Connotations
Vol. 28 (2019)

God's Mending: Formal and Spiritual Correction in George Herbert's "Deniall" and Henry Vaughan's "Disorder *and* frailty"*

JONATHAN NAUMAN

George Herbert's devotional lyrics have been much recognized both for their articulation of an acute and searching Anglican Protestant spirituality and for their pursuit of an unprecedented range of original and demanding poetic forms. I would like to pursue further a topic that has much occupied Herbert's readers, exploring some of the evident connections between the design of Herbert's verses and their message. For Herbert, lyric form often functions as a vehicle figuring God's external spiritual help, the poem thus becoming a verbal emblem of authentic Christian devotion. One noted example of this sort of experiential presentation in *The Temple* occurs in Herbert's "Deniall" (79-80), a lyric which explores the connection between its form and message quite explicitly. I will provide a reading of "Deniall" here, relating its verbal methods to Herbert's practices as a musician. I will then examine for contrast Henry Vaughan's lyric "Disorder *and* frailty," (1: 108-10), in which a similar form also indicates God's external influence over the poet's verse, but in a manner epitomizing the remarkable differences between Herbert's verses and those of one of his most talented followers.

Herbert's choice to present poems of Christian devotion under a variety of unusual and demanding lyric forms did not meet with general contemporary approval. Even in the earlier seventeenth century the humanist elites were gravitating toward the neo-classical ideals and preferences that would achieve almost unrivalled ascend-

*For debates inspired by this article, please check the *Connotations* website at http://www.connotations.de/debate/god's-mending-herbert-vaughan.

DOI: 10.25623/conn028-nauman-1

ancy in the Age of Dryden; indeed, Herbert's posthumous literary success clearly depended rather more on wide devotional appeal than on specifically literary recognition. When Sir William Davenant dedicated his *Gondibert* to Thomas Hobbes in 1650, Hobbes responded with praise for the use of pentameter lines with alternate rhyme in Davenant's poem, adding asides probably intended as disapproving glances at Edmund Spenser's *Faerie Queene* and also at the lyrics of George Herbert.

> In an Epigramme or a Sonnet, a man may vary his measures, and seeke glory from a needlesse difficulty, as he that contrived verses into the formes of an Organ, a Hatchet, an Egge, an Altar, and a payre of Winges; but in so great and noble a worke as is an Epique Poeme, for a man to obstruct his owne way with unprofitable difficulties, is great imprudence. So likewise to chuse a needlesse and difficult correspondence of Rime, is but a difficult toy, and forces a man some times for the stopping of a chinke to say some what he did never thinke [...] (47)[1]

Through his academic training and his practice as Orator at Cambridge, Herbert would have agreed with Hobbes's assumption that certain poetic forms were conventionally chosen as optimal vehicles for certain literary and cultural functions—sonnets for courtship, for instance, or non-stanzaic pentameter for public heroic narratives; and he would have recognized that poets gained glory through eloquent performance within a hierarchy of genres. But the lyrics of *The Temple* were not written with a view toward attaining the kind of literary stature that especially interested the unofficial poet laureate William Davenant, nor with hopes toward gaining the individual glory that the cosmopolitan deist Thomas Hobbes desired to facilitate. Indeed, the mode of Herbert's English devotional poems might be described better as enactment than performance, works effecting dismissals of worldly glory, literary and otherwise; dismissals often emerging from interactions between the poem's speaker and God, and relayed to the reader for participation. Herbert's point in "The Altar" (26) and in "Easter Wings" (43) was not to revel in preciosity, but to match lyric form to subject in the process of communicating messages that were,

in regard to the poet, self-effacing. As Herbert's readers have long noticed, formal arrangements and accomplishments throughout *The Temple* are almost invariably designed to engage the artistic perceptions of the reader in support of Herbert's major theme, his exploratory dialogue, simultaneously personal and paradigmatic, between humanity and the divine will. Breakages either literally described or formally demonstrated can be as helpful as continuities for Herbert's ends, with fracture and restructure offered as necessary components in his speaker's efforts to enter God's service. In "The Altar," Herbert characterizes the words of his poem iconically as fragments of his speaker's heart, split by God and reassembled; and at the end of his poem "Repentance," he looks forward after confessing his sin to a joyful experience of divine reassembly:

> But thou wilt sinne and grief destroy;
> That so the broken bones may joy,
> And tune together in a well-set song,
> Full of his praises,
> Who dead men raises.
> Fractures well cur'd make us more strong. (49, ll. 31-36)

Hobbes's dismissals notwithstanding, the fulfillment of demanding literary forms, and their requiring a writer to scrutinize, reexamine, and recombine words, functioned for Herbert not as "a difficult toy," but as an enabling discipline which Herbert believed analogous to spiritual disciplines by which God perfected the human soul.

Herbert's lyric "Deniall" offers a demonstration of God's powers of reassembly especially meant to highlight the analogy between poetic ordering through lyric form and moral ordering through divine grace. The speaker begins with a subjective assertion of God's absence which unfolds through recriminations, expostulations, and expressions of despair.

> When my devotions could not pierce
> Thy silent eares;
> Then was my heart broken, as was my verse:

My breast was full of fears
And disorder:

My bent thoughts, like a brittle bow,
Did flie asunder:
Each took his way; some would to pleasures go,
Some to the warres and thunder
Of alarms.

As good go any where, they say,
As to benumme
Both knees and heart, in crying night and day,
Come, come, my God, O come,
But no hearing.

O that thou shouldst give dust a tongue
To crie to thee,
And then not heare it crying! all day long
My heart was in my knee,
But no hearing. (79-80, ll. 1-20)

Herbert's depiction of a state of mind alienated from God begins by drawing a parallel between brokenness of heart and brokenness of verse; and the final word of the first stanza, "disorder," appropriately fails to rhyme with any preceding line, initiating a formal regime of incompletion that continues up until the last word of the poem. The speaker's "bent thoughts" (l. 6) express a fractured and frustrated sensibility, and this motif crescendoes from the retrospective tenor of the first two stanzas, the speaker recalling how his thoughts "did flie asunder" (l. 7), how "Each took his way" (l. 8), to the immediate protests of the third and fourth stanzas which emerge into the present tense: "As good go any where, they say" (l. 11), "O that thou shouldst give dust a tongue / To crie to thee, / And then not heare it crying!" (ll. 16-18). In the speaker's repeated accusations that with God there is "no hearing" (l. 20),[2] these oppositional stanzas in the poem's center offer a clamorous counterfeit of formal unity, rhyming redundantly with themselves for an effect of emphatic frustration rather than resolution. The turning point of the lyric comes in the fifth stanza, which regains the earlier stanzas's retrospective cast and prepares for

the formal success of the final line as the speaker analyzes and recharacterizes his separation from the divine presence.

> Therefore my soul lay out of sight,
> Untun'd, unstrung;
> My feeble spirit, unable to look right,
> Like a nipt blossome, hung
> Discontented. (ll. 21-25)

Herbert presents his speaker's soul as a disused musical instrument and as a frost-damaged flower, images of recurrent importance in *The Temple*. The "nipt blossome" recalls the plucked and passing bouquet that brings "Times gentle admonition" (l. 9) in "Life" (94), and also the "Killing and quickning" (l. 16) that restrains overgrowth and brings "recover'd greennesse" (l. 9) in "The Flower" (165-67). The soul "untun'd, unstrung" ("Deniall," l. 22) strikes a resonance even more basic to Herbert's artistry: the poet's love for music and dedication as a musician, recognized by his biographers ever since Izaak Walton[3] and evident in poems as different as "Church-musick" (65-66) and "The Quip" (110-11), seems in fact to have been of primary importance to the poet's choice of pursuing inventive and demanding lyric forms, and to have contributed significantly to his strong interest in creating and fulfilling (or not fulfilling) his audience's formal expectations in rhyme and meter.[4] As John Hollander once observed, musical images are "seldom unconnected with some other, more central and governing one" in *The Temple*, but their underlying importance remains evident; "it is as if the image of music were always running along beneath the surface of all of Herbert's poems, breaking out here and there like the eruption of some underground stream, but exercising always an informing, nourishing function" (294). Among such musical images, the experience of tuning one's instrument seems especially important to Herbert, a collegial activity in which he often engaged, thinking, one might suppose, of the formal and spiritual implications as his own instrument and another's honed in on an exact pitch; considering and contemplating the unity and

communion provided by the salubrious aesthetic objectivity of a synchronized tone.[5] Human consciousness could perhaps join with the divine in an analogous manner, resulting in countless possibilities for divinely orchestrated human expressions of grace, a "way to heavens doore" ("Church-musick," l. 12). In "The Temper [I]" (55), a poem which addresses like "Deniall" the problem of dry spells in the spiritual life, instrument-tuning is offered as an enlightened recharacterization of the discomfort of feeling spiritual "lows" and "highs."

> Yet take thy way; for sure thy way is best:
> Stretch or contract me, thy poore debter:
> This is but tuning of my breast,
> To make the musick better. (ll. 21-24)

Here in "The Temper [I]" the poetic form epitomizes what finally is identified as God's tuning action: the lines of each stanza focus in to make pithy statements, shortening from pentameter to tetrameter to trimeter. "Deniall" on the other hand features an unruly variation in meter to reflect the speaker's felt spiritual chaos, and in the end it is the image of God's tuning that the speaker summons for a resolution simultaneously asked for and granted.

> O cheer and tune my heartlesse breast,
> Deferre no time;
> That so thy favours granting my request,
> They and my minde may chime,
> And mend my ryme. (ll. 26-30)

On the verbal level the speaker's petition remains a prayer for spiritual improvement not yet attained[6]; but the enabling and constraining force of poetic form here figures the presence of God's grace within the speaker's petition. "[A]sk, and ye shall receive" (John 16:24): the speaker's emerging disposition towards grace is a sign of grace; and formal resolution here indicates God's action, independent of and transcending the speaker's consciousness, with the poem's multi-layered statement becoming implicitly a divine-human collabo-

ration.[7] The reader is made to witness a final success in spiritual tuning, represented in terms of poetic tuning, and the exercise halts as abruptly as the sounding of musical strings when tonal unity is achieved.

When Henry Vaughan turned to poetic emulation of George Herbert amidst his increasing religious seriousness in the late 1640s and early 1650s, he experienced, as Jonathan Post has noticed, a burgeoning expansion in his use of stanzas, often following specific formal cues from his new master in English verse (80). But these formal techniques, including the ones that were for Herbert especially analogous to divine ordering and emblematic of theological insights, were appropriated by Vaughan in the context of habits he had already developed through his poetic apprenticeship among friends and followers of Ben Jonson and Thomas Randolph. Vaughan's transition when he became one of Herbert's "pious *Converts*" (2: 558) was from classicist *imitatio* to sacred *imitatio*: Herbert's words, thoughts, and forms were taken up, reworked, and quoted in unprecedented density in *Silex Scintillans*. But *imitatio* was in fact an approach to sacred verse quite distinct from Herbert's. While influences from Herbert's contemporaries are by no means absent in *The Temple*, there is no regime of formal emulation, quotation, or allusion in Herbert's English sacred verse even remotely comparable to Herbert's formal and verbal presence in *Silex Scintillans*. Similarly, while Vaughan's new formal pursuits clearly emerged from his response to *The Temple*, his sacred verses tended to function quite differently from Herbert's complex poetic experiments. Less tentative and exploratory than Herbert's, their rhetorics gravitate toward a univocal classicist eloquence and emphasis. Vaughan's use of Herbert's words and forms certainly implies a desire to merge his sacred devotion with Herbert's, but Vaughan shows inclinations (shared with such contemporaries as Barnabas Oley) to describe Herbert not so much as an accomplished verbal artist as a sacred luminary or mage.[8]

Nowhere is this exalted image of the earlier poet more evident than in Vaughan's explicit response to Herbert's paradigmatic enactments

in "Obedience" (104-05), a serious lyric with a quietly humorous touch in which Herbert's speaker first offers his lines as a legal document transferring his heart to God, and then gives his audience opportunity to sign it along with him:

> He that will passe his land,
> As I have mine, may set his hand
> And heart unto this deed, when he hath read;
> And make the purchase spread
> To both our goods, if he to it will stand.
>
> How happie were my part,
> If some kinde man would thrust his heart
> Into these lines [...]. (ll. 36-43)

Vaughan's poem "The Match" (1: 97-99) responds:

> Deare friend! whose holy, ever-living lines
> Have done much good
> To many, and have checkt my blood,
> My fierce, wild blood that still heaves, and inclines,
> But is still tam'd
> By those bright fires which thee inflam'd;
> Here I joyn hands, and thrust my stubborn heart
> Into thy *Deed*,
> There from no *Duties* to be freed,
> And if hereafter *youth* or *folly* thwart
> And claim their share,
> Here I renounce the pois'nous ware. (ll. 1-12)

Comparison of Herbert's carefully offered "deed" with Vaughan's impassioned acceptance does much to show how Herbert's inventive prosody of form and scenario contrasts with Vaughan's emulative and testimonial voice. Perhaps even more important is the evident contrast in how each poet employs the pressures of poetic form. As in "Deniall," formal constraint provides a meaningful basis for Herbert's entire lyric construction, the tight stanza form being especially appropriate for the poem's legal theme of property sale.[9] With Vaughan, on the other hand, the lyric form is emphatically a bor-

rowed strategy: here Vaughan forgoes, for the moment,[10] the smooth transparency of tetrameter or pentameter couplets for which he had developed considerable facility in earlier classicist endeavors, embracing instead what Hobbes was concurrently dismissing as Herbert's "needlesse difficulty" (47), demonstrating his ability to match a demanding form to his message while communicating his own relationship to the earlier poet. The divine trimming that Herbert requested and metrically depicted in "The Temper [I]" becomes a vehicle for Vaughan to simultaneously demonstrate and signify the strenuous mastery of his own sensibilities by Herbert's spiritual and artistic talent: a tetrameter line in which Herbert has "checkt my blood" prompts a rebellious pentameter expansion in "My fierce, wild blood that still heaves, and inclines," only to be reined back with the terse dimeter "But is still tam'd." This dynamic is repeated and reinforced when the speaker thrusts "my stubborn heart / Into thy *Deed*." But although Vaughan eloquently sustains these varying metrics for five more iterations in the second part of "The Match," the strong connections between statement and line length do not continue. *Imitatio* is pursued and achieved, but Vaughan's more and less intense use of the demanding metrical variety does not match the permeating appropriateness of stanza form to legal diction in Herbert's "Obedience."

Vaughan's effort toward *imitatio* in "Disorder *and* frailty" (1: 108-10), a lyric meant to answer Herbert's formal strategy in "Deniall," is more successful and wide-ranging but also similarly diagnostic of the differences between the two poets. The emulation is ambitious, featuring a stanza form much more complex and lengthy than Herbert's; additionally, each of the poem's four stanzas is a descant on Herbert's thought and imagery in another selection from *The Temple*. Vaughan's first stanza sets out his theme of human insufficiency in terms taken from Herbert's "The Glance" (171-72), where Herbert's speaker recalls God's healing regard transforming him "ev'n in the midst of youth and night" when he was "weltring in sinne" (ll. 2, 4), a joyful change that has enabled Herbert's speaker to withstand many

storms of moral challenge since. In Vaughan's rendition, however, the subject is not, as in Herbert, God's "full-ey'd love" (l. 20), but man's inconstant love in response.

> When first thou didst even from the grave
> And womb of darknes becken out
> My brutish soul, and to thy slave
> Becam'st thy self, both guide, and Scout;
> Even from that hour
> Thou gotst my heart; And though here tost
> By winds, and bit with frost
> I pine, and shrink
> Breaking the link
> 'Twixt thee, and me; And oftimes creep
> Into th'old silence, and dead sleep,
> Quitting thy way
> All the long day,
> Yet, sure, my God! I love thee most.
> *Alas, thy love!* (ll. 1-15)

The final line of Vaughan's stanza, italicized to indicate that it is God's response, also fails to complete the rhyme scheme, leaving the stanza's fifth line, "Even from that hour," equally unrhymed. The stanza's dimeter lines ("I pine and shrink / Breaking the link," "Quitting thy way / All the long day") add a reminiscence of Herbert's emblematic strategy in "Easter-wings," where the shortening of lines is meant to indicate human diminishment through sin. Vaughan uses the corresponding lines in the following two stanzas similarly, but in his final stanza the shorter lines follow instead Herbert's "With thee" in "Easter-wings" (ll. 6, 16), signaling human recovery with God's help—a theme that leads back to Herbert's "Deniall," the poem that Vaughan's lyric is primarily emulating.[11]

A similar sequence of energetic enjambment, personal statement passionately commandeering the stanza's meter, elicits another brief and rhymeless divine critique in the second section of "Disorder *and* frailty." This time Vaughan amplifies the insights and imagery of Herbert's "The Flower" (165-67), a lyric whose speaker depicts himself

as a blooming plant whose growth is sometimes excessive and vulnerable through pride.

I threaten heaven, and from my Cell
Of Clay and frailty break, and bud
Touch'd by thy fire, and breath; Thy bloud
Too, is my Dew, and springing wel.
But while I grow
And stretch to thee, ayming at all
Thy stars, and spangled hall,
Each fly doth tast,
Poyson, and blast
My yielding leaves; sometimes a showr
Beats them quite off, and in an hour
Not one poor shoot
But the bare root
Hid under ground survives the fall.
Alas, frail weed! (ll. 16-30)

Vaughan's third illustration of human spiritual failure develops another of his favorite natural images[12] from Herbert's poems, the water vapor of the "young exhalation" that settles to a tearful cloud in Herbert's "The Answer" (169).

Thus like some sleeping Exhalation
(Which wak'd by heat, and beams, makes up
Unto that Comforter, the Sun,
And soars, and shines; But e'r we sup
And walk two steps
Cool'd by the damps of night, descends,
And, whence it sprung, there ends,)
Doth my weak fire
Pine, and retire,
And (after all my hight of flames,)
In sickly Expirations tames
Leaving me dead
On my first bed
Untill thy Sun again ascends.
Poor, falling Star! (ll. 31-45)

The last stanza of Vaughan's poem, like the last stanza of "Deniall," turns from description of the speaker's situation to a petition directed

to God. Here Vaughan descants on Herbert's lyric "Whitsunday" (59-60), which opens with this invocation to the Holy Spirit:

> 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)

Vaughan's prayer in response to the censures of the divine voice asks for grace in terms which recall Herbert's longing, reprising his horticultural metaphor and touching finally on Herbert's musical theme as well.

> O, is! but give wings to my fire,
> And hatch my soul, untill it fly
> Up where thou art, amongst thy tire
> Of Stars, above Infirmity;
> Let not perverse,
> And foolish thoughts adde to my Bil
> Of forward sins, and Kil
> That seed, which thou
> In me didst sow,
> But dresse, and water with thy grace
> Together with the seed, the place;
> And for his sake
> Who died to stake
> His life for mine, tune to thy will
> My heart, my verse. (ll. 46-60)

Vaughan's rhyme-mending conclusion to this stanza emulates Herbert's artistry both technically and theologically. The word "verse" not only rhymes with its antecedent in the fifth line, the word "perverse," but also subjects that earlier word to a salutary trimming[13]; and although Vaughan's request that God "tune to thy will / My heart, my verse" is not quite as succinct and provocative as Herbert's request that God's favors "and my minde may chime / And mend my ryme," it does similarly imply grace already present in Vaughan's speaker's desire for grace. Furthermore, Vaughan's re-

situation of Herbert's rhyme-mending has implications distinctly appropriate to his own enabling artistic experience of Herbert's poetic forms, which he saw as opportunities for *imitatio* higher than the earlier sort he had pursued, more intense in its formal demands and more admirable in its spiritual results.

Finally, in terms of the particular poems we have examined here, it can be noted that Herbert's "Deniall" presents the rhyme-mending device as a superimposition of divine and human actions, complementary and simultaneous but still separate. The conclusion of "Disorder *and* frailty," on the other hand, makes the earlier stanzas' division between the divine voice and the speaker's disappear, presumably testifying to an aesthetic situation distinctive to the younger poet, one in which Vaughan might feel enabled to speak of having seen "Eternity the other night" (1: 131) or of departed friends "walking in an Air of glory" (2: 568). Vaughan, by approaching Herbert's more difficult formal accomplishments under the ethos of classicist *imitatio*, gained the sort of authoritative voice in the sacred sphere that classicism would cultivate in the secular. The divine mending that had yielded a poetry of collaboration in *The Temple* was able to yield in *Silex Scintillans* a poetry of inspiration.

The Vaughan Association

NOTES

[1]As F. E. Hutchinson points out after noticing this passage, Dryden's satire *MacFlecknoe* (1682) singled *The Temple* out for depreciatory reference even more clearly (Herbert xiv).

[2]As a conforming Calvinist Anglican, Herbert would have held any assertion of God not hearing a prayer to be objectively inaccurate, God being omnipotent and omniscient throughout His Creation, and therefore present in one mode or another in all human action: as Herbert mentions in the first stanza of "Providence" (116-21), it is God "through whom my fingers bend / To hold my quill" (ll. 3-4). God could "not hear" a prayer only in a dispositional sense, by refusing to approve or grant a petition; and this seems to be the sense Herbert experientially explores in "Deniall." The speaker thus does not question God's actual

presence or His ability to hear, but objects to a withdrawal of previously experienced inward signs, felt tokens of God's answering presence.

[3]See for example Charles: "Herbert loved music all his life, probably secular consort music as well as sacred music; and all his life he sang, played, and perhaps even composed music" (163-64).

[4]George Herbert seems to have had in common with his brother, the Lord Herbert of Cherbury, both strong musical interests and an inclination to pursue musically-influenced experiments with lyric form; see Rickey (109) and Nauman (96-99).

[5]One probably feels the effects of Herbert's musical practices not only in his experimentation with demanding schemes of rhyme and meter, generally fitted to each poem's mood, but also in the candid technical asides Herbert occasionally makes to highlight unusual formal gestures. As noted above, Herbert mentions the brokenness of his verse form in l. 3 of "Deniall," finally mending the intentional lapses with the word "ryme"; and an even more extensive formal comment occurs in the final stanza of "Home" (107-09), in which the speaker pointedly opts for a visual rhyme with the poem's title rather than the aural rhyme mandated by the stanza: "And ev'n my verse, when by the ryme and reason / The word is, *Stay*, sayes ever, *Come*" (ll. 75-76). As in "Deniall," the device is meant formally to cede a prayer's answer to the framing initiatives of grace: the implicit divine reply, "Come Home," circumscribes and transcends the poem's present moment and its pleas.

[6]Richard Strier resists the idea that the restored rhyme at the end of "Deniall" grants the speaker's request, pointing out that the last stanza remains grammatically a petition only, and submitting that "there is something odd about a prayer which implies that it has already received what it is requesting" (190). In the secondary world of Herbert's poetry, however, different levels of reality mix, and God's actions are often signaled through formal implication and gesture. The speaker's situation in "Deniall" seems to me similar to the scenario explicitly narrated in the last two lines of "A true Hymne" (168), where God authoritatively redescribes a longing to love as an actual instance of loving. God intervenes similarly but implicitly at the end of "Deniall" when, in accordance with Herbert's Protestant theology, the grace of God's enabling presence is shown to be already working within the speaker's request. In musical terms, one might compare Herbert's sustained juxtaposition of narrative and formal progression to a musical exercise in counterpoint, the production of two complementary motives that evoke a complete aesthetic scenario through their interaction.

[7]See Bauer and Zirker for an exploration of how God's and Herbert's authorial roles interpenetrate in "A true Hymne." The author is grateful to Professor Bauer for having provided him an English version of this recently published essay.

[8]See for example the description of Herbert's artistry in Vaughan's "The Match" below. In his devotional treatise "Man in Darkness" in *The Mount of Olives* (1652), Vaughan called Herbert "a most glorious true *Saint* and a *Seer*" (1: 332). For Oley's remarks on Herbert's gift of prophecy, see *Herbert's Remains* b3^{v}.

[9]"Obedience" provides an eminent example of Herbert's tendency to present "his stanzas as inviolable architectural units" (Summers 132), and also shows his mastery of rhythm and tone across a full spectrum of human discourse.

[10]Although Vaughan emulates the metrical and stanzaic complexity of *The Temple* in most of his sacred poetry, a significant number of his devotional lyrics do use the pentameter and tetrameter couplets characteristic of his non-devotional classicist work. For a couple of better-known examples, see "The Rainbow" (2: 597-98) and "The Retreate" (1: 81-82).

[11]"Deniall" not only supplies Vaughan's poem with its rhyme-mending technique, but probably also helped to suggest Vaughan's title: Herbert's speaker's "breast was full of fears / And disorder," and his "feeble spirit, unable to look right, / Like a nipt blossome, hung / Discontented." Here and elsewhere, Herbert probably also helped to confirm Vaughan's much-pursued metaphor of the human soul as a flower, an image as important to Vaughan's sensibility as music was to Herbert's.

[12]Also used in Vaughan's "The Showre" (1: 74-75).

[13]For Herbert's use of word-trimming as a technical device and spiritual motif, see his lyrics "Paradise" (132-33) and "Heaven" (188).

WORKS CITED

Bauer, Matthias, and Angelika Zirker. "Autorschaft und Mitschöpfung in der englischen Literatur der Frühen Neuzeit: Von George Herbert bis William Shakespeare." *Reflexionsfiguren der Künste in der Vormoderne*. Ed. Annette Gerok-Reiter, Stephanie Gropper and Anja Wolkenhauer. Heidelberg: Winter, 2019. 419-43.

Charles, Amy. *A Life of George Herbert*. Ithaca, NY: Cornell UP, 1977.

Davenant, William. *Sir William Davenant's* Gondibert. Ed. David F. Gladish. Oxford: Clarendon P, 1971.

Herbert, George. *The Works of George Herbert*. Ed. F. E. Hutchinson. Oxford: Clarendon P, 1941.

Hollander, John. *The Untuning of the Sky: Ideas of Music in English Poetry*. Princeton, NJ: Princeton UP, 1961.

Nauman, Jonathan. "Herbert and Monteverdi: Sacred Echo and the Italian Baroque." *The George Herbert Journal* 30. 2006/2007): 96-108.

Oley, Barnabas. *Herbert's Remains*. London: Thimoty Garthwait, 1652.

Post, Jonathan F. S. *Henry Vaughan: The Unfolding Vision*. Princeton, NJ: Princeton UP, 1982.

Rickey, Mary Ellen. "Rhymecraft in Edward and George Herbert." *Journal of English and Germanic Philology* 57 (1958): 502-11.

Strier, Richard. *Love Known: Theology and Experience in George Herbert's Poetry*. Chicago: U of Chicago P, 1983.

Summers, Joseph. *George Herbert: His Religion and Art*. London: Chatto & Windus, 1954.

Vaughan, Henry. *The Works of Henry Vaughan*. Ed. Donald R. Dickson, Alan Rudrum and Robert Wilcher. 3 vols. Oxford: OUP, 2018.