parallels bring,
> And in another make me understood. (ll. 9-12)

This leads us to "Whitsunday," which is not so much a celebration of the feast of Pentecost as a statement of the persona's expectations of the feast's tropological counterpart—the coming of the Holy Ghost within his soul, an event which he would have culminate in a recreation experience and the mystical ascent of the soul to God:

> Listen sweet Dove unto my song,
> And spread thy golden wings in me;
> Hatching my tender heart so long,
> Till it get wing, and flie away with thee. (ll. 1-4)

Moreover, as Rosemond Tuve's brief but relevant analysis has shown, "Whitsunday" is also about the absence of the Spirit from the Church. It is not only the persona who feels empty and longs for the Dove to brood within; the Church is also bereft: "Where is that fire which once descended / On thy Apostles?" (ll. 5-6). Those "pipes of gold" (l. 17) which brought "cordiall water" (l. 18) have been cut. Through rents and schisms, the Church has undergone a process of self-mutilation ("by the fault / Of those, who did themselves through their side wound," ll. 19-20). As a result, God "shutt'st the doore, and keep'st within; / Scarce a good joy creeps through the chink" (ll. 21-22). Tuve also examines the liturgical resonances of the poem to elucidate the relationship between the difficult fire and water images. She concludes:

> . . . the liturgy for this week continually combines with the light-bringing symbol that of water for spiritual life, in connexion with the apostles' mission. "Thou quickenest . . . water . . . to ransom souls . . . revive hearts . . . with spiritual life"; "let the sacred quire . . . the promised joys sound forth . . . sun and moon . . . earth . . . glittering stars" all in concert join; "Then forth they [the apostles] go, a light amid the gloom, Dropping the word's good seed . . . While the supernal dew Blesses the thirsty new-sown field."[7]

Such language informs not only "Whitsunday" but "Grace" as well. In the latter poem we have the persona's recognition of the way in which he has been cut off from the cordial water. Tropologically, he has not experienced Pentecost.

Because "Grace" follows "Whitsunday," Pentecost is the most obvious liturgical resonance. However, "Grace," both in its litany-like refrain and in its prayer for the blessing of the heart/crop, might also be related to the liturgy of Rogation days, a time when prayers are offered for the protection of crops. The poem might also be related to the feast of St. Mark (April 25). Certainly the Gospel for that day (John 15) is an important Biblical referent for the poem, especially the passage "If a man bide not in me, he is cast forth as a branch, and is withered."[8] This is surely the condition of the speaker at the beginning of the poem: "My stock lies dead."

In addition to its immediate sequence in "The Church" and its liturgical and Biblical parallels, "Grace" is better understood when

it is seen in opposition to a much later poem, "The Flower." "The Flower" is about the conversion of the shriveled heart, the greening of the soul.[9] It is the poetic and spiritual renewal of the persona, a prototypic recreation experience. Immediately following "The Crosse," the poem depends for much of its impact on a tradition of Crucifixion paintings. In these paintings, the dry, cracked earth at the foot of the cross is irrigated as Christ's blood spills upon the ground, making "durt of dust." The earth, reddened as it was for Adam's creation, is now malleable so that man may be re-formed. Symbolic of this recreation, many small flowers bloom at the foot of the cross. In Herbert's "The Flower" the shriveled heart recovering greenness is analogous to this earth. The persona rejoices in his spiritual renewal: "How fresh, O Lord, how sweet and clean / Are thy returns" (ll. 1-2), and he celebrates his poetic renewal:

> And now in age I bud again,
> After so many deaths I live and write;
> I once more smell the dew and rain,
> And relish versing. (ll. 36-39)

In contrast, "Grace" is the song of the shriveled heart praying for the greenness it knows possible but does not yet experience. The first two lines of the poem set out the condition of the speaker: "My stock lies dead, and no increase / Doth my dull husbandrie improve." Like Adam, he has been given charge of a garden, but his is no bower of innocence and ease, no prelapsarian paradise. The speaker is a son of the fallen Adam, and he must till an arid and rocky plot which brings forth thorns and thistles more often than fruit. But the speaker is more than the gardener; he is the garden itself. This is the *hortus* of a heart hardened by sin, the inheritance of the sons of Adam: "My heart is wither'd like a ground / Which thou dost curse" ("Longing," ll. 8-9). As the speaker delineates the reasons for the garden's failure, we are constantly reminded of the consequences of the Fall, especially man's mortality. He is dry and barren because he *is* dust. Nor can we help but see in the poem the image of the parched earth at the foot of the Cross, dust as yet unwatered by Christ's blood. "Grace" depicts the fallen state, the heart of the unredeemed man whose sterility is the consequence of both original and actual sin.

In stanzas 1, 2, 4, and 5 we see some of the reasons the garden does not thrive: the speaker's dull husbandry, the absence of the sun, the presence of a mole, and soil which is hardened and arid. Each of these is either directly or indirectly equated with a

spiritual problem within the speaker. Moreover, the repetition of "still" in lines 5, 13, and 17 indicates the continuing presence of these conditions. Idleness, darkness, death, and sin are not new to this garden.

The persona has earlier complained of his dull husbandry in "Employment (I)," as I have noted. Barren of praise, of the poesy that should honor God, the speaker nonetheless expects the tropological counterpart of Whitsunday, the descent of the Spirit within him. Not yet realizing all that spiritual renewal entails, he hopes to see his garden transformed with no effort on his part. In his numerous sermons on Whitsunday, Lancelot Andrewes generally concludes by focusing on its tropological application, the coming of the Holy Spirit to the Christian soul. He makes clear that man must prepare for the coming through prayer, the Word, and the sacraments. He must also rid himself of impediments—the chief of which are pride, carnality, and malice.[10] What he stresses over and over again is the work of the Christian if he is to receive the Spirit. Pride is a particular stumbling block for the persona in the early stages of "The Church,"[11] and I believe it is the main impediment which prevents the indwelling of the Holy Ghost in "Grace." While the speaker would willingly partake of Christ's exaltation and glory, he has been quite unwilling to re-enact the drama of "The Sacrifice" if he must play the role of humiliated and abject sufferer. Hence his many and rebellious protestations about affliction throughout. When we look ahead to "The Crosse" and "The Flower," we see what is lacking on the persona's part in "Grace" and other early poems in "The Church." In "The Crosse" he finally learns to accept his suffering; he bends his will to the Father's in perfect obedience and chooses to suffer as readily as the Son. The words of Christ become his words, "*Thy will be done*" ("The Crosse," l. 36). With that humble acceptance he is then able to experience the fructification of grace. Stewart has shown that the rectification of the will is a traditional part of the husbandman's work. Because the soil of the soul-garden is stubborn, it requires plowing, the humbling of the will. Stewart has also identified Christ as the pattern:

> By becoming the gardener of his soul, man profitably imitates Christ, who is the gardener supreme. It was he who gave man the pattern of submission to God's will when in the Garden of Gethsemane he offered up his prayer: "Not my will but thine be

> done." As the soul practices prayer, it establishes the proper soil for the flowers of virtue to spring up, for the delight of their original gardener, Christ.[12]

The persona in "Grace," however, is far from such an understanding and far from the possibility of such spiritual renewal. At this stage he is still pridefully pharisaical. With his repeated prayer that grace drop from above he is off to an important start, but if his garden is to bloom he must imitate that model gardener of "Paradise" and with sharp knife prune his trees. Dull husbandry yields only dead stock.

Helen Vendler notes that the speaker's stock "seems scarcely his fault, as it would not be the fault of a real husbandman whose stock died, if the cause of that death were perpetual night and drought."[13] She absolves the persona of responsibility because he has the huge forces of sin and death working against him. But although he tends a metaphorical garden, the responsibilities of this husbandman are very real; and although this perpetual night and this drought are spiritual rather than physical conditions, they have some equally real causes, causes that come from *within* him. While Vendler suggests there is "probably" a pun on sun in stanza 2, I would be more emphatic. The heart languishes because the Son of Justice hides his light. The sun, however, does not whimsically choose not to shine on the speaker. Perhaps Herbert alludes to Isaiah 59:1-2 here: "Behold, the Lord's hand is not shortened, that it cannot save, or his ear dull, that it cannot hear; but your iniquities have made a separation between you and your God, and your sins have hid his face from you so that he does not hear." The Biblical parallel more precisely identifies the reasons for the garden's failure. Sin separates the persona from God, makes him, God's work, a captive of night. Just as Adam's original sin deprived him of Eden, so man's actual sin continues to destroy his gardens. While the speaker correctly realizes the need for grace as he prays, "O let grace / Drop from above!" (ll. 7-8), he wishes to experience that grace without its necessary correlative—his acknowledgment, repentance, and renunciation of sin. Instead he shifts all responsibility to the Son who need only shine his face to prevent his works from being captives of the night. The persona ignores his need to renounce sin if he is to feel the quickening and warm rays of this Son in his garden.

The third stanza of "Grace" recalls God's goodness to his "lesser" works—God sends dew for the grass, grass which does not

even call for it. Man whose flesh is as grass that withers needs the spiritual equivalent of this dew if he is to flourish eternally. The speaker implies that man who is so much greater than nature and who can "call" or pray for dew ought to receive it. The stanza recalls not only God's goodness to nature, but God's goodness under the Old Law in the way he nourished his people: "In the evening quails came up and covered the camp; and in the morning dew lay round about the camp. And when the dew had gone up, there was on the face of the wilderness a fine, flake-like thing, fine as hoarfrost on the ground" (Ex. 16:13). The stanza reads almost as a challenge: "And shall the dew outstrip thy Dove?" (l. 10). Again the responsibility falls on God: prove that the Lord of the New Testament is as good, or better, to his people in their deserts than the God of the Old Testament. The speaker would be watered by this dew, but he forgets another necessary correlative—his heart must be watered by the tears of his own remorse.

The fourth stanza emphasizes even more strongly man's mortality, the Fall, and thus, the reasons for man's barrenness. We learn the garden does not thrive because it is inhabited by a common agricultural pest—the mole: "Death is still working like a mole / And digs my grave at each remove" (ll. 13-14). This subterranean creature is much busier in the heart's darkness than the persona with his dull husbandry has been. Herbert's association of the mole with Death is an apt one. He was probably aware of a traditional French idiomatic expression, rendered in Randle Cotgrave's 1611 *A Dictionarie of the French and English Tongues* as "Fouir aux taulpes. *To decease, to die.*"[14] The speaker is consumed by fear of his mortality. Just as a mole destructively tunnels a garden, Death digs and gnaws at the speaker's heart as it will later eat his corruptible flesh and burrow in his dust. The mole leaves the heart/garden riddled with holes, destroys its wholeness—its integrity—and hinders the speaker's attainment of holiness. The speaker cannot escape the reality that he is grounded in dust. The mole, though, is more than the conqueror worm, more than a symbol of man's mortality; it is also emblematic of the spiritual death that accompanies sin, which eats the fruit of the heart. Because the commentators believed the mole to be damned to perpetual blindness, hating and fleeing the sun, unable to live above ground, a subterranean eater of roots and bulbs,[15] it becomes synonomous with one who works in darkness, one whose physical or mental vision is defective. Illustrating this definition, the *OED* cites a

line from DuBartas, "In heav'nly things ye are more blinde then Moals." The association with spiritual blindness enables the mole to be a figure for avarice and worldliness.[16] This is certainly seen in the presence of the mole in Vaughan's "The World" (ll. 23-25).[17] In "Grace" it suggests the root of the persona's spiritual condition—if his heart is dust perhaps it is because he has blindly and excessively loved the transient things of the world. Through this spiritual blindness he becomes a creature who devours himself, a self-consuming artifact. Herbert used the mole again in a later poem, "Confession": "We are the earth; and they [God's afflictions], / Like moles within us, heave, and cast about" (ll. 13-14). Here the moles become like Old Testament "plagues" (l. 26). The speaker's only recourse is in confession: "Wherefore my faults and sinnes, / Lord, I acknowledge; take thy plagues away" (ll. 25-26). Like these moles, man's mortality and his spiritual sterility in "Grace" might be seen as afflictions permitted by God to test and try the speaker. But instead of making an open acknowledgment of sin, the speaker's stance is a challenge—he wants God to prove that grace can work "too," that the might of the Lord is above the force of Death. Once again he forgets that he must be more than a dull husbandman. If, as Saint Augustine has it and as the Merode altarpiece illustrates, Mary's womb, through the Incarnation, could be a mousetrap to catch the Devil,[18] certainly the speaker's soul, if it had conceived Christ, could be the moletrap of Death. A not-uncommon seventeenth-century way of exterminating moles was by drowning them[19]—perhaps the persona needs to drench his alloted plot of ground with the tears of remorse.

In stanza 5 we do have an acknowledgment that sin has been a factor in the detrimental conditions of the garden, for it is sin which has hammered the heart to hardness. Surely this is habitual and continual sin which has done so much damage. In this stanza, too, we have the most damning statement about the heart/garden when the persona tells us it is "void of love" (l. 18). The persona then beseeches: "Let suppling grace, to crosse his art, / Drop from above" (ll. 19-20). Vendler suggests Herbert plays on the homonym of "grease" for "grace" and that the heart is suppled as one might supple leather by oiling it.[20] While Herbert does often play on words in this manner, the suppling agent needed is not grease or oil but blood. As always, the Cross is central to Herbert's art, and the image here recalls a visual one—the dry and cracked earth at the base of the Cross. Just as the dust is moistened and reddened by the blood of Christ, so the heart inured in sin is

suppled and recreated when it tropologically experiences the saving grace of Christ's crucifixion. This suppling grace is God's way of "crossing" his art, but once more there is a necessary correlative: the persona must be willing to imprint the Cross on his heart, must be willing to follow the *via purgativa*. It is not just a matter of receiving dew; he must be willing to bleed, to shed the blood of his soul in the submission of his will.[21] He cannot respond to the enormity of Christ's passion as he does in "The Thanksgiving" when he asks "Shall I be scourged, flouted, boxed, sold?" and concludes, "'Tis but to tell the tale is told" (ll. 7-8). Yet this is the very role he must play, the tale he must repeat, the bloody sacrifice he must copy if he is ever to enjoy the Feast of Love. What "The Church" as a whole tells us is that salvation is process and a painful one.

The final stanza of the poem shows the speaker's unreadiness for this process. He seeks the easy out:

> O come! for thou dost know the way:
> Or if to me thou wilt not move,
> Remove me, where I need not say,
> *Drop from above.*

He would, indeed, be above it all. This is not just the contemplative ascent of the soul which he prayed for at the beginning of "Whitsunday." Rather than follow the path Christ sets forth in "The Sacrifice," he would transcend all that and be taken up in glory. As in earlier poems, especially "The Thanksgiving," it is Christ's glory he would share in, not his suffering. If I cannot have grace, he pleads, let me be above the need for grace. Since I have trouble tending my garden on earth, remove me to heaven where I need not labor.

It is all too easy for one merely to pontificate about the necessity of suffering. Herbert, in the best of Sidneian traditions, provides us with "ensamples" of affliction and various responses to it. Recognizing that "A verse may finde him, who a sermon flies" ("The Church-porch," l. 5), Herbert traces the spiritual growth of a speaker who must come to terms with Christ's agony and his own. In "Grace," he would escape the consequences of his previous actions through the deliverance of the Holy Spirit; he prays to be miraculously removed where he need not await the descent of the Spirit. If grace will not pour forth quickly and lavishly upon his arid soul, he would be elsewhere. He seeks promotion to a better

garden now that his has withered. What its imagistic antithesis, "The Flower," tells us is that this is not possible—man's life on earth is cyclic. His garden thrives and withers as his spiritual state fluctuates. The evanescence of spiritual bliss, the necessity of reaping what one sows, the constant *laboring* for a better estate—this is the lot of fallen man. While we can empathize with the very human response in the speaker's desire for ease in "Grace," what Herbert ultimately teaches is that such desire is a stumbling block on the pilgrimage to salvation. That journey is an arduous one, as Christ dramatizes in "The Sacrifice":

> My crosse I bear my self, untill I faint:
> Then Simon bears it for me by constraint,
> The decreed burden of each mortall Saint.
> (ll. 197-99)

What we recognize in "Grace" is the plight of the individual who has made a "Jewish choice" in loving amiss "This worlds delights before true Christian joy" ("Self-condemnation," ll. 7-9). He must reap what he has sown. Sin-hardened earth, desolate of the Son's light and the moisture of the fountain of life and the dew of the Spirit, infested with the ravenous mole, tended in lethargy, this garden can only harvest the bitter fruit of death. While the speaker recognizes his sin and recognizes the need for grace, he must rouse himself from his spiritual sloth and labor to prepare for the Spirit's coming. His aridity is the state of all fallen men. The barren garden in the poem reminds us of the Fall and its consequences. With line 19 we are reminded, too, that the Fall made necessary the suffering and death of Christ. If the Cross were firmly planted in the speaker's heart, his *hortus* would soon bloom into fruitful bower. But he has not yet engrafted himself to the Tree of Life and thus cannot yet receive the comfort of the Spirit. He must internalize the Crucifixion, must tropologically experience it in the crucifixion of his flesh before he can tropologically reap the harvest feast of Pentecost.

While the cross is not yet central to the speaker's heart in "Grace," it is the crux of Herbert's art and the seed of the recreation experiences that occur throughout "The Church." Although "Grace" is about a fallen man who finds no redemption, Herbert, through the central image, leads his readers to the foot of Christ's cross and teaches them to be good husbandmen so they might till

the soil of their hearts and raise a new Eden in their waste wilderness. Through the Cross, stubborn soil and devouring moles can be overcome.[22]

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Notes

1 *The Complete Poetical Works of Samuel Taylor Coleridge*, ed. Ernest Hartley Coleridge (Oxford: Clarendon, 1975), I, 197.

2 *The Poems of Gerard Manley Hopkins*, 4th ed., ed. W. H. Gardner and N. H. Mackenzie (London: Oxford Univ. Press, 1967), p. 107.

3 For an extended treatment of this garden image, see Stanley Stewart's *The Enclosed Garden: The Tradition and the Image in Seventeenth-Century Poetry* (Madison: Univ. of Wisconsin Press, 1966). Also useful is the recent essay, "The Growth of Plants: A Seventeenth-Century Metaphor" by Elizabeth Mackenzie, in *English Renaissance Studies Presented to Dame Helen Gardner in Honor of her Seventieth Birthday*, ed. John Carey (Oxford: Clarendon, 1980), pp. 194-211.

4 All quotations from Herbert are from *The Works of George Herbert*, ed. F. E. Hutchinson (1941; corrected rpt. Oxford: Clarendon, 1945).

5 Joseph Glaser, "George Herbert's *The Temple:* Learning to Read the Book of Nature," *CLA Journal*, 25 (1982), 322-30.

6 Stewart, p. 57.

7 Rosemond Tuve, *A Reading of George Herbert* (Chicago: Univ. of Chicago Press, 1969), p. 170.

8 *The Book of Common Prayer, 1559. The Elizabethan Prayer Book*, ed. John E. Booty (Washington, DC: Folger Shakespeare Library, 1976), pp. 225-27.

9 For a fuller treatment of "The Flower," see Frances M. Malpezzi, "Thy Cross, My Bower: The Greening of the Heart" in *"Too Rich to Clothe the Sunne": Essays on George Herbert*, eds. Claude J. Summers and Ted-Larry Pebworth (Pittsburgh: Univ. of Pittsburgh Press, 1980), pp. 89-100.

10 Lancelot Andrewes, *Ninety-Six Sermons* (Oxford: John Henry Parker, 1841), III, 128-29, 196-98.

11 See Frances M. Malpezzi, "Herbert's 'The Thanksgiving' in Context," *Renascence*, 34 (1982), 185-95.

12 Stewart, pp. 124-25.

13 *The Poetry of George Herbert* (Cambridge: Harvard Univ. Press, 1975), p. 216.

14 (Columbia: Univ. of South Carolina Press, 1950).

15 See, for example, Isidore of Seville, *Etymologiarum*, PL, 82, col. 441, as well as Bartholomaeus Angelicus, *De Genuinis Rerum Coelestium, Terrestrium et Inferarum Proprietatibus* (Frankfurt: Wolfgang Richter, 1601), pp. 1117-18. See also Beryl Rowland, *Animals with Human Faces: A Guide to Animal Symbolism* (Knoxville: Univ. of Tennessee Press, 1973), p. 126.

16 Rowland, p. 126, and Samuel C. Chew, *The Pilgrimage of Life* (New Haven: Yale Univ. Press, 1962), pp. 106-07.

17 *The Works of Henry Vaughan*, ed. L. C. Martin (Oxford: Clarendon, 1957), p. 466. The mole is the "darksome States-man."

18 Erwin Panofsky, *Early Netherlandish Painting* (Cambridge: Harvard Univ. Press, 1966), I, 164.

19 Alicia Amherst, *A History of Gardening in England* (London: Bernard Quaritch, 1896), pp. 208-09.

20 Vendler, p. 216.

21 For an example of a writer denoting the will as the blood of man's soul, see Donne's Christmas sermon of 1622. *The Sermons of John Donne*, eds. G. R. Potter and E. M. Simpson (Berkeley: Univ. of California Press), IV, 294.

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