SPIRITUAL SACRIFICE IN GEORGE HERBERT'S THE TEMPLE

by

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This thesis discusses the theme of spiritual sacrifice in George Herbert's The Temple. In terms of poetic content, the study mainly assesses the relative importance for Herbert of three qualities of spiritual sacrifice—repentance, dedication, and praise—and examines the significance of Christ's Sacrifice and the role of the heart in spiritual sacrifice. Although Herbert's "Dedication" to his work suggests that each poem is a sacrifice, the study seeks to show how, in addition to content, several poems in their combination of language and form demonstrate the sacrificial act itself. Along with a treatment of this theme, discussion of the poems reveals the way in which motifs and images of sacrifice recur in many poems.

Chapter One considers the sanctions and stipulations of offering spiritual sacrifices and the nature of the sacrifices themselves through a study of Old and New Testament scripture. A sampling of homiletic and exegetical sources especially contemporary to Herbert points out the prophetic and typological concerns relevant to the subject. Chapter Two begins the study of Herbert's poetry with an explication of the first several poems, with particular attention paid to the way in which "The Sacrifice" provides a focal point for the poems which follow. Chapter Three surveys a selection of poems scattered throughout The Temple which specifically use the language and imagery of sacrifice.
This study of spiritual sacrifice in the poetry concludes that divine ministry initiates and provides assistance in the offering of the sacrifices, and that the spiritual sacrifices arise from a heart dealt with by the Spirit of God. Sacrifices characteristically express the poet's sense of dedication and praise, along with repentance. Although these qualities receive varying emphases in the poetry, as a general premise it can be said that sin must be confessed and a sense of fellowship with God restored before expressions of dedication and praise can properly and acceptably be offered. Some poems in their combination of language and form demonstrate or suggest the sacrificial act itself, particularly regarding the "pattern" in which sacrificial qualities are considered. As a general conclusion spiritual sacrifice expresses a way in which the Christian responds to the reception of divine Love and Grace. The offering of spiritual sacrifices should and does constitute a regular activity in the life of the typical believer.
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INTRODUCTION

George Herbert opens his Temple with the prayer, "Lord, my first fruits present themselves to thee, / Yet not mine neither: for from thee they came, / And must return. Accept of them and me". While Christian devotional poetry considers the reception of God's Love and Grace, it also deals with the giving or return of something to God. Herbert dedicates both his poetry and himself, and uses the language of sacrifice to indicate the idea of giving to God. It is this idea, and, more specifically, the theme of sacrifice, which will be examined in this study. The thesis primarily sets out to discuss poems, mainly from The Church section of The Temple, which use the language or theme of sacrifice in order to convey the importance of Christian believers' response to God's Love and benefits, and of seeking to restore or maintain a sense of communion with Him. In addition to considering spiritual sacrifice, the thesis also attempts to analyze poems whose language and form combine to suggest or demonstrate the sacrificial act itself.

Generally speaking, every poem in The Temple is a sacrifice insofar as it seeks communion with God. The poems discussed in this thesis focus upon one of three sacrificial qualities. By means of "sacrifices of repentance" Herbert confesses his sins and shortcomings and seeks to restore a sense of the presence of God within his life. When he feels a restoration to favour he offers "sacrifices of dedication" to devote himself and his posses-
sions: and returns some of the love which he has received from God. With "sacrifices of praise" he offers thanksgiving and generally celebrates the fact of his redemption and expresses his joy in having received so many benefits from the hand of God. The thesis examines the nature of the sacrifices and points out combinations of qualities as they occur in individual poems. The study also focuses upon the heart both as sacrifice and place of sacrifice. Along with a consideration of the theme of sacrifice, the study will seek to show something of The Temple's unity by examining the way in which sacrificial motifs and images recur in various poems.

A study of the subject must begin with the question asked by a preacher contemporary with Herbert, "whether there be any sacrifices to bee offered by Christians under the Gospel or no?" He answers that Christ's Sacrifice has once for all atoned for man's sin; however, "as you have heard that all Christians are spirituall Priests, so they have spirituall sacrifices to offer unto God."² Starting from this premise that sacrifices should indeed be offered by Christians, Chapter One discusses the nature of these spiritual sacrifices through a survey of Old and New Testament scripture and a sampling of sermons and commentaries about the subject. Chapter Two applies conclusions of the foregoing study to Herbert's poetry, and examines the poems in order from "The Church-porch" through "Antiphon (I)." This method proceeds from a study of the key poems "The Altar" and "The Sacrifice" which significantly influence
all the other poems of *The Temple* but particularly those which immediately follow. In "The Altar" Herbert establishes a basis for the offering of spiritual sacrifices in terms of the heart's attitude, and in "The Sacrifice" he suggests the necessity of spiritually identifying with Christ's Sacrifice in order first to affirm the fact of personal regeneration so as to be able to offer acceptable sacrifices. Two sequences of poems immediately following "The Altar" and "The Sacrifice" focus upon the Sacrifice of Christ, respectively in terms of what God has provided for man, and in terms of man's response to God's Love and Grace. Along with the first two dozen poems of *The Temple*, this chapter seeks primarily to show the importance of a proper understanding of and identification with Christ's Sacrifice as a basis for maturing in the Christian faith and offering spiritual sacrifices, as expressed in remaining poems of the work, excluding "The Church Militant." Chapter Three surveys some ten poems which in various ways explicitly use the language and imagery of sacrifice. As the discussion of the poems in Chapter Two proceeds from "The Sacrifice" so here the principles of "The Altar" influence a reading of these sacrificial poems. The study considers the role of the heart, particularly as it symbolizes the offering of self to God. Chapter Three concerns itself more with the sacrificial qualities of dedication and praise than with that of repentance emphasized in Chapter Two.

Interest in the subject of spiritual sacrifice
for this thesis initially began with John R. Mulder's suggestion that more work needed to be done in relating Biblical typology to the work of early seventeenth-century poets. General reading in the area of typology and literary criticism of the period led first to studies of Herbert's use of sacrificial motifs and images and then to a focus upon the actual concern with the nature and types of spiritual sacrifice. But no single book or article directly influences the approach, content, or format of the present study, although reference should be made to two works which have given some direction to the examination of spiritual sacrifice in Herbert's poetry. Malcolm Mackenzie Ross discusses sacrifice in relation to the Eucharist, a field of investigation not treated here. Ross contends, however, that in Herbert's poetry the Eucharistic symbol of sacrifice no longer entirely refers to an objective, factual, communal activity but begins to be used to denote personal spiritual experience. In a study of devotional poetry of the period Miriam K. Starkman more generally suggests that symbols for the most part teach doctrine and appeal to orthodox religious sensibility and as such stand for a donnée or a common body of belief, although the use of personal symbols does occur. These studies, though not directly influential to this thesis, suggest further ways of treating spiritual sacrifice in Herbert's poetry.
FOOTNOTES


4 Rosemond Tuve, A Reading of George Herbert (Chicago: Univ. of Chicago Press, 1952).


CHAPTER ONE
SPIRITUAL SACRIFICE IN BIBLICAL AND SEVENTEENTH-CENTURY SOURCES

A study of spiritual sacrifice in the Bible reveals a development from the early Old Testament literal ritual offerings through prophetic teaching on the insufficiency of such sacrifices to the New Testament typological reinterpretation of sacrifice. As far as Herbert is concerned, interest in the subject begins with the prophetic view that sacrifices of the heart must accompany the ritual offerings because they are more acceptable to God than the latter sacrifices. The typological view with its concern for the nature of the Christian's sacrifice, or "spiritual" sacrifice, provides the main focus of attention for an examination of Herbert's poetry. A brief historical survey of scriptural passages and exegetical sources primarily from the seventeenth-century relevant to Herbert's treatment of spiritual sacrifice follows in this chapter.

Repentance, dedication, and praise constitute three qualities of sacrifice found in The Temple. In the rich texture of the poetry sacrifice comprises one of many integrated themes running through the work. Herbert and his contemporaries treat sacrifice in a holistic manner without analysing or classifying the various types of sacrifice. Nevertheless, repentance, dedication, and praise remain three main ways of "giving" to God or responding to the Love and Grace which the poet has experienced in his life. The typological concern with Christ's Sacrifice as
A focal point or sanction for the offering of the Christian's sacrifices forms a second consideration in the study of scriptural background in this chapter. Passages which teach the fulfillment of Old Testament sacrifices in Christ and the subsequent nature of the Christian's introduce discussions of the poetry in Chapter Two.

Without forcing distinctions, it can be said that aspects of repentance, dedication, and praise are subsumed within each sacrifice, whether it be literal, prophetic, or typological. No specific formula from scripture can be imposed upon Herbert, but there seems to be a general pattern concerning the offering of Christian sacrifices, a pattern which first finds expression in the Old Testament. Fellowship with God is broken or hampered by sin and must be restored or renewed by repentance. The dedication of one's self to God and true heart-felt expressions of praise constitute efficacious spiritual sacrifices only when the offerer experiences a sense of restored fellowship and communion with God. In Christian terms, when a believer identifies with Christ's Sacrifice and appropriates the propitiatory benefits of that Sacrifice, thus affirming or renewing his regeneration, he is then able to offer acceptable dedication and praise to God. The concern for these three main characteristics of spiritual sacrifice and their relationship to Christ's Sacrifice constitute a major focus for this chapter and the discussion of Herbert's poetry in the chapters which follow.

The sacrifices of the Old Testament Levitical law can be classified into three types. The most important
is the expiatory sin-offering or trespass offering, outlined in Numbers 28 and 29. This sacrifice was offered at such appointed times as the new moon, the Feasts (of Passover, Pentecost, Trumpets, and Tabernacles), and on the Great Day of Atonement (Lev. 16). Because of sin, the Covenant between man and God had been broken, and the shed blood of the sin-offering provided the means for re-establishing this Covenant. In Christian terms, the sin-offering, together with the other Levitical sacrifices, could never provide total remission of sin (cf. Heb. 10:4, 11). The sacrifices were effectual typologically in that they "looked ahead" to Christ. His death provided the supreme sacrifice which completed and ratified all earlier legal sacrifices. The second type of sacrifice is the burnt offering which among other things emphasizes dedication. The priest presented these sacrifices on the Sabbath (Num. 28:9-10), and at the great festivals (Num. 28:11 - 29:39). The whole victim was offered to God, thus representing the sacrificer's giving of his total being, body, and soul. In its dedicatory aspects, this sacrifice provided a kind of type of the Christian's "living sacrifice" proscribed in Romans 12:1. Indeed the burnt offering emphasized the "living" nature of sacrifice because, unlike propitiatory sacrifices, the death of the victim was seen as incidental to the dedication of the offerer to God. A third type of sacrifice, the peace offering or meat offering, was eucharistic in nature and purpose. Presented daily along with the burnt-offerings
(Exod. 29:40-41), on special occasions of the Sabbath and at the great festivals (Num. 28, 29) and, most significantly, as first-fruit offerings at Passover (Lev. 23:10-14), at Pentecost (Lev. 23:17-20), and at harvest time (Num. 15:20-21, Deut. 26:1-11), these sacrifices represented the offerer's thanksgiving to God for His benefits, and served to maintain the Covenant conceived as already established. The peace offering (Lev. 3) was seen in terms of a symbolic sacrificial banquet in which the people offered to God a meal comprised of His best gifts of food. The occasion of this actual banquet was almost always a joyous one (Deut. 12:7, 12, 18) for the people were expressing a sense of right relationship with God. Explicit correlations of the characteristics of expiation, self-dedication, and praise with the three types of sacrifice cannot be considered held by John Buckeridge, John Lewis, Thomas Adams, and Daniel Eatley, the seventeenth-century homilists quoted or referred to in this survey. These preachers no doubt believed that the qualities were subsumed within each sacrifice. Yet the emphases have significance in their typological relationship with the propitiatory Sacrifice of Christ and the repentance, dedication, and praise which characterize the spiritual sacrifices of Christians.

Some of the Old Testament prophets consider the literal sacrifices of the early Old Testament to be insufficient as far as God's requirements are concerned. These writers speak of a number of spiritual sacrifices which are to be offered to God along with the literal sacrifices.
In addition to I Samuel 15:22 and Micah 6:6-8, the group of passages includes Isaiah 1:10-20, Jeremiah 7:22-23, Ezekiel 20:39-44, Hosea 6:4-6, and Amos 5:21-27, as well as Psalms 40:6-11, 50:13-14, 51:16-17. Although these passages present a variety of views, the writers agree that the spirit in which the sacrifices are offered constitutes a more important sacrifice than the literal rituals themselves. They place an emphasis upon human responsibility and proper moral behaviour as a means of pleasing God. A number of the prophetic passages, particularly I Samuel 15:22, deal with the "better" sacrifice of obedience. The Psalmist in 40:6-10 states that God does not desire the offering of literal sacrifices, and in his declaration to do God's will in preaching righteousness he infers this obedience. The prophet in Isaiah 1:10-20 warns that ritual sacrifices are not pleasing to God because of the sin and evil practised by the people, and adjures them to wash themselves, cease to do evil, and perform good deeds of justice, judgment, and mercy. The key verse of the passage (19), corollary to I Samuel 15:22, states, "if ye be willing and obedient, ye shall eat the good of the land." Jeremiah 7:22-23 suggests that obeying God is a distinguishing characteristic of the people of God. Once the Israelites had become God's chosen people it was expected that they would obey Him (Deut. 27:9-10). The moral and ethical sacrifices are noted in Hosea 6:4-6 and Micah 6:6-8. The former passage desires "mercy and not sacrifice" and right judgement toward others.
(quoted by Jesus in Matthew 9:13, 12:7), as well as the sacrifice of manifesting a knowledge of God so as not to sin willfully. Micah asserts, "what doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God." Although humility may appear to have a more devotional than moral connotation, it is in any case grounds for dealing rightly with others. The acceptability of justice and proper judgement is seen also in such passages as Proverbs 21:23 and 24:12, as well as Jeremiah 21:12 and 22:3, and Zechariah 7:9. These prophetic scriptures, in their emphasis upon ministering to others rather than ministering directly to God, relate to the moral precepts enjoined by Herbert in "The Church-porch." In this respect, sacrifices are twice specifically spoken of in that poem.

There are numerous prophetic passages in which the writer states unequivocally that ritual sacrifices will not be accepted because of the sin and evil behaviour of the people. Two such passages are Ezekiel 20:39 and Amos 5:21-27 where the prophets state that because the people are serving other gods (e.g. Moloch, Chium -- Amos 5:26) as well as Jehovah, as conditions stand, God will not even accept the songs and music which should naturally accompany the peace offerings of thanksgiving. But when a right relationship exists between man and God, the sacrifices of thanksgiving are more efficacious than the ritual offerings (Ps. 50:13-14, 69:30-31), especially as God actually has no need of these offerings (cf. Deut. 10:14, Ps. 24:1). These passages re-
late to the premise of the need to repent of sin before dedicating oneself to God, or offering sacrifices of praise to Him.

The typological interpretation of sacrifice constitutes the most important view for Herbert, and an understanding of the significance of Christ's Sacrifice not only informs a reading of "The Sacrifice", but provides a theological basis for the poet's responses to that poem in the poems which immediately follow. The latter half of the book of Hebrews, particularly chapters 8 and 10, contains teaching concerning the sacrificial nature of Christ's death. The New Testament gives a few scattered references to the concept. Mark 10:45 speaks of Christ coming to "give his life a ransom for many", and calls His death a "propitiation" (Rom. 3:25; 1 John 2:2, 4:10). More specifically He is conceived of as the "Lamb of God", the antitype for the lamb slain in Mosaic Passover observances and the Mosaic Feast of Passover (John 1:29, 19:36; 1 Cor. 5:7; 1 Pet. 1:19; Rev. 5:6, 12, 13:8; cf. Exod. 12:3, 46; Num. 9:12). And, anticipating the scriptures in Hebrews, Ephesians 5:2 speaks of Christ as an "offering and a sacrifice to God for a sweet-smelling savour" (cf. Heb. 7:27). By the shedding of blood, the symbol of life, Christ's Sacrifice satisfied the divine requirements for expiation and propitiation, and His death provided a complete and eternal remission for sins of the past and future. As God, Christ's sinlessness invested His Sacrifice with efficacy, but as a human, faced with and
experiencing the trials and temptations of mankind, He was suited to intercede effectively on man's behalf in His role of High Priest. Christ's once for all sacrifice rendered the propitiation eternally sufficient and made His role as mediator effective. "By a new and living way, which he hath consecrated for us, through the veil, that is to say, his flesh" (Heb. 10:20) He ushered in the New Covenant of Grace.

At the moment of Christ's death on the cross, the new dispensation of God's Grace was instituted to replace the old dispensation of Law. The gospels (Matt. 27:51, Mark 15:38, Luke 23:45) record the fact that as a symbol of this change the veil in the temple was rent from the top to the bottom. Henceforth there would be no need for a high priest on behalf of the people to minister annually to God in the Holy of Holies: Christ Himself would become the believers' High Priest. During His earthly ministry, He had publicly referred to His body as a temple which would be destroyed and raised again in three days, and the dramatic ironies of this declaration are indicated in Matthew 26:61 and John 2:17-21. The Hebrew temple also finds recapitulation and fulfillment, with the start of the Church, in the bodies of individual Christian believers who collectively make up the spiritual Body of Christ (I Cor. 3:16-17, 6:19; II Cor. 6:16; Eph. 2:21-22). These passages indicate that the new "living" temple is holy because it is the dwelling-place of the Spirit.

As far as spiritual sacrifices are concerned, the
New Testament presents both the typological and the Old Testament prophetic view of the subject. I Peter 2:5,9 best expresses the former of these views in its sanction of the idea that Christians are to offer some type of spiritual sacrifice to God.

Ye also, as lively stones, are built up a spiritual house, an holy priesthood, to offer up spiritual sacrifices, acceptable to God by Jesus Christ.... But ye are a chosen generation, a royal priesthood, a peculiar people; that ye should shew forth the praises (or virtues — KJV marg.) of him who hath called you out of darkness into his marvellous light.

This passage metaphorically speaks of the nature of the Church and the position of the believer within it, and suggests the typological relationship with Old Testament believers. The idea of the priesthood of believers is reiterated in Revelation 1:6, 5:10, and 20:6. Spiritual sacrifices are here identified with a Christian's way of life which will manifest the fact that believers belong to Christ. Where the New Testament speaks elsewhere of sacrifice, the writers allude or refer to Old Testament prophetic scriptures. Christ Himself quotes passages which speak of moral responsibility. Two scriptures often quoted by Bible commentators, including those of the early seventeenth-century, make use of the prophetic view in their treatment of dedication and praise.

I beseech you therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service (Rom. 12:1).

By him therefore let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to his name (Heb. 13:15).
The first sacrifice concerns the dedication to service of the child of God. That the sacrifice is "living" suggests that the "life in the blood" principle of the literal sacrifice is operative here, but now the "life" is perpetually provided by the efficacious blood of Christ, the antitype of all Levitical animal sacrifices. The spiritual sacrifice is a "reasonable" one, and should constitute the normal duty of the believer, arising out of a sense of right relationship with God, and repeated frequently in order to maintain the relationship. This sacrifice, along with that of praise in the Hebrews passage, refers back to the prophetic appeal to the "better" sacrifice of the heart. The sacrifice of praise is by no means a sacrifice of the New Testament alone. Hosea 14:2 spoke of the "calves of our lips", thus juxtaposing the idea of literal sacrifice with that of a spiritual sacrifice of praise. As representative of many passages in the Psalms, 50:14 exhorts the worshipper to "offer unto God thanksgiving." "The fruit of our lips" of the New Testament passage suggests the prophetic view toward the first-fruits of the Levitical peace offering, as well as the "fruitful" manner of living expected of the people of God, and especially expected of the New Testament believers. Since the verse follows the discussion of the typological fulfillment of Christ's Sacrifice in the preceding chapters of Hebrews, however, the sacrifice of this verse is one which can be considered particularly important to the teachings of the New Testament. Even though these
verses in Romans and Hebrews suggest or relate back to the Old Testament idea that a spiritual sacrifice carries more efficacy than a literal sacrifice alone, the idea is reinterpreted typologically. Dedication to God and others and the expression of praise are carried out in and through Christ. It is by reference to and acceptance of Christ's Sacrifice that New Testament sacrifices have any meaning. The basic identification with Christ denotes the starting-point for discussing spiritual sacrifice in Herbert's poetry.

Having emphasized the typological character of these New Testament passages, it should be noted that the verses following Hebrews 13:15 echo Old Testament prophetic teaching on the practical or moral ramifications of sacrifice. Verse 16 exhorts the believer to perform good deeds, to distribute to those in need, and to be sociable (cf. I Tim. 6:18). Verse 17 speaks of obedience and submission to rulers, and this virtue of obedience is seen in scripture to be a very important quality of spiritual sacrifice. Prayer for others is enjoined in verse 18, and the idea is elaborated in I Timothy 2:1-3, which states that supplications, prayers, intercessions, and thanksgiving should be made for all, and especially for those in authority. Early seventeenth-century Bible commentators did not fail to include these ideas in their concepts of spiritual sacrifice, and these verses again provide a good introduction to the practical side of Herbert displayed in "The Church-porch."
The New Testament speaks of another kind of spiritual sacrifice related particularly to the idea of the priesthood of believers found in I Peter. The Body of Christ or individual Christians themselves constitute a sacrifice. Romans 15:26 speaks of the redeemed Gentiles as offered up (or sacrificed -- KJV marg.), being sanctified by the Holy Ghost. II Corinthians 2:15 denotes Christians as a "sweet savour" acceptable to God because they manifest the knowledge of Christ in the world (cf. Eph. 5:2). The second of these verses provides the allusion for Herbert's "The Odour", discussed in Chapter Three. In his poem Herbert concerns himself with manifesting Christ's knowledge not by means of service to others in the world in the manner of Hebrews 13:16ff., but through an intimate spoken expression of love -- "My Master" -- directed solely to God.

Many seventeenth-century sermons and commentaries could be cited to show the importance for theologians of Old and New Testament teaching concerning spiritual sacrifice. Such significant passages as I Samuel 15:22, Psalm 51:17, Romans 12:1, I Peter 2:5, and Hebrews 13:15 find frequent mention or exposition in such sources. A representative survey of ideas will effectively help to bridge the discussion of scripture with that of Herbert's poetry in the next chapter.

Augustine, a favourite source for preachers of the early seventeenth-century, in speaking of spiritual sacrifice in The City of God, sees ritual sacrifices as
a sign of what is really offered to God, whether moral
or devotional. He then emphasizes the distinction between
spiritual and literal sacrifices (Micah 6:6ff., Hosea 6:6).
Secondly, he views a true and perfect spiritual sacrifice
as one which, no matter if performed in reference to the
self or others, is always offered for God's sake alone.
In commenting on Romans 12:1, Augustine states,
how much more does the soul itself become a sacri­
fice when it offers itself to God, so that it
may be kindled by the fire of love and may lose
the 'form' of worldly desire, and may be 're-formed'
by submission to God as to the unchangeable 'form',
thus becoming acceptable to God because of what.
it has received from his beauty,
thus anticipating the ideas contained in Herbert's "The
Altar", "Love", and "The Priesthood." Augustine incorporates
the prophetic view with a Christian sense of complete devo­
tion to God.

Closer to Herbert, Thomas Cranmer presented views
of spiritual sacrifice in reaction to the "papistical heresy"
of considering the Eucharist sacrificially. He speaks of
the "gratificatory" sacrifices of justice, laud, praise,
and thanksgiving offered, significantly, by those who are
already reconciled to Christ, that is, Christian believers,
"to testify our duties unto God, and to shew ourselves
thankful unto him." In reference to Psalm 1, Psalm 49,
I Peter 2, and Hebrews 13, these sacrifices include the
whole obedience to God's laws and commandments, and the offer­
ing of the self with all of its possessions. Cranmer does,
however, significantly speak of confession of sin as the
Christian's duty.

So long as the law did reign, God suffered dumb beasts to be offered unto him; but now that we be spiritual, we must offer spiritual oblations in the place of calves, sheep, goats, and doves. We must kill devilish pride, furious anger, insatiable covetousness, filthy lucre, stinking lechery, deadly hatred and malice, foxy williness, wolish ravening and devouring, and all other unreasonable lusts and desires of the flesh.

And as many as belong to Christ must crucify and kill these for Christ's sake, as Christ crucified himself for their sakes.

For Cranmer, the sacrifice of praise includes the humble confession of the penitent heart, the acknowledgment of Christ's benefits, and thanksgiving for these benefits, the exercise of faith and the reception of consolation from Christ, along with submission and obedience to God's will and commandments. So the qualities of repentance, dedication, and praise are all included within Cranmer's conception of spiritual sacrifice. His point about identifying with and appropriating the benefits of Christ's atonement relates to Herbert's "The Sacrifice" and the poems which immediately follow.

In the early seventeenth-century, Donne and Lancelot Andrewes in their sermons made repeated reference to the subject of spiritual sacrifice, but one of the most direct homiletic discussions is contained in Andrewes' funeral sermon delivered by John Buckeridge, a sermon which relates to Herbert's poetry. In establishing the divine basis and sanction for spiritual sacrifice, Buckeridge remarks:

the spiritual sacrifice, or the sacrifice of the soul and spirit, that is it which God ever accepted in the sacrifice of His Son Christ, even from
the first Adam to the last son of Adam, the last man that shall live at the last day. And God hath been and is weary of carnal and external sacrifice, and neglected yea rejected it for default and want of the inward sacrifice; but of this inward and spiritual sacrifice, God will never be wearied with it.

He points out the superiority of spiritual to literal sacrifices, and typologically identifies spiritual sacrifices of all time with the fact and benefits of Christ's Sacrifice.

In his sermon Buckeridge outlines three types of offering: the sacrificium cordis contriti, the sacrifice of the contrite and broken heart, manifested in expressions of repentance, including sighs and tears; the sacrificium cordis grati, the sacrifice of the thankful heart, presented as praise and thanksgiving to God; and the sacrificium cordis pii, the sacrifice of a pious and merciful heart, in which the believer obeys the teaching of those scriptures (e.g. Heb. 13:16) which enjoin compassion and works of mercy to others.

The preacher first refers to confession of sin, the means by which to restore or renew fellowship with God. He then speaks of expressions of praise and service to others, and such an order is important, for these sacrifices must proceed from or manifest the restored fellowship.

John Lewis is another preacher whose views on sacrifice are applicable to a study of Herbert. Lewis asks his congregation the question, "whether there be any sacrifices to be offered by Christians under the Gospell or no?" and responds in typical Protestant fashion, "I answer, there are not any Ilastiche or propitiatory sacrifices to
bee offered for atonement with God; for to that end Christ

hath offered himselfe once for all. But as you have heard

that all Christians are spirituall Priests, so they have

spirituall sacrifices to offer unto God. The preacher

affirms the point of I Peter 2. in his typological view that

Christians are to offer sacrifices. He goes on to list

briefly nine of these sacrifices. The first four in order

are the broken and contrite heart (Ps. 51:17), without

which all the other sacrifices are "abhominable"; the offering up of believers through the ministry of the clergy

(Rom. 15:6); all manner of prayer and supplication (Ps.

142:2); all praise and thanksgiving (Heb. 13:15). There

is an order here from sacrificial characteristics of repentance

through dedication to praise. The other sacrifices include

alms and relief of the poor (Heb. 13:16, Phil. 4:18) along

with righteousness or justice (Ps. 4:5, 51:19), the sacrifices of human responsibility; the "slaying of our sinnes,

and offering them up dead unto the Lord with the signation

of our selves to Gods service (Rom. 12:1), hereby indicating the continual process of repentance and dedication which

is relevant to Herbert's thought; the death of martyrs.

(Phil. 2:12, Ps. 116:15), and the figurative ("not after

the manner of the Papists") sacrament of the Lord's Supper.

The idea of spiritual sacrifice was taken up by

Thomas Adams, a Puritan whose ideas nonetheless hold relevance for Herbert. In one sermon, after declaring that the

"expiatory" sin-offerings were abolished in Christ, he
elaborates upon the "gratulatory" or peace-offering sacrifices of the New Testament believer, the subject of his sermon: "Christ is our Altar; but our selves be the Sacrifice; the Fire that kindles it, the Love of God; the Smoake that goes up, the consumption of our sinnes." Adams in this compressed statement suggests the characteristics of confession and devotion, although these qualities are integrated within the sacrifice and do not constitute distinct types of sacrifices. The main point of note here, however, is the close identification with the efficacious merit of Christ's Sacrifice, a concern which Herbert demonstrates in the early part of *The Temple*. Four conditions for the offering of spiritual sacrifices are listed by Adams. Firstly, in terms of the "frankincense" of prayer, invocation, and praise, he refers to Joel 2:14 in stating the principle that man can only return to God what he has already received from Him, a principle which informs the discussion of spiritual sacrifice in *The Temple*. Sacrifices are to be dipped in Jesus' blood, or, are to be offered by faith in the finished work of Calvary, another reference to the identification with Christ's Sacrifice. The Christian's offering must be whole and holy, by which Adams means that "the life and soule of a Sacrifice, is not the outward action, but the inward affection of the Heart....As the Minde is, so is the Man; as the Man is, so is his Sacrifice." The believer must lay on the altar of his heart faith, repentance, obedience, patience, humility, chastity,
and charity -- works initiated by and brought to fruition by the Holy Spirit's ministry within the heart; the heart itself constitutes the best sacrifice. In another sermon Adams echoes Cranmer's imagery of the slaying of sins and worldly passions on the altar of the penitent heart:

Here is the Altar for sacrifice, the contrite heart: the beast to be slain is not found among our heardes, but among our affections; we must sacrifice our lusts: the knife to kill them, which would else kill us, is the Sword of the Spirit, the Word of God: the fire to consume them is holy zeale, kindled in our breasts by the inspiration of God.

The divine fire which creates the desire for a right relationship with God, rather than directly destroying the sin itself, is an idea expressed in Herbert's "Love". Adams speaks of the sacrificial "return" to God, the identification with Christ, and the ministry of the Holy Spirit, all considerations of Herbert in The Temple. He focuses his attention upon the individual's direct offerings to God rather than emphasizing the moral responsibilities discussed by Buckeridge, Lewis, and Herbert in "The Church-porch".

A final homiletic reference may be made here to the four spiritual sacrifices spoken of by Daniel Featley. The sacrifice of the whole man (Rom. 12:1) constitutes the believer's devotion to God and man; the sacrifice of the hidden man is the broken heart offering of Psalm 51:17. Prayer (Hosea 14:2), directed to God out of a zealous heart and practical alms-deeds (Heb. 13:16) are further acceptable spiritual sacrifices. Featley provides a balance
between God-directed and people-directed sacrifices, and alludes to scripture passages which have been mentioned several times throughout this survey.

In the study of theological views concerning spiritual sacrifice in the Bible and in commentaries up to the early seventeenth-century we can conclude that without question the sacrifices which arise out of the heart are deemed more acceptable to God than outward actions.

Yet, as the Old Testament prophets first suggested, a practical dedication to good works constitutes or manifests a spiritual dedication to God. In Herbert's time, such a concern marked the writings of Anglican theologians, particularly those of the "high church tradition", and Thomas Adams and Cranmer stand as figures who seem to focus their attention more upon the devotional nature of sacrifice. The spiritual qualities of confession, dedication, and praise are included within the theologies of all the writers represented here, and even though the quality of repentance is not neglected by any of them, the idea is de-emphasized by those who emphasize moral sacrifices.

The following discussion of spiritual sacrifice in *The Church* focuses upon these characteristics of repentance, dedication, and praise in the fact that the poems are primarily addressed to God, although the aspect of moral responsibility does find expression in "The Church-porch". Herbert makes use of Old Testament prophetic teaching about sacrifice as discussed in this chapter, but his implicit emphasis
is typological, for he provides a Christocentric focus to
many of his poems which deal with sacrifice. In particular,
the first several poems of The Church thematically follow
from or respond to the fact of Christ's Sacrifice and its
ramifications for Herbert. In the movement from "The Church-
porch" to The Church Herbert turns his attention to the typo-
logical conception of spiritual sacrifice.

Two poems, one by Ben Jonson and the other by
John Donne, can serve to provide a link between this back-
ground study and Herbert's poetry. The two poems in question
both make use of conventional language and imagery of sacri-
fice. Jonson's poem mentions or paraphrases familiar Old
Testament scriptures and Donne's poem speaks of priest,
altar, sacrifice, and fire which traditionally comprise
the four components of sacrifice.

Ben Jonson's Under-wood is subtitled "Poems of
Devotion" and "The Sinners Sacrifice", but of the ninety-
one poems in the collection only the first three have speci-
fically Christian purposes and content. Jonson is not noted
for sacred verse, and of these three poems a modern editor
remarks, "like his other pious efforts, they are not very
successful, though they are honestly devout." Since
Jonson does not normally write devotional poetry, it is in-
teresting to note his allusions to several of the well-known
Old Testament scriptures concerning spiritual sacrifice.
At the start of his first poem "To the Holy Trinitie" (p. 118),
in his invocation he prays,
Help to lift
My selfe up to thee, harrow'd, torne, and bruis'd
By sinne, and Sathan, and my flesh misus'd,
As my heart lies in peeces, all confus'd,
0 take my gift.

All-gracious God, the Sinners Sacrifice.
A broken heart thou wert not wont despise,
But "bove the fat of rammes, or bulls, to prize
An offering meet.

For thy acceptance. O, behold me right,
And take compassion on my grievous plight.
What odour can be, then a heart contrite,
To thee more sweet? (4-16)

The poem alludes to the prophetic teaching, as represented by I Samuel 15:22, that the right attitude of the heart, the spiritual sacrifice underlying any literal ritual, is more acceptable to God than the performance of the ritual itself. Jonson here uses the familiar broken heart sacrifice of Psalm 51:17 as a conventional metaphor, or perhaps even a cliché for an act of repentance. His broken heart is rightfully "confus'd" by the ravages of sin, but even though a true tone of contrition prevails throughout, his language makes the poem seem little more than a recasting of scripture. The poet identifies the second member of the Trinity as the "Sinners Sacrifice", but he does not elaborate on the relationship of his sacrifice of repentance to Christ's propitiation as does Herbert. Furthermore, he calls the broken heart offering a "gift", a metonomy of "my selfe", thereby combining his confession with an act of devotion to God. These ideas are not developed, however, and the purpose in quoting the poem here is to show a poetic allusion to familiar Old Testament scriptures about sacrifice. Herbert's "Repentance" gives a more personal and elaborate treatment of the nature of confession
through an identification with Christ's Sacrifice.

In "The Holy Ghost" section of A Litanie, John Donne also employs sacrificial elements, but his motifs and tone have a much greater affinity to Herbert than to Jonson.

O Holy Ghost, whose temple I
Am, but of mudde walls, and condensed dust,
And being sacrilegiously
Halfe wasted with youths fires, of pride and lust,
Must with new stormes be weatherbeat,
Double in my heart thy flame,
Which let devout sad tears intend; and let
(Though this glasse lanthorne, flesh, do suffer maime)
Fire, Sacrifice, Priest, Altar be the same (19-27).17

Helen Gardner calls this poem a prayer for perseverance because Donne asks that the features and activity of sacrifice within the temple of his heart might remain unchanged.

The last line of the poem lists the four components of the sacrificial offering and provides a good point of reference for the examination of Herbert's poems which speak of sacrifice. One may compare editorial glosses of these four features. Gardner19 and Lewalski and Sabol20 agree that the "Fire" is the flame of the Spirit, the "Priest" is the soul, and the "Altar" is the heart. And as Gardner terms the sacrifice a "troubled spirit", John Broadbent makes reference to the "broken spirit" of Psalm 51.21 These identifications can be compared with Adams' identifications, in which the sacrifice is the self, the fire is the Love of God, and the altar is not the human heart but Christ.

For Herbert, the most significant identification here is that of the heart and altar as seen in his poem "The Altar", but the relationship of his spiritual sacrifices to Christ's Sacrifice is important.
FOOTNOTES


10. Lewis, pp. 34-35.

11. Lewis, p. 36.


18. Donne, p. 82.
19. Donne, p. 82.


CHAPTER TWO
SPIRITUAL SACRIFICE AND THE SACRIFICE OF CHRIST

Mario A. Di Cesare and Rago Mignani in their new concordance note only six of The Temple poems in which Herbert uses the word "sacrifice": "The Church-porch" (twice), "The Altar", "The Sacrifice" (once, in addition to the title), "Mattens", "Providence", and "Love unknown".\(^1\) The opening poems, beginning with "The Dedication" itself and proceeding through "The Church-porch", "The Altar", and "The Sacrifice" introduce ideas and principles related to the theme of spiritual sacrifice; these poems naturally and logically "prevent" and follow each other. "The Sacrifice" in turn informs and influences three groups or sequences of poems which immediately follow. Chapter Three considers the latter three poems -- "Mattens", "Providence", "Love unknown" -- together with other poems which make explicit use of the language and imagery of sacrifice. The former three poems occur at the start of The Temple, and this chapter proposes to offer a reading of these poems and several others which follow through to "Antiphon (I)".

Particular attention to some recurrent motifs and images of sacrifice is one aspect of the study both in this chapter and the next. The poetic expression of sacrificial qualities of repentance, dedication, and praise and the way in which the poet's repentance generally precedes other forms of address to God constitutes another purpose. The ways in which Herbert establishes "The Sacrifice" as a point of reference for the Temple poems, particularly those which
immediately follow, provides the major focus in this chapter. The poems attempt to respond to the ramifications of the Sacrifice and so offer spiritual sacrifices to God in return for His Love and Grace. Although Herbert obviously writes from the standpoint of a committed Christian, his "Sacrifice" poem provides a spiritual lodestone by which to affirm or renew the fact of his regeneration at the start of The Temple. The poems treated in Chapter Three occur well into the body of Herbert's work, and although these poems make more explicit use of the language of sacrifice, they do not express as explicit an identification with Christ's Sacrifice as do the first several poems of The Temple.

The study begins with "The Dedication", a poem which offers the conventional clichés common to dedications of religious literature. An examination of the way in which "The Church-porch" incorporates the Old Testament prophetic view of sacrifice, but also looks ahead to the typological treatment in The Church introduces the poems which follow. The sacrificial role of the heart and general principles of sacrifice found in "The Altar" leads to the emphasis on Christ's Sacrifice in the following poem. After "The Sacrifice" three groups of poems in different ways attempt to identify with the Sacrifice. In the first group -- "The Thanksgiving", "The Reprisall", and "The Agonie" -- the poet tries to contest or match God's Love by means of activity which does not have any real spiritual basis, and
then discovers the futility of such an enterprise. The next two groups each effectively re-enact the Passion narrative presented in "The Sacrifice", with the primary focus first on Christ and then on the poet, recording Herbert's responses at each stage. In the first sequence from "The Sinner" to "Baptism (II)", the poet shows some awareness of the ramifications of Christ's Sacrifice, but his responses to it in these poems constitute a passive acceptance more than a definite offering of spiritual sacrifices. The second sequence from "Nature" through "Antiphon (I)" emphasizes more the poet's own Passion narrative. He responds more affirmatively to Christ's Sacrifice by reflecting on the true nature of his sin, offering repentance for it, and then demonstrating faith, prayer, and the Holy Communion, and ending his sequence with a hymn of praise.

The poems examined in this first chapter together represent a pattern typical of the life of the Christian believer; the "Passion" sequence recurs continually throughout the Christian's experience. In Herbert's attempt to address God he records or re-enacts his spiritual state at the time. These responses are in fact typological spiritual sacrifices, based as they are on sacrificial principles outlined in "The Altar", together with the fact of Christ's Sacrifice.

The consideration of sacrifice in The Temple begins with "The Dedication" (p. 5).
Lord, my first fruits present themselves to thee;
Yet not mine neither: for from thee they came,
And must return. Accept of them and me,
And make us strive, who shall sing best thy name.
Turn their eyes hither, who shall make a gain:
Theirs, who shall hurt themselves or me, refrain.

Herbert's use of the term "first fruits" for his poems, and his desire that they may be "accepted" by God if they succeed in giving glory to Him specifically indicates the idea of sacrifice. This dedicatory poem uses clichés common to the dedications of virtually all religious books. Yet the poem introduces one of Herbert's major themes, the idea that man cannot give to God anything that he has not already received from God. In saying that the poems "return" to God, the poet not only acknowledges and offers thanks for the divine inspiration to write, but gives witness to the ministry of the Spirit in his life. The clear distinction drawn between himself and his poetry and the suggestion of a contest to judge "who shall sing best thy name" marks a second point of note in the poem. It is not that the poem's praises do or should differ markedly from the praise of his own life in terms of sincerity or quality. Insofar as he is his own "priest to the temple" of his soul, he wants his personal and poetic sacrifices of repentance, dedication, and praise to be acceptable to God. But the "contest" anticipates the poet's attempts to match Christ's Love in the poems which follow "The Sacrifice".

"The Church-porch" (p. 6) is generally considered to be of less critical importance than The Church. Although its moral precepts serve as a necessary agent of external
cleansing, as an exhortation to deal with the sins and shortcomings of the flesh, it is The Church, with its deeper analysis of man's condition and the problems of maintaining communion with God, and his attempts to deal with sins of the heart, that contains the best of Herbert's poetry.

In terms of the theme and structure of sacrifice, however, one cannot simply dismiss "The Church-porch" as a preface standing "on the other side of the wall" from The Church.

The prophetic concern for moral responsibility and an anticipation of the typological identification with Christ denotes the importance of "The Church-porch" in this study of spiritual sacrifice.

The opening stanza expresses the importance of responding to God's Love and Grace by offering some form of spiritual sacrifice.

Thou, whose sweet youth and early hopes inhaunce
Thy rate and price, and mark thee for a treasure;
Hearken unto a Verser, who may chance
Ryme thee to good, and make a bait of pleasure.
A verse may finde him, who a sermon flies,
And turn delight into a sacrifice.

This stanza has been cited by critics as Herbert's clear statement of didactic purpose not only in "The Church-porch" but in The Temple as a whole. The good work of art should, in its form and content, contain and balance sentence and solace, teaching and pleasure. The aesthetic "delight" which results from a reading of the poems should lead the reader to make a spiritual sacrifice, a sacrifice the nature of which is significantly unqualified. Particularly in his.
treatment of the vices and virtues of life a kind of "if the shoe fits, wear it" tone prevails throughout. The sacrifice to be offered may focus upon repentance, dedication, or praise, or it may include a combination of these qualities, but the necessity of the sacrifice itself is not in question. Near the end of the poem, in warning about being careful not to judge the preacher's sermons, Herbert states: "Jest not at preachers language, or expression: / How know'st thou, but thy sinnes made him miscarrie? / Then turn thy faults and his into confession" (439-41). The need for repentance and the restoration of fellowship with God supercedes the relative importance of "delight" in reading poetry or the lack of it in listening to sermons.

It has been said that "The Church-porch" catalogues the seven deadly sins, offering advice on how to deal with each. The content may be discussed in terms of sacrifice, and particularly in terms of the movement from the prophetic view toward the typological view. The poem progresses from the sins or "wights" (cf. Heb. 12:1) which primarily concern the individual alone (11. 7-204), to those which concern relations with other people (205-384), through to behaviour in church, which leads to the relationship with God (385-450). The first section takes up the vices of lust, drinking, swearing, lying, idleness, concern with wealth, along with virtues of honesty, proper rules for self-control, and thrift. The section on relations with others offers exhortation to develop mobility, honour, and wisdom.
("to stuffe thy mind with solid Bravery" - 208), to exercise a proper use of wit, consider well one's place in the social order, promote good friendships and conversation, seek to be useful to others as well as be willing to receive help from others, and give alms.

This section specifically discusses human friendship.

Thy friend put in thy bosome: wear his eies;
Still in thy heart, that he may see what's there.
If cause require, thou art his sacrifice;
Thy drops of bloud must pay down all his fear:
But love is lost, the way of friendship's gone,
Though David had his Jonathan, Christ his John (271-76).

One's first impression is that this kind of sacrifice relates only to human relationships and not to God. The stanza, appearing as it does half way through "The Church-porch", and anticipating the final section about behaviour in church, more significantly anticipates "The Sacrifice", which dramatically presents the Love of God for man through the sacrificial action of the Incarnate Christ, the laying down of His life for His friends. Christ offers the supreme example of sacrificing for others through death, but the Love of Christ for the disciple John ("the disciple whom Jesus loved") stands also as a supreme example of friendship. Identification with Christ's Sacrifice manifests itself in a true expression of friendship.

The initial concern with establishing or maintaining communion with God by means of spiritual sacrifices recurs in a stanza on church conduct found near the end
of "The Church-porch", a stanza related to that on friendship: "In time of service seal up both thine eyes, / And send them to thine heart; that syping sinne, / They may weep out the stains by them did rise (415-17). These lines exhort the individual to avoid observing other members of the congregation and concern himself solely with his own inner, spiritual condition. The images of the eyes within the heart occurred earlier: the friend places his eyes within the other's heart in order to determine its relative purity. In both cases the images intend to focus attention upon the need to detect sin and take measures to deal with it, through sacrificial acts of repentance and commitment to God. Christ speaks of closed and open eyes and the causes of temporary spiritual blindness in the first stanza of "The Sacrifice" and the motif finds expression in poems of The Church, including "The Pearl", in relation to the "rate and price" of salvation. In addition, the motif of tears, along with sighs and groans, constitutes a commonplace of early seventeenth-century devotional poetry, and, according to Donne, weeping is a spiritual sacrifice "meet for repentance". The poem here moves into a consideration with sacrifices offered directly to God.

A discussion of alms-giving, one of the "prophetic" sacrifices encouraged by seventeenth-century preachers, introduces the final section of "The Church-porch", and the poet speaks of what the Christian must give or return to God:
Restore to God his due in tithe and time:
A tithe purloined cankers the whole estate.
Sundae's observe: think when the bells do chime,
'Tis angels musick; therefore come not late.
God then deals blessings: If a king did so,
Who would not haste, may give, to see the show?

This stanza enjoins the believer to offer a "sacrifice of obedience" by performing those duties stipulated by scripture. God's "due" may be considered as a kind of ritual sacrifice, but the stanza suggests a prophetic principle which is typologically reinterpreted in poems of The Church, starting with "The Altar". Doing what God commands causes a restoration of fellowship between man and God, and having thus fulfilled all obedience, the Christian can expect a manifestation of this restored relationship: "God then deals blessings".

"The Altar" is perhaps the best poem to illustrate in both content and form the theme of sacrifice. It has been said that the poem could have been placed anywhere within The Church without affecting its own meaning or that of The Temple. Yet, since it firmly establishes several principles of typological spiritual sacrifice its position as the first poem of The Church is significant. No general spiritual experience or particular act of sacrifice can occur without the ministry of the Spirit of God. In repentance, it is God who causes the heart to break and it is He who ultimately "binds up the brokenhearted" (Luke 4:18). If man is unable or unwilling to offer the sacrifice of praise, the Spirit who inhabits the temple of his heart will, as
"Easter" indicates, "make up our defects with his sweet art." (1. 18; cf. Rom. 8:26-27). This completed poem, as all the others, effectively attests to the Spirit's power in this regard.

Even though the poet is quick to recognize (as were the homilists and Jonson in "The Sinners Sacrifice") the acceptability of the broken heart sacrifice of Psalm 51:17, such a sacrifice is concomitant with repentance, or confession of sin, and marks only a renewal of relationship with God. In order to offer sacrifices of further repentance, dedication, and praise, the heart must be mended, the altar must be re-built. The first line of the poem sets in motion this activity of restoration, and each line can be said to add effectively another layer of "stones". Even though the poem must needs be read from the "top" downward, literally speaking, the altar would of course have to be created upward from the base. The final couplet of the poem, comprising its "base", emphasizes the relationship of sacrifice to the heart-altar, a relationship which is the "foundation" truth of this poem, and all the others which follow. In consideration of the "exchange" of Christ's Sacrifice for the poet's heart, the view that Christ's death is the only sacrifice which will sanctify the altar needs to be qualified. As a fait accompli the sacrificial death propitiates for man's sin, as seen in the passages from the book of Hebrews. Herbert in the penultimate line of the poem reaffirms his identification with and acceptance of Christ's
Sacrifice in order to establish a basis for offering the sacrifices required of all Christians. The blood of Christ serves to set apart and purify the altar in preparation for the offering of other spiritual sacrifices. Herbert sacrifices to God a restored heart, a sign of renewed communion, while at the same time dedicating to God the place from whence the sacrifices of The Temple will be offered.

In terms of sacrificial action the poem proceeds from repentance (1-8) to praise (9-14) and dedication (15-16). Hutchinson's punctuation of line 8 is important, for in bringing the sentence to a close (as opposed to Lewalski and Sabol who punctuate line 8 with a comma and finally end the sentence at line 12), Herbert initiated a "turning point" pattern carried on elsewhere, including the other pattern poem, "Easter-wings". The building process is made clear at the start, but up to line 8 the poem emphasizes the brokenness of repentance. The decisive "wherefore" indicates the turning point and re-affirms the movement of restoration which follows repentance.

Images of the broken heart and accompanying tears may, in addition to repentance or contrition, merely indicate human sorrow. Helen Vendler's suggestion that the poet's tears do not proceed out of a sense of repentance is, however, untenable in the light of the foregoing reading of the poem. Vendler argues that the poet's tears are those of sorrow because a contrite heart could not conceivably withhold praise (13), and, in terms of a particular
spiritual incident such may be so, but Herbert seems to be thinking, beyond the immediate experience to the course of the typical Christian life. He therefore introduces another informing principle for the poems in The Church. Man, though regenerate and in proper communion with God, still possesses his nature. There will be times when the Christian may seem to withhold his praise (the altar of his heart will still cry out), even when contrite before God because his heart will always be hard, and even when broken, will contain individual "stones". Tears would seem to prove a poor long-lasting cementing agent, and the poem, appearing "solid" by virtue of its frame, stands in danger of being broken again. Such is not a tragedy but is a fact of the typical Christian life, and an idea corollary to that of man's human nature is that of the recurrence of spiritual experience; cycles of repentance, dedication, and praise are a normal and inevitable feature of the life of the regenerate.

In the life this side of heaven, even though man feels his praise does at times reach upward to Heaven the "frame" of his mortal body confines his soul even as the bounds of its own "frame" confines the poem. In placing this particular "pattern poem" at the start of The Church Herbert makes clear that true spiritual experience occurs within the human heart, the "place" of spiritual sacrifice (which is sanctified to God, and indeed belongs to Him), the Holy of Holies where God meets man, and, at times, the arena of conflict where human and divine wills clash and
where sin and divine Love fight for victory over each other.

Spiritual sacrifices can be offered to God only in reference to the Sacrifice of Christ, a principle established by "The Sacrifice". Rosamond Tuve's study of the poem finds sources for the paradoxes, ironies, and liturgical and iconographical commonplaces in the Improperia of Good Friday and the medieval Complaints of Christ. The elements of length, voice, and liturgical form cause a distancing effect from the shorter, lyrical poems which for the most part are addressed to God. Instead of recording and demonstrating the harmony and conflicts of a relationship between God and the poet, "The Sacrifice" shows the Love of God manifested in the Incarnate Christ, whose method of describing His Passion points out the great differences between Himself and sinful man. Herbert aims to present to the reader almost at the outset of The Temple an interpretation of man's sinful condition and the propitiation provided by Christ's Sacrifice from God's point of view, with no ostensible comment or introspective analysis by the poet himself. The Communion Service includes the element of memory of Christ's Passion even in a re-enactment of Christ's Sacrifice. Herbert would have his readers to "show the Lord's death" (I Cor. 11:26) by considering His Sacrifice and their own spiritual condition in the light of it, and so then variously reaffirm regeneration, confess sins, renew vows of commitment, offer praise and thanksgiving. In the stanza, "Then with a scarlet robe they me aray; / Which shews my blood to be the onely way / And
cordially left to repair man's decay" (157-59), the "cordial" as the atoning blood of the sacrificial Lamb initially repairs a man's spiritual condition through regeneration. With its Christocentric basis for man's salvation and his offering of spiritual sacrifices, "The Sacrifice" serves as a continual referent for many poems in The Church.

As immediate responses to the pageant of Christ's Passion "The Thanksgiving" and "The Reprisall" seek to adequately return God's Love by means of carnal activity, an enterprise which proves fruitless. The speaker of "The Thanksgiving" (p. 35) fails to grasp the significance of Christ's Sacrifice, and, instead of identifying with it in such a way as to ask the question of what sacrifices he as a believer should offer, he impetuously, and almost frantically attempts to "copy" or "imitate" the Passion itself. He sets up a contest, almost a battle ("Surely I will revenge me on thy love, / And trie who shall victorious prove" - 11.17-18) which is not resolved at the end of the poem, even with the acknowledgment of Christ as "O, my deare Saviour, Victorious" (48) because he says, "Then for thy passion -- I will do for that -- / Alas, my God, I know not what" (49-50). That the ultimate deed -- physical death -- still insufficiently "revenges" God's Love. "The Reprisall" makes clear. Many activities mentioned in "The Thanksgiving" can never properly serve as expressions of love because they do not originate from or indicate the spiritual sacrifices of the heart enjoined by the prophets. Near the end of the poem it seems as though a solution may be at hand:
"Nay, I will reade thy book, and never move / Till I have found therein thy love, / Thy art of love, which I'lle turn back on thee" (45-47). Ironically, a proper understanding and appropriation of God's Love would cause the poet to "never move", further in the directions he has moved through the course of the poem. The lesson of enjoying the fruits of Christ's Sacrifice, of resting in His Love, is not learned at the end of the poem.

A limited understanding of the need to submit to and rest within the Love of God arises in "The Reprisall" (p. 36). The opening line, "I have consider'd it, and finde" initiates a prevalent tone of contemplation, notwithstanding the almost whining tone of the third stanza. Yet the poem does not demonstrate a complete change of attitude. The poet makes confession of his sinful nature in the first stanza, but only to relate his sin to death, which, since it is deserved, cannot be something with which to "avenge" God's Love. In the second stanza he pleads for God to "make me innocent, that I / May give a disentangled state and free" (5-6), and here it would seem that he has a more spiritual conception of sin as a hindrance to the offering of acceptable heart sacrifices. But he counters his plea by lamenting that Christ's Passion "will still my attempts defie" (?), not allowing him to win "griefs sad conquests" (11); he still wants to "do" rather than "be". The final stanza states:
Yet by confession will I come
Into thy conquest: though I can do nought
Against thee, in thee I will overcome.
The man, who once against thee fought. (13-16).

At the end of the poem, although the speaker has resigned himself to the fact that he will never be able to "win" his battle to match the sorrows of Christ's Passion, he does not submit his will to God. But by coming "into thy conquest" he is expressing more than a rationalization for not accepting defeat.

The essence of the Christian life lies in an identification with Christ's Sacrifice, and, more particularly, with an appropriation of the spiritual life and benefits provided by the Crucified Lord. The speaker recognizes the necessity of Christ's power as administered by the Spirit for any spiritual work to be accomplished. His main assertion that he will win the "battle" against the "warrior" of "The Thanksgiving", however, indicates a sense of pride and, more so, a failure to understand the nature of his place "in Christ". No sense of resolution with God and His principles comes forth in this poem, even though it ends on a note of dedication. Only as man learns to submit, obey, and rest in God can the battle be won. Even so, as many subsequent poems demonstrate, the Christian life involves clashes between self-will and the divine will, and man can never really "overcome" himself in this life.

In contrast to the introspective analysis of the previous two poems, a more complete identification with Christ's Sacrifice and a better sense of resolution with God's will occurs in "The Agonie" (p. 37). The con-
fident tone, homiletic style, and third-person point of view (until the very end) lend much to the objective nature of the poem, as does the reference back to "The Sacrifice" in the accounts of Olivet and Calvary itself. In moving away from an immediate consideration of self to a concern with Christ, Herbert is in fact repeating the method of "The Sacrifice", and this focus causes him to accept more readily the fact of his regeneration without trying to "do" things, to offer sacrifices of the flesh in order to prove his love for God.

While still keeping his focus on Christ, the poet's own definitions of Sin and Love gloss the narrative of "The Sacrifice", thereby indicating a personal application of these concepts. After introducing the subject by speaking of conditions of the world which cannot be said to involve concepts of sin and love (cf. "The Pearl"'s "I know the wayes of Learning...Honour...Pleasure"), the first stanza ends, leaving the impression that the degradation and worthlessness of man will be opposed to the purity of God. The second stanza reverses the expectation by showing the effects of the world's sin upon the sinless Christ. In the time of prayer on the Mount of Olives, Christ literally takes this sin upon Himself, and the resulting spiritual pain, associated with the wine-press, seems more distressing and more agonizing than the crucifixion itself, which is presented in terms of divine Love. When the poet "measures" sin as demonstrated on Olivet, he discovers its "pain",
a pain which, by extension from Christ to man, "hunt(s)
his cruel food through ev'ry vein" (12). This second stan-
za provides the poem's nexus: a true understanding of his
condition and the propitiation of Christ's Sacrifice causes
an unstated, but nevertheless very real acceptance or re-
affirmation of that propitiation. Seen in the light of
the Olivet scene, the events of Calvary manifest the sacri-
ficial principle. The "agony" of the title which is specifically
spoken of in the account of Olivet (Luke 22:44) refers to
the power of sin which, in prayer, caused Christ to perspire
"as it were great drops of blood", thus symbolically pre-
figuring the actual blood of the cross. The "agony" thus;
centres on the former scene, as it does similarly in the
life of the Christian. After dealing with the sin or alter-
nately reaffirming the fact of regeneration, the blood of
sacrifice effectively transmutes into the wine of communion;
acceptance leads to celebration and itself constitutes the
true "thanksgiving" sought for in the previous two poems.

A turning to God for initial regeneration provides
the focus for "The Sinner" (p. 38), the first poem of the
"Passion" sequence. In response to what he has "seen and
felt" by consideration of Christ's Sacrifice, he opens,
"Lord, how I am all ague, when I seek / What I have treasur'd
in my memorie!" (1-2) -- a memory affected by the dramatic
and liturgical format of "The Sacrifice". The speaker makes
reference to Sunday worship which "by right is due to thee" (4),
thereby echoing the instruction of "The Church-porch".
But such a sacrifice is by itself an outward ritual, and of no worth to the sinner who admits that his heart contains very little in the way of natural goodness or holiness. The plea for divine help occurs in the final three lines:

"Yet Lord restore thine image, heare my call: / And though my hard heart scarce to thee can grone, / Remember that thou didst write in stone" (12-14). These lines significantly focus on restoration, and the soul which because of sin has been heretofore estranged is now "brought nigh by the blood of Christ". The commonplace of the heart upon, or within which God writes the laws of the New Covenant finds more complete expression in the following poem, "Good Friday" (21ff.). The point here, as in "The Altar", is that God can make an impression (in both senses) on the heart, and indeed must do so to bring about a sinner's regeneration. But God has written in the stone of his heart, and though "scarcely" able to do so, the heart can and does offer its groans meet for repentance. The efficacy of groans is made clear in "Sion" (p. 106): "All Solomons sea of brasse and world of stone / Is not so deare to thee as one good grone" (17-18).

The importance of identifying with Christ's Sacrifice and appropriating the Grace necessary to continually apply the sacrificial benefits indicates in "Good Friday" (p. 38) a movement from a rather flippant response to the Passion to a more mature consideration. The first five stanzas take up the attempt of "The Thanksgiving" to make
every effort to pay back or to suffer equally with Christ
the sorrows of the cross. The exact matching of grief for
grief is indicated at the start of the poem with a re-wording
of "The Thanksgiving"'s opening question:

O my chief good,
How shall I measure out thy bloud?
How shall I count what thee befell,
And each grief tell? (1-4)

Suggested "counters" with which to match Christ's sorrows
are the numbers of enemies, stars, leaves, and fruit, as
well as the hours in a lifetime and the sins of the speaker.
With the regularization of line lengths and metric struc­
ture in the last three stanzas, the poet presents the idea,
not of how to match Christ's griefs, but of how to deal
with his own sins. The ever-efficacious Sacrifice of Christ
is to "come to lodge" (27) within the speaker's heart, so
that, in a variation on the eyes-within-the-heart motif,
the personified sin "spies so many foes" (25) and leaves
the heart, to be replaced by the Grace of God. Notwithstand­
ing this more "mature" Christian position the poem ends,
like "The Reprisall", with a rather naive assumption. Sin
will indeed "return" to the heart; it has in fact never
left (through all his life there will in "one box...lie
both ink and sinne" (24). Even though the Covenant of Grace,
as written in the heart, cannot be entirely blotted out
by sin, it will succeed in covering Grace or disannulling
its efforts within the heart.

After the futile striving to return to God the
Love presented in "The Sacrifice", a sense of finality and resolution and the affirmation of regeneration does occur in "Redemption" (p. 40). The "land" which the "rich Lord" has bought, "to take possession" (8) is the human heart which "Good Friday" sought for God to "keep possession with thy grace" (30). Though written as a personal testimony of his search for God's redemptive Grace, the poem addresses the reader, who is made to learn, not through some didactic statements but through the poet's experience that he has, as in earlier poems, sought in the wrong places. He finally does "find" the crucified Christ the very moment before His death. He says significantly, "there I him espied" (13). The Sacrifice which sin had gazed upon in the preceding poem, when "looked upon" and received by the poet, brings about his immediate redemption: "Your suit is granted" (15).

The awareness of God's Love offsets the consciousness of man's sinful nature in "Sepulchre" (p. 40). The poem seemingly regresses from the restful ending of "Redemption". In addressing Christ as a spokesman or priest on behalf of the people, Herbert does not overtly concern himself with his personal relationship to Christ, nor does he speak of repentance, nor ask that divine Grace should confront sin within his heart, as in "Good Friday". The emphasis here as in the preceding poems, however, is on God's actions toward the undeserving sinner, and although the situation in "Sepulchre" is that of a division between man and God, still divine Love can and does enter the human
heart. There is, in the fourth stanza, a marked contrast
between the sinners' hearts which "have took up stones to
brain thee" (13) and the heart of "The Altar", whose stones
offer a sacrifice of praise in response to a renewed sense
of the fact of redemption and regeneration. Also, the stones
of the sepulcher which "in quiet entertain thee, / And order"
(15-16), paradoxically indicate that the rebuilt, well-framed
heart should be the delightful dwelling-place of Christ.
Despite the manifestation of sin, the awareness of God's
Love brings man through the "sepulcher" experiences of life.

The poet's sense of regeneration and his identifica-
tion with Christ's victory over death and sin results in
"Easter" (p. 41) in an exhortation to his heart and lute
to offer a musical sacrifice of praise.

Rise heart; thy Lord is risen. Sing his praise
Without delayes,
Who takes thee by the hand, that thou likewise
With him mayst rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.
(1-6).

Since man's justification has raise him spiritually to "sit
in heavenly places", so his song should follow suit and
"rise" as the smoke from the altar sacrifices. In a strik-
ing conceit in the second stanza, the central stanza of the
prologue to the song itself, the poet returns to the sacri-
ficial theme and identifies his lute with the cross and
Christ's body.

The calse taught all wood to resound his name,
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day (9-12).
The sacrificial song as well as the means for its offering integrally relates to the fact and benefits of Christ's Sacrifice. There is in the third stanza, an echo of the "striving" between the poet and his sacrifices indicated in "The Dedication". But in order to "twist a song / Pleasant and long" (13-14), the heart and lute must "consort" in harmony other than musical alone. Rather than trying to exceed each other, the sincere and thankful heart, which provides the words of the song, must temper and be tempered by the lute, whose music must in turn be informed by the subject of Christ's Sacrifice and the redemption provided by it. Most of all, the ministry of the Spirit, the divine dimension, must operate to make the song a truly acceptable sacrifice. At this point, as a means of introducing the song itself, Herbert turns from speaking to his heart and lute to addressing God, asking that the Spirit will "make up our defects with his sweet art" (18). "The Dedication" speaks of striving, and this effort is perhaps commendable in terms of zeal but is futile without the third dimension of the Spirit. This ministry causes the stones of man's naturally hard heart to offer a sacrifice of praise, as seen in "The Altar". The humble submission to and acceptance of divine aid suggests the possible acceptability of the following song, one of the relatively few expressions of pure praise to God found in The Temple.

The theme of praise in "Easter-wings" (p. 43), the second pattern poem of Herbert's work, more explicitly
relates to Christ's Sacrifice. The pattern of the poem's two stanzas of course indicates how man's own ways and sin cause spiritual decay, poverty, and thinness. As in the manner of "The Altar", the first part, in fact the first half, of each stanza discusses the condition of man without God. After this first sentence, a "turning point" occurs, and the lines begin to lengthen in correlation with the theme of man's spiritual growth, and in relation to Christ's initial and continuing regenerative power. But differences between the stanzas exist. The poet begins by speaking of man's general condition rather than his own, and while, after the turning point he prays, "with thee / O. let me rise" (6-7), he asks only to "sing this day thy victories" (9), the subject of the preceding poem. He writes the second stanza entirely about himself, and his acknowledgment in the first sentence of his own sin and the divine law of punishment for that sin has more poignance and maturity than the general statement in the first stanza. More pertinent is the second half of the stanza in which he asks, "With thee / Let me combine / And feel this day thy victories" (16-18). He must continually identify and spiritually involve himself with Christ's Sacrifice. The Spirit should "make up our defects" and so allow the poet to sing acceptably, but he should also feel within him the Spirit's regenerating power so that his life as well as his song of praise should ascend heavenward. A vibrant relationship with Christ, whether spoken of here in terms of how the
poet will "imp my wing on thine" (19), or will take hold of Christ's hand ("Easter"), or will "by confession...come / Into thy conquest" ("The Reprisall") has importance in offering spiritual sacrifices and in living a life generally well-pleasing to God. And yet, in terms of this latter poem, Herbert does not try to exceed Christ's victories. As in the case of "The Altar", the "confining" form of "Easter-wings" suggests the denial of a heavenly union in this life. Also, even though "the fall" (10) and "affliction" (20) of sin serve to drive man to God, sin is not henceforth obliterated or denied, a fact which is apparent throughout the poems of The Temple.

In the two "H. Baptisme" poems which end the first sequence of "Passion" poems Herbert first affirms the fact of regeneration and then responds by expressing his dedication to God. As the two sacraments of the Anglican Church, Baptism and Holy Communion serve as liturgical loci for the worshipper's reaffirmation of faith, dedication to God's service, and praise and thanksgiving. It is significant that "The H. Communion", along with "Antiphon (I)", ends the second sequence of Passion poems, for participation in the sacrament allows for memory or re-enactment of Christ's Sacrifice. Baptism marks the entry of the individual into the Christian community with the understanding that his regeneration will be affirmed first by Confirmation, and then re-affirmed, partly by means of Holy Communion, throughout his life.
In the sestet of "H. Baptisme (I)" (p. 43), Herbert relates his infant baptism to the redemption provided by Christ on the cross. He directly addresses the baptismal waters themselves in the remainder of the sonnet. The poet begins by speaking generally: "O, blessed streams! either ye do prevent / And stop our sinnes from growing thick and wide, / Or else give tears to drown them, as they grow" (7-9). Herein lies the essence of the poem; baptism marks initial regeneration, but memory of it can prompt sacrificial repentance for the sins of daily life. The emphasis rests on the former function, however, and although it switches to the first-person singular point of view, the poem is meant to serve as a spiritual touchstone.

In stating, "In you Redemption measures all my time" (10), Herbert recalls the poem "Redemption" which spoke of Christ's taking possession of man's heart and accepting man as he is. In that poem Christ says to the seeker, "Your suit is granted," and this suit will not be broken. He rests in Christ and Christ resides within his heart. Even though sin may and will disturb the nature of man's communion with God, the "Book of Life" records his name, and he affirms the fact of his regeneration. "H. Baptisme (II)" (p. 44) responds to the realization of the preceding poem, as "The Thanksgiving" and "The Reprisall" attempted to respond to Christ's Sacrifice. But the nature and tone of response differs markedly. The faith which has been renewed by a memory of baptism causes the poet to dedicate himself in
humble submission: "O let me still / Write thee great God, and me a childe: / Let me be soft and supple to thy will": (6-8). The spiritual sacrifice of commitment marks a sense of communion with God and an appropriation of His Love, evident to a limited extent at the close of "The Reprisall", "The Agonie", "Redemption", and "Sepulchre".

The poems surveyed in the preceding few pages primarily emphasize God's initiative to bring man into a place of harmony with Himself. The poet of the first "Passion" sequence possibly receives or wishes to receive God's Love and Grace, but does not for the most part offer what could be called definite sacrifices of repentance or praise (except perhaps in "Easter" for the latter case), particularly as these sacrifices arise out of the conflict and ultimate resolution between his will and the divine will. The poet's condition and his efforts to achieve and maintain a sense of communion with God constitute the primary focus of the second sequence of poems which respond to the dramatic account of Christ's Passion in "The Sacrifice".

"Nature" (p. 45) recognizes the need for God to intervene in a life of spiritual and moral decay, but once again fails to make a sacrificial act of repentance. Herbert prays that his "rugged" heart might be "tamed" and "smoothed", and repeats the image of the stony heart in which resides both the Word and the Spirit, but also the "dust" of sin and worldliness, as seen earlier in "The Sinner", "Good Friday", and "Sepulchre". "Taming" and
"smoothing" seem to be measures insufficient to deal with. the "venome" of sin, and the poet's suggestion that God should instead create a new heart is no more than an afterthought. As in earlier poems, no definite act of repentance occurs; there is no sense of the broken heart which must precede the restored or re-created heart of "The Altar". But the poem speaks about human nature which by definition stands at variance with the divine nature, and it remains for the following poem to speak specifically of sin.

A more mature acceptance of the nature of sin in its effect upon the sinner marks the theme of "Sinne (I)" (p. 45). This poem invites comparison with "The Sinner", a parallel poem in the first sequence. In terms of content, "The Sinner" bears more similarity to "Nature" because even though the poet invokes God to "restore thine Image" to a heart/soul containing "quarries of pil'd vanities" (5) he ironically places emphasis upon the "shreds of holiness" (6), and he appeals to God in an almost perfunctory fashion. "Sinne (I)", although addressed to God, makes no appeal.

Parents, teachers, and ministers teach the moral precepts of "The Church-porch", but the efficacy of such instruction shatters with the final couplet, "Yet all these fences and their whole aray / One cuming bosome-sinne blows quite away" (13-14). The "definition" of sin found in "The Agonie", and more so, the dramatic presentation through irony and paradox in Christ's account of "The Sacrifice" leads to a mature depiction of sin at the end of the poem.
The new level of spiritual understanding suggested by "Nature" and "Sinne (I)" leads further to the acceptance of life's problems and a sacrificial return of love to God in "Affliction (I)". The Christian does not enjoy a life of continuous bliss, but the suffering of sickness, dissatisfaction, and unhappiness, ostensibly brought about by God Himself, paradoxically causes him to express love for God. Friends, wit, personal usefulness, topics about which "The Church-porch" had offered instruction, are taken away: "Thus thinne and lean without a fence or friend, / I was blown through with ev'ry storm and winde" (35-36).

The "fences" do not withstand either sin (as in "Sinne (I)") or unfortunate circumstances of life, and the poet's frustration lies in his consciousness of existing in a limbo between a life of enjoying God's blessings and a life of going his own way: "Thus doth thy power crosse-bias me, not making / Thine own gift good, yet me from my ways taking" (53-54).

The pun on "crosse" has importance here as elsewhere; Christ's altar/cross of sacrifice provides the good gift of redemption. Despite sicknesses, calamities, and the inexplicable removal of "fences", regeneration is assumed. In light of the poem's content, the submission voiced in the last stanza seems to issue forth from the rebellion of "Nature". Herbert ends "Affliction (I)" with the lines, "Ah my deare God! though I am clean forgot, / Let me not love thee, if I love thee not" (65-66). He addresses God not as master but as a loved one, and not only has the gift of redemption been made good, the poet is not "clean forgot" because he cannot, by scriptural definition, give or return to
God what he has not already received. Under the circumstances, man's submission to God's will and acceptance of His ways will necessarily be incomplete or not entirely sincere. In "Affliction (I)" (p. 46) God's eternal and accepting Love, however, inspires from the heart of the redeemed both a spontaneous flow of love and, in spite of feelings of misunderstanding and being misunderstood, a willing sacrifice of devotion.

Unlike "Repentance", the poem does not relate "affliction" to sin, but confesses an inevitable and recurrent spiritual dilemma of the Christian life, as the autobiographical content of the poem contends. If in The Temple "Affliction (I)" first treats "honestly" the problems of life which affect man's relationship to God, "Repentance" (p. 48) first confronts the problem of man's sin and offers a definite sacrifice of repentance. In a manner very unlike that of "The Sinner" and "Sinne (I)" the poem opens with the heavily-stressed, "Lord, I confesse my sinne is great; / Great is my sinne" (1-2). The first three stanzas speak of man's mortality and sorrow which result from sin, and the poet ends the third stanza, the mid-point of the poem, by reiterating his opening statement, "I do confesse. / My foolishnesse" (16-17), and pleading, "My God, accept of my confession" (18). This clear-cut sacrifice of repentance may be said to be "accepted" because a kind of turning point occurs in the poem. Even though he continues to discuss sin's fruits of sorrow and bitterness in the fifth stanza he looks to God to restore him to the stature of
His Image spoken of in preceding poems. The confident
tone of the final stanza befits the aftermath of confession:

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 (31-36).

Occurring as it does within the same chapter as the scripture concerning the sacrifice of a broken heart, the Biblical analogue to this stanza has significance: "Make me to hear joy and gladness: that the bones which thou hast broken may rejoice" (Ps. 51:8). God may allow the spiritual (or literal) bones, as well as the heart, to be broken by the effects of sin, or He may bring about such a breaking at the time of contrition for sin, but the spiritual principle first set forth in "The Altar" is here re-emphasized.

Fractures and broken hearts are mended by the power of God (although man has a part in the latter case as "The Altar" indicates), and sacrifices of praise and song can be properly offered only when man's relationship with God has been restored. The poem moves from a sense of sin and sorrow, through repentance, to an anticipation of joy and praise to God, which, in the very expression of expectancy in the final stanza, is to some extent already present.

The final four poems of this sequence, "Faith", "Prayer (I)", "The H. Communion", and "Antiphon (I)") proceed from the confession and restoration of "Repentance". The latter poem spoke of man's sinful nature, the result
of Adam's fall. "Faith" (p. 49) marvels at God's Grace in giving to the sinner saving faith, and more particularly giving to the Christian a gift of faith which can be exercised to bring help and comfort in times of "affliction". "Faith" stands as the first poem of the sequence to definitely consider the theme of Christ's Sacrifice and the restored believer's identification with it. The first four poems analyzed self and sin, and now, after the process of repentance and restoration, faith manifests its presence. Herbert uses the image of poor vision to show how God endows man with faith in order to illuminate truths about Christ's work of atonement which can apply both for purposes of initial regeneration and spiritual growth of the believer.

When creatures had no real light
Inherent in them, thou didst make the sunne
Impute a lustre, and allow them bright;
And in this shew, what Christ hath done.

That which before was darkned clean.
With bushie grows, pricking the lookers eie,
Vanisht away, when Faith did change the scene:
And then appear'd a glorious skie (33-40).

By faith the believer understands something of Christ's Incarnation and Sacrifice -- "Faith puts me there with him, who sweetly took / Our flesh and frailtie, death and danger" (23-24) -- but, most importantly, identifies with this Sacrifice and sees himself "raised with Christ", spiritually seated in heavenly places: "And where sinne placeth me in Adams fall, / Faith sets me higher in his glorie" (19-20). The poet's perception of faith gives him a theological basis to his understanding of the reconcilia-
tion: provided by Christ's Sacrifice and a sanction for offering spiritual sacrifices of praise and dedication denoted in the following poem.

As the poet exercises faith because of the fact of fellowship with God, so his sense of this fellowship sanctions his prayers and they in turn express the fellowship which he experiences. In "Prayer (I)" (p. 51), of all the metaphors used to describe prayer, those most worthy of consideration in the context of this study occur at the beginning and end of the poem: "Prayer the Churches banquet.../

God's breath in man returning to his birth / ...something understood" (1-2, 14). Mention of the "Churches banquet" anticipates the following poem, "The H. Communion"; and the celebration or eucharistic aspect of communion should be considered along with the banquet which traditionally accompanied the Old Testament peace-offering sacrifices. Prayer, to be considered as a banquet, must be offered to God from a restored altar/hear; the plea of "The Sinner" for God to "restore thine Image" must have been answered to allow for a return through prayer of the divine nature given to him. The metaphors of the poem serve to describe rather than to define prayer, in like manner as the poet shows the nature of sin and love in "The Agonie", and more successfully shows sin's nature and effect in "Sinne (I)". Prayer willingly sacrifices and spontaneously returns God's Love and as suggested by the sense of communion and harmony at the end of "Affliction (I)", prayer need; to involve no special
explanation or pleading; the believer is accepted by God; hence his prayer is understood.

Like the "H. Baptisme" poems, "The H. Communion" (p. 52) affirms the fact of regeneration and then offers a sacrifice of praise. The poet first makes a distinction between the role of moral behaviour and the much more efficacious role of Grace within the soul of the believer.

In light of the fact that the Eucharist represents the epitome of worship experience within the Anglican Church, the poem provides a typological response to the somewhat ambivalent attitude toward the prophetic view of moral instruction begun in "The Church-porch" and continued in "Nature" and "Sinne (I)". Reception of the sacramental elements helps to sanction or authorize the worth of human responsibility, but true spiritual activity takes place within the soul or altar/heart, the "arena of conflict" where the power of God strives against human self-will and sin. In speaking of the sacramental elements the poet says,

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 (13-18).

The "rebel-flesh" which the sacramental elements controls recalls the troublesome "rebellion" of "Nature" and the "affrighted shame" relates back to the shame of "Sinne (I)", which as an outer manifestation of the human condition is "fenced" by moral and scriptural dictates. But it is
only the Spirit of God who can "leap the wall" from "The Church-porch" of flesh to The Church of the heart.

Onely thy grace, which with these elements comes,
Knoweth the ready way,
And hath the privie key,
Op'ning the souls most subtile rooms (19-22).

The ritual of the Eucharist, like the Old Testament sacrificial rituals, provides efficacy to the believer, according to the prophetic view, only insofar as true spiritual activity within the heart accompanies the ritual.

The structure of the poem demonstrates the pattern of offering spiritual sacrifices to God. In the first half of the poem Herbert considers the manner in which the Grace of God overcomes "sinnes force and art" (11). As in "Easter", as well as in "The Altar" and "Easter-wings" a turning point occurs midway through the poem and the structure, metre, and tone of the first four stanzas is changed. The ecstasy of the first of these stanzas,

Give me my captive soul, or take
My bodie also thither,
Another lift like this will make
Them both to be together (25-28),

has caused some critics to regard Herbert as a mystic, or at least as one who writes about mystical states. For the purposes of this study the turning point correlates simultaneously with the "immolation" of the eucharistic ritual, God's fiery acceptance of the penitent's sacrificial offering, and a sudden perception of the Holy Spirit's ministry within the believer's heart; the eternal has manifested itself in the temporal. The final stanzas mark the poet's attempt to respond, not this time to the wonder of Christ's.
Passion, nor to his own sense of sin and unworthiness, but
to a not too frequent experience of intensely felt communion
with God.

In the structure of the poem Herbert has caused
the first and last stanzas to "turn in" toward the centre,
suggesting the ultimate identification with Christ's Sacrifi-
cice found in the Communion experience. The poet begins
by declaring that the Grace of the Eucharistic sacrament
is not "conveyed" by means of "rich furniture, or fine aray, /
Nor in a wedge of gold" (1-2), and he is not here only indica-
ting the superiority of the simple Anglican rite to the
more elaborate trappings of the Catholic service, as Lewal-
ski and Sabol have suggested.6 The images recall the second
stanza of "Affliction (I)" in which the poet had been drawn
to God through a naive appreciation of God's "furniture so
fine" (7) and His "glorious household-stuffe" (9), superficial
and temporary blessings which did not and could not consti-
tute the essence of salvation. "Thou, who for me wast sold" (3)
indicates the start of the Passion narrative, and the
poem ends with the assertion, "Thou hast restor'd us to this
ease / By this thy heav'nly bloud" (37-38). The Blood of
the Sacrificial Lamb, when spiritually appropriated by the
Christian, restores a sense of harmony with God and the
broken heart is mended to be a fit altar for the offering
of acceptable sacrifices of praise, such as those contained
in "Antiphon (I)".

Following the Biblical precedent of closing the
Communion Service with the singing of a hymn (Matt. 26:30, Mark 14:26), "Antiphon (I)" (p. 53) offers to God the praises of the redeemed. Herbert here anticipates "Providence" and the priestly offering of praise on behalf of others, but in the second "Verse" he recalls a principle first presented in "Easter":

The church with psalms must shout,
No doore can keep them out:
But above all, the heart
Must bear the longest part (9-12).

Praise is to proceed out of a restored, sincere heart, made so by the indwelling presence and ministry of the Holy Spirit who must, in addition, "bear a part, / And make up our defects with his sweet art" ("Easter", 17-18). Although a certain tone of confidence and joy pervades this "Passion" sequence from "Repentance" on, the experience of "Affliction (I)" and earlier poems informs a reading of The Temple as a whole. One must seek to "combine /
And feel this day Christ's victorie" ("Easter-wings", 17-18) both in the offering of praise and in dealing with immediate problems. But "bearing the longest part" means that the heart must accept the vicissitudes of life, and through a true appropriation of the propitiatory benefits of Christ's Sacrifice and a reliance upon the ministry of the Spirit, be prepared to continually offer spiritual sacrifices of repentance, dedication, and praise, in order to acquire some measure of Christian maturity.
FOOTNOTES:


3. Lewalski and Sabol, p. 205.


CHAPTER THREE
'SPIRITUAL SACRIFICE AND THE HEART'

In its study of nine poems which explicitly use the language of sacrifice, this chapter continues to emphasize the sacrificial qualities of repentance, dedication, and praise. Concern for the role of the heart in sacrifice, a mark of a more mature Christian attitude, replaces the focus upon the Sacrifice of Christ in the first several poems of The Temple. After establishing typological principles for the offering of spiritual sacrifices in "The Altar," Herbert places "The Sacrifice" as a focal point for affirming salvation and sacrificing to God, and shows how the following poems respond in different ways to the fact of Christ's Sacrifice. These poems progress from an "immature" desire to match Christ's Passion through a limited understanding of sin and human nature, together with a rather passive acceptance of God's Love and Grace provided through the Sacrifice, to definite sacrificial acts of repentance which result in a sense of restored fellowship with God. The emphasis placed upon basic principles and repentance gives way to a greater consideration of dedication and praise in the poems of this chapter. The sacrificial responses to God in these poems generally proceed from a conscious sense of communion with Him.

The study treats the poems according to their order in The Temple, and, scattered as they are throughout the work, ideas do not progress from one poem to another as in the sequences discussed in Chapter Two. Most of these poems do consider the role of the heart in spiritual sacri-
"Love" uses conventional language to speak of the poetic offerings arising from the altar of the heart. "Mattens" desires to give the heart to God as a morning sacrifice, while "Sion" reconsider the need to repent of sin. "Provide" en offers praise for the bounties of God's creation. Following from "Mattens" and "Sion" and "An Offering" discuss the trials which a heart must undergo before it will be accepted by God. "The Priesthood" and "Aaron" concern themselves with dedicatory aspects of the ministry. The study ends with an examination in "The Odour" of the expression of love offered to God from a heart which enjoys a sense of close communion with Him.

"Love" (p. 54) considers the need for divine love to initiate the offering of poetic sacrifices. The first of the poem's two sonnets laments that men write poems celebrating mortal love instead of praising the God of creation and salvation. The fact that "onely a skarf or glove / Doth warm our hands, and make them write of love" (I, 13-14) indicates the natural coldness of man's love for God. This condition contrasts with that of the second sonnet in which the poet prays for "Immortal Love" to manifest itself in his life through the agency of "Immortal Heat". Herbert's poem relates to that of Donne's "The Holy Ghost" in its opening request for the "greater flame" of divine love to gain supremacy over and tame the lesser flames of human pride and lust. The divine fire does not directly purge these lusts, but rather ignites spiritual
desires which consume sin. Where in "Good Friday" Grace takes possession of the heart after sin has been chased out, so Love will here do likewise:

And kindle in our hearts such true desires,  
As may consume our lusts, and make thee way.  
Then shall our hearts pant thee; then  
shall our brain  
All her invention on thine Altar lay,  
And there in hymnes send back thy fire again (II, 4-8).

These lines show the order of sacrifice, an order which Herbert repeats at the end of the poem from the plural point of view. Sin must be dealt with, so that then, after a right relationship has been restored, true devotion and acts of dedication along with hymns of praise can be offered on or proceed from the altar of the heart. Only the fire of the Holy Spirit can bring about a restoration and cause spiritual sacrifice to have any sincerity and efficacy. When Love has its way, "our eies shall see thee, which before saw dust" (II, 9), just as Faith (in the poem of that title) illuminates the work of Christ. The poet reverses the observation at the start of "The Sacrifice", "Oh all ye, who passe by, whose eyes and minde / To worldly things are sharp, but to me blinde" (1-2). "Love" reiterates the pattern of sacrifice and the condition of man both in and out of harmony with God, and now applies these themes to the problem of writing a poem, a problem which is directly considered for the first time in The Temple.1

The sacrifice of the heart itself constitutes the main consideration of "Mattens" (p. 62). The poem begins,
I cannot ope mine eyes,
But thou art ready there to catch
My morning-soul and sacrifice:
Then we must needs for that day make a match. (1-4).

The sacrifice of the spirit offered to God by the poet-priest is partly a morning ritual, as indicated by the poem's title, but the dual idea that such a sacrifice arises from the altar of the heart and that the heart itself constitutes the best sacrifice is strongly implied in the central two stanzas, on which the poem turns, where the poet considers the nature of the heart. He cannot discern why God should be interested in changing and possessing his heart -- "My God, what is a heart, / That thou shouldst it so eye, and wooe, / Pouring upon it all thy art" (9-11) -- but his eyes are open (in both senses), and he knows that as a Christian he cannot do less than give to God his heart which is "Indeed man's whole estate" (13). In an elaboration on the idea presented in "Love", he expresses his desire to know divine Love and receive spiritual insight so that he will not be guilty of worshipping creation more than the Creator, as expressed in "The Sacrifice". Furthermore, a true understanding of Love will not provoke a desire to go about trying to "revenge" or vie with this Love, as in "The Thanksgiving". The activity of the Holy Spirit within the heart leads in the third stanza to the affirmation that man must give himself totally to God's service. Finally, at the end of the poem, Herbert declares that after he has experienced something of the light and Love of communion, then, he says,
"Then by a sunne-beam I will climbe to thee" (20); he will offer his sacrifice of praise.

"Sion" (p. 106) takes up an earlier theme of the need to offer heart-felt confessions of sin. Herbert here best expresses the antipathy between spiritual sacrifice and literal rituals, and "Sion" stands as one of his most typological poems, relating as it does to the title of the work. Solomon's Temple, the place of worship and sacrifice in the Old Testament, finds its recapitulation in the temple of the human heart, where God dwells by his Spirit (I Cor. 3:16), communing with man and initiating his offerings of repentance, dedication, and praise. In Old Testament days, it did not matter that in the temple "most things were of purest gold" (3), just as it little matters whether or not the heart is composed of "silver, or gold, or precious stone" ("Mattens", 6), for sin pollutes the "frame" (cf. "The Altar") of both temple and man. "Sion", as a poem concerned almost totally with repentance and confession, shows more clearly than did "The Thanksgiving" and "The Reprisall" the "arena of conflict" in which the wills of man and God "battle" for victory.

There thou art struggling with a peevish heart, Which sometimes crosseth thee, thou sometimes it: The fight is hard on either part. Great God doth fight, he doth submit. All Solomons sea of brasse and world of stone Is not so deare to thee as one good grone (13-18).

Though the fight may be hard, God's motive is Love, and his victory is hearing the "one good grone" of a sinner, which proves to be an efficacious and acceptable sacrifice of
repentance.

The state of contrition transforms itself to an attitude of praise at the end of the poem. The "world of stone" suggests the stones of "The Altar" which, exemplifying man's naturally hard heart, cry out to God. In saying, "And truly brasse and stones are heavie things, / Tombes for the dead, not temples fit for thee" (19-20), Herbert does not contradict his belief in the Holy Spirit's habitation within the heart, but Christ has risen from the dead, stony environment of "Sepulchre" and as High Priest is seated in Heaven, making intercession for the saints. Therefore, sacrifices should be literally sent heavenward. "Sion", after all, can indicate the New Jerusalem as well as the Old. This poem, even though it concerns itself with sin and God's efforts to bring man into harmony with Himself, transforms itself from a sacrifice of repentance to a sacrifice of praise at the end, and the language clearly echoes that of "Easter-wings":

But grones are quick, and full of wings,
And all their motions upward be;
And ever as they mount, like larks they sing;
The note is sad, yet musick for a King (21-24).

As Christ is a king greater than Solomon, so true worship of the heart is better than ritual sacrifice. More significantly, however, godly sorrow over sin can through the Spirit's ministry and a renewed sense of restoration lead to an attitude of praise.

Like "The Church-porch" and "The Sacrifice", "Providence" (p. 116) shows by its length and thematic and
tonal differences a dissimilarity with most of the lyrics in *The Temple*. This poem offers a sacrifice of praise for God's bounty in creation and the blessings of daily life. The poet prays for "light" to discern the "work" from the "workman" and appreciate both so as to praise God aright.

He emphasizes the importance of knowledge and understanding at the beginning and end of the poem: "Of all the creatures both in sea and land / Onely to Man thou hast made known thy wayes" (5-6);

But who hath praise enough? may, who hath any?
None can expresse thy works, but he that knows them:
And none can know thy works, which are so many,
And so complete, but onely he that owes them. (141-44).

In this latter passage Herbert reasons that only man can offer praise because only he holds the right to own the things of creation and thus to know God's providential ways and so praise Him intelligently for them. Herschel Baker says, in speaking of the early seventeenth-century, that "since it implied His sovereignty and demonstrated His watchful care, the providence of God seemed to the orthodox the surest sign of His intimate connection with His creation". It could be argued that such a poem as "Providence" might be written by a theist, and critics have commented on it in connection with Vaughan's supposed hermeticism. Herbert, however, as one of the "orthodox" spoken of by Baker seems in his wide-ranging catalogue of subjects and attention to detail to bring to this poem something of the sincerity and intensity of the man who possesses a personal relationship with God, and, at times, expresses
a sense of close communion with Him. Herbert specifically presents man as the high priest who offers sacrifices of praise on behalf of other creatures (13-16), and other people who do not or will not offer their own praises (21-26). The poet first expresses the idea in "Faith" that the nature of God's impartation of Grace and man's exercise of faith make all men equal before God, and he here applies this idea to praise: "Thou art in small things great, not small in any: / Thy even praise can neither rise, nor fall" (41-42). This poem suggests to the reader of The Temple that even though the redeemed must duly praise the Son for the fact of personal regeneration, one should follow the poet's example and not forget to offer praise to the Father and Spirit (25) for the world's tangible providential benefits.

"Love unknown" (p. 129) discusses the problems of offering to God an acceptable heart-sacrifice, and the need for the Holy Spirit to minister accordingly. Also somewhat longer than the average Temple lyric, this poem narrates a spiritual experience to some other person, who answers in a form unique in the work. The "other person" may be the poet or God, but the reader can fit the role as well since by this point in The Temple (over half-way through) he knows the method by which the poet seeks after God and, through dramatic irony, he can discern ostensible errors in this method. "Providence" had spoken of knowing God's ways, and at the start of his actual hymn of praise the poet-
priest, speaking both on behalf of himself and others, says,
"we all acknowledge both thy power and love / To be exact,
transcendent, and divine" (29-30). The title "Love unknown"
stands in antithesis to "Love" and to the emphasis on knowl-
edge of the foregoing poems. The main speaker of the poem
does not realize until told at the end that his three trials
manifested God's Love to make him a more mature Christian
and to create a more harmonious relationship with Him.
As an "honest" record and re-enactment of recurrent experience
in the Christian life, the poem relates to "Affliction (I)".
Herbert emphasizes God's work in changing the heart; from time
to time the Holy Spirit needs to be allowed to perform
actions of cleansing from the effects of sin and worldly
pleasure, softening the hardness, and quickening the lethar-
gic state of the heart.

The speaker undergoes several trials, and learns
the necessity of allowing the Holy Spirit to have His way.
The experience begins when, almost as a ritual, he offers
to God his sacrifice of fruits, probably good works, together
with his heart. The fruits may be acceptable, but he
cannot dedicate himself to God, as signified by the offering
of his heart, while the latter is fouled by sin. The speaker
identifies with and pleads the spiritual benefits of Christ's
Sacrifice, as in several of the early poems of The Temple:
"...seiz'd on my heart alone, / And threw it in a font,
wherein did fall / A stream of bloud, which issu'd from
the side / Of a great rock..." (12-15). Apparently the
speaker truly repents at this time: "I did and do commit /
many a fault more then my lease will bear; / Yet still askt
pardon, and was not deni'd" (19-21), and he remembers his
tears. In the second episode, the cauldron of "AFFLICTION"
recalls the trials of the earlier "Affliction" poem and
Donne's "The Holy Ghost", but, instead of accepting these
trials as his lot and seeking to love God even when the
presence of His Love is in doubt, he makes the mistake
of attempting to offer a sacrifice of propitiation to cause
God to manifest more positively His Love, and to prevent
the experience of affliction.

So I went.
To fetch a sacrifice out of my fold,
Thinking with that, which I did thus present,
To warm his love, which I did fear grew cold (29-32).

But such an offering can be no more than a mere ritual with­
out having an element of true devotion. At this time God
must take strong measures to soften his heart, where at
other times the same effect had been achieved more success­
fully by means of the reception of Grace in the Eucharist.
But in failing to recognize his affliction as a manifesta­
tion of God's Love the speaker makes another mistake in
seeking physical rest to regain his strength rather than
allowing God to continue the ministry exemplified in "The
Altar". Indeed, the speaker, when afflicted by "thorny"
thoughts, acknowledges that he had rejected God from perform­
ing the ultimate work of breaking his heart. The offering
of prayer had often been of no avail for "Though my lips
went, my heart did stay behinde" (59); again he did not
offer a true sacrifice. Whether or not such a breaking action must transpire at this time is open to question. But the Holy Spirit's ministry of renewing, softening, and quickening, which "All did but strive to mend, what you had marr'd" (67) was essential for building a better and stronger sense of relationship with God, and, in light of this study, for correcting some of the speaker's mistaken notions and careless habits in offering sacrifice. God holds the key to and resides within the poet's heart (cf. "Good Friday", "Sepulchre") as he well understands, and there does exist a relationship between them, but the sense of communion can be improved, indeed needs to be improved throughout life. In accepting that premise, the Christian should do no less than offer to God continual sacrifices of praise "Each day, each hour, each moment of the week" (69) in response to the Love which is no longer "unknown".

Like "Love unknown" "An Offering" (p. 147) concerns itself with various conditions under which the "gift" or dedicatory sacrifice will be accepted by God. The foregoing poem indicates three conditions which prevent God's acceptance of such a gift. A dirty, hard, or lethargic heart must be changed by the power of the Spirit. The poet of "An Offering" seems to have learned something of the lessons of "Love unknown", and so, by means of a point of view which can alternately indicate the poet addressing himself or others or the voice of God, Herbert first exhorts, "Come, bring thy gift" (1), but then goes on to question
the nature of the gift. The first and fourth stanzas enlarge on the sinful foulness dealt with in the first trial of the previous poem: "What hast thou there? a heart? but is it pure? / Search well and see; for hearts have many holes" (3-4). This poem more explicitly refers the filthy heart to the offering of Christ's Sacrifice, as did several of the early Temple poems:

There is a balsome, or indeed a bloud,
Dropping from heav'n, which doth both cleanse and close
All sorts of wounds; of such strange force it is.
Seek out this All-heal, and seek no repose,
Untill thou finde and use it to thy good (19-23).

The sacrificial blood not only cleans but heals the broken-hearted (cf. Luke 4:18), and one must not make the mistake of trying to regain spiritual strength through physical rest. "An Offering" in fact does consider the heart's lethargy and in the second stanza suggests that "while others sleep and slumber" (12) the "good" and "single" heart can manifest its condition in practical areas of social concern.

The third "unacceptable" state of "Love unknown", that of the heart's hardness, is in the third stanza of this poem replaced, or rather elaborated upon, by a fourth condition, the heart's division by many worldly interests, as represented in the words "lusts" and "passions", terms appearing in many Temple poems from "The Church-porch" on. An affinity exists between the ideas of the broken-mended heart and the divided - whole heart, and to be "single-minded" (or "single-hearted"), or to praise God with a
"whole heart" as the Psalmist repeatedly exhorts, holds favour with God. The individual "stones" of the broken heart ("The Altar") can stand for the many interests of sin and the flesh, and there must be a restoration to wholeness and undivided devotion to God and His cause before the dedicatory gift of self will be accepted. The poet states of the heart, "And single things grow fruitfull by deserts" (10). In "Love unknown" the speaker had casually and almost as a matter of course sought to offer to God a dish containing both fruits and his heart. The sacrifice of the heart, had its condition been acceptable, would have superceded and received more favour with God, since it represents the "living sacrifice" of the "whole" self, in both senses of the word.

As in "Easter" and "The H. Communion", a turning point occurs about midway through the poem and the form and content change from spiritual instruction to a hymn. After appealing to the efficacy of Christ's Sacrifice in order to make right or to affirm a relationship with God, the poet introduces the song. Again, as with the earlier poems, restoration must precede dedication and praise: "Then bring thy gift, and let thy hymne be this" (24). The first stanza of the song, in asking God to accept the heart sacrifice, expresses praise for new-found joy and acknowledges God's worthiness, and in the second stanza the poet definitely dedicates himself to God. The poem ends as devotion again turns into an expression of praise.
And celebration:

Yet thy favour
May give savour
To this poore oblation;"*
And it raise
To be thy praise
And be my salvation. (37-42).

The "salvation" spoken of here does not imply that the heart-sacrifice is propitiatory, for this "gift" of dedication cannot be accepted until other conditions have been met, until repentance for sin has previously been offered and accepted. Even so, as discussed earlier, the Christian does not need to nor is he able to offer further sacrifices of propitiation. In this poem his "eyes have been opened" to see his duty of giving to God true and proper spiritual sacrifices in order to continually mature in the Christian faith.

Mention of the heart-sacrifice's "savour" naturally leads to an examination of "The Odour", but two other poems which appear earlier in The Temple should be noted here. "The Priesthood" (p. 160) and "Aaron" (p. 174) ostensibly deal with Herbert's literal vocation as a priest of the Anglican Church, but they can be viewed as relating to Christians in general by reference to the idea of the "royal priesthood of all believers". Neither poem explicitly mentions sacrifice, and the poet emphasizes that role of the priest which ministers the things of God to others rather than offering or ministering to God. "The Priesthood" in fact seeks to honour the role of priest in this respect. The spiritual dedicatory sacrifice of obedience,
or its passive form submission, comprises, however, a major theme of "The Priesthood", and the poem ends with the speaker lying prostrate at the feet of his Lord. Though one naturally envies the power and authority of the priesthood, and some form of flattery may not be necessarily wrong, the last stanza indicates that true respect for the ministry will result only through submission to God, and every Christian's ministry will be sanctioned and ordained of God.

Herbert's awe of the priest's duties of preaching (first stanza), and more so, of ministering the Eucharist (fifth stanza) is apparent, but he counters his resulting feelings of unworthiness by considering first that he can be purged of impurity and fashioned for God's purposes through the fiery ministry of the Holy Spirit, earlier discussed in other contexts. Secondly, the poet here applies to divine service the idea of "levelling" in Faith and Grace ("Faith") and praise ("Providence").

**But since those great ones, be they na're so great,**
**Come from the earth, from whence those vessels come;**
**So that at once both feeder, dish, and meat,**
**Have one beginning and one final summe:**
**I do not greatly wonder at the sight,**
**If earth in earth delight (19-24).**

Such a view would no doubt have met with approval from Luther, with his doctrine of the royal priesthood of all believers.

"Aaron" takes up the general ideas of dedication and ministry, but more so than any of the poems discussed in this chapter makes a definite identification with Christ's
Sacrifice, and distinguishes the ideal qualities of the priest from the actual spiritual condition of most Christians. In the third and fourth stanzas, the centre of the poem, the identification with Christ is emphasized:

Christ is my onely head,
My alone onely heart and breast,
My onely musick, striking me ev'n dead,
That to the old man I may rest,
And be in him new drest (16-20).

In his compressed lines he affirms the truths that Christians comprise the Body of Christ, that individual believers are temples of the Holy Spirit, and that, in contrast to the situation of "The Thanksgiving" and "The Reprisall", such an appropriation produces rest. Most importantly, although the Christian's human nature is not obliterated, he takes on the divine nature of Christ, and so becomes worthy to minister to others and offer spiritual sacrifices to God.

These themes lead to the heart-felt expression of devotion and love of the following poem, "The Odour. 2. Cor. 2. 15." (p. 174), the last poem of The Temple to specifically use the language of sacrifice. The scripture passage, referred to in the opening chapter of this study, states, "For we are unto God a sweet savour of Christ, in them that are saved, and in them that perish," and verse 14 identifies the savour with the "knowledge" of Christ in the world. Believers, in exemplifying the truth and character of Christ, themselves collectively and individually constitute a sacrifice acceptable to God. The words "My master", arising from an altar-heart in right relation-
ship with God, combine qualities of dedication and love, and the poet effectively demonstrates the acceptability of this sacrifice. In the third stanza, by presenting the words "my servant" Herbert "causes" God to reply to his "My Master". He suggests the blessed effects of that reply in the fourth stanza. In comparison with the glory of God, a sense of unworthiness marks the human condition and should not be considered as synonymous with sin, for it will not be appreciably affected by acts of repentance; rather, the right attitude of the heart determines the acceptability of the sacrifice.

For when My Master, which alone is sweet
And ev'n in my unworthiness pleasing,
Shall call and meet,
My servant, as thee not displeasing,
That call is but the breathing of the sweet (21-25).

The "calling and meeting" indicates the best form of communion with God that man can enjoy on this earth. God has been pleased to manifest Himself in a special way, not only to send fire to consume the sacrifice, but to "sweeten" and "warm" man's heart through the Holy Spirit, and so cause a return by means of further sacrifices of dedication and praise. The poem ends, "And so this new communion and sweet / Should all my life employ and busie me" (29-30). An emotionally intense communion cannot be and is not a continual experience of the Christian life, and there will be occasions, as the poet laments, "when my devotions could not pierce / Thy silent eares ("Deniall", 1-2), but such an experience prompts a mature desire for the maintenance of close fellowship with God.
FOOTNOTES

1. Reference should be made to the two sonnets from Walton's Lives (p. 206) in which the seventeen-year-old Herbert introduces the problems developed in "Love." The poet conventionally uses the images of sacrificial dedication/praise and fire in both of these sonnets: "Why are not Sonnets made of thee? and layes / Upon thine Altar burnt?" (I, 5-6):

Why should I Women's eyes for Chrystal take?
Such poor invention burns in their low mind
Whose fire is wild, and doth not upward go
To praise, and on thee, Lord, some Ink bestow (II, 8-11).


4. Herbert, unlike other of his contemporaries, uses the word "oblation" only once. More than one distinction can be drawn between "oblation" and "sacrifice", but Lancelot Andrewes frequently identifies the former with joy and life. Cf. The Preces Privatae of Lancelot Andrewes, trans. and ed. F.E. Brightman (London: Methuen, 1903), pp. 4, 289.
This thesis discussed the theme of spiritual sacrifice as an explicit or implicit expression of Herbert's concern to respond to God's Grace and Love, and to give Him something in return. Sacrificial characteristics of repentance, dedication, and praise and the importance and place of these qualities in various poems, as well as the role of the heart in the offering of spiritual sacrifices, provided emphases for an examination of the poetry. A close reading demonstrated how in some poems language and form combined to show forth the sacrificial act itself.

Chapter One presented a Biblical background and basis for the study of spiritual sacrifice in Herbert's poetry. A study of Old and New Testament scripture revealed the proper attitude of the heart to be the basic prerequisite for the acceptability of anything offered to God. The Old Testament law prescribes regulations regarding the offering of sacrifices, but certain prophetic passages clearly emphasize heart-felt devotion to God as manifested through moral activity which must accompany or be subsumed within the sacrificial ritual itself. The New Testament refers back to those Old Testament passages but reinterprets them in the light of the typological Sacrifice of Christ. A sampling of homiletic and exegetical sources taken particularly from the early seventeenth-century show the writers' general concern for prophetic and typological considerations of spiritual sacrifice.
Chapters Two and Three discussed poems from The Church section of The Temple, with some attention to "The Church-porch" in its incorporation of the prophetic view and anticipation of the typological view incorporated in following poems. Chapter Two emphasized the way in which "The Altar" and "The Sacrifice" provide bases or points of focus for the poems of The Temple as a whole and particularly those poems which immediately follow. Herbert in "The Altar" discusses and by means of formal pattern demonstrates the principle of allowing the Holy Spirit to break and then "re-build" his heart through the process of repentance and restoration, a process which typically occurs throughout the believer's life. In "The Sacrifice" the poet establishes the fact of Christ's Sacrifice as a focus for affirmation of regeneration and as a sanction for the offering of spiritual sacrifices.

Chapter Two discussed the poems which follow "The Altar" and "The Sacrifice" in order through to "Antiphon (I)", with an aim to showing how "The Sacrifice" provides a thematic focal point for these poems. "The Thanksgiving", "The Reprisall", and "The Agonie" seek carnal means to requite the Love expressed through Christ's Sacrifice, but discover the futility of such means. The poems which follow, however, more maturely respond to the spiritual ramifications of the Sacrifice.

A sequence of poems from "The Sinner" through to "H. Baptisme (II)" effectively re-enacts Christ's Pas-
sion and focuses more upon the divine gifts of Love and Grace than upon the poet's responses to them. The sequence concerns itself mainly with repentance, but in "The Sinner", "Good Friday", "Redemption", "Sepulchre", "H. Baptisme (I)", and other poems Herbert does not actively voice his sacrifice of repentance, but passively accepts the benefits of the Sacrifice. Herbert's hymn in "Easter", however, marks one of the relatively infrequent expressions of pure praise in The Temple. A second sequence from "Nature" through to "Antiphon (I)" effectively repeats the "Passion" sequence in terms of the poet, and he now provides a more positive response to the ramifications of Christ's Sacrifice in his life. The poems record and re-enact a movement from expressions of disharmony with God to a hymn of praise celebrating the restoration of fellowship. A more mature understanding and acceptance of man's sin and shortcomings and the trials of life conveyed in "Nature", "Sinne (I)", and "Affliction (I)" leads to a definite act of repentance in the poem of that title, and "Faith", "Prayer (I)", "The H. Communion", and "Antiphon (I)" comprise various expressions of dedication and praise arising from a heart now restored to favour with God. This sequence not only demonstrates a particularly spiritual response to Christ's Sacrifice but in a larger sense exemplifies a pattern which Herbert feels should and does recur throughout a Christian's lifetime.

Although the first several poems of The Church
respond in one way or another to the fact of Christ's Sacrifice, only "The Altar" makes explicit use of the language of the Christian's sacrifices. The poems examined in Chapter Three of this study do explicitly use the language and imagery of spiritual sacrifice, but they do not explicitly identify with Christ's Sacrifice. Occurring as they do well into the body of *The Temple*, they assume and implicitly incorporate within themselves such an identification. The poems in this series speak more of the heart in its relation to spiritual sacrifice, and thus relate back to "The Altar". These poems emphasize the role of the heart as actual sacrifice, although they also imply the role of altar, the place of sacrifice. "Love" begins by speaking of the devotion and praise which arise from a heart aflame with the fire of the Holy Spirit, but "Mattens" wishes to present to God a sacrifice of the heart itself. "Sion" relates to the main theme of earlier poems in its consideration of the effectual sacrifice of true repentance. "Providence" moves away from the primary issue by offering a hymn of praise for the material bounties of creation and life, but "Love unknown" and "The Offering" return to the idea of presenting to God a heart made acceptable through the ministry of the Holy Spirit. While "The Priesthood" and "Aaron" ostensibly deal with Herbert's clerical ministry, the former poem considers the sacrificial act of submission and dedication of self to God's service, but "Aaron" relates back to the poems considered in Chapter Two, in its close
identification with Christ. Finally, "The Odour" presents an ideal but not unrealizable situation in which the poet enjoys a sense of close communion with God. In these poems Herbert does not emphasize repentance for sin, but offers expressions of dedication and praise out of a restored heart, a heart having a right relationship with God. Insofar as the heart symbolizes the total person, the proper and sincere offering of the heart itself perhaps constitutes the "best type" of spiritual sacrifice which can be offered by the poet.

This thesis showed how in some poems language and form go together to demonstrate or suggest the sacrificial act itself. Such poems generally begin with the poet's sense of broken or hindered fellowship with God, and then, after a "turning point" occurs in the poem, a new sense of communion manifests itself. Stated in sacrificial terms, an expression of repentance restores the relationship, and the poetic mode changes from sorrow and confession to joy, devotion, love, and thanksgiving. The two "pattern poems", "The Altar" and "Easter-wings", both concern themselves with sin at the beginning, but midway through (midway through each of the two stanzas of "Easter-wings") the poet changes his focus to that of praise. In three poems, Herbert indicates the "turning point" by changing the stanza structure, thereby "turning" the last half of the poems into hymns of praise. "Easter" has a sense of communion with the Risen Lord before breaking into song, and "The
H. Communion" affirms the poet's right relationship with God and then offers his praise aright. In "An Offering," the poet similarly considers the need to identify with Christ's sacrificial blood, and then, midway through the poem, he begins to sing a hymn of dedication which ends on a note of praise. Other poems whose stanza structures do not change show variant patterns of movement from one quality or aspect of spiritual sacrifice to another, or else show a particular focus upon one such quality. "Repentance" offers a confession for sin and then honestly expresses the sense of sorrow and unworthiness which the poet still feels, but he looks ahead to the near future when God will honour the restored communion by replacing his sorrow with joy; the poem ends on a note of praise. Twice in the second sonnet of "Love" the poet refers to repentance, dedication, and praise, and speaks of these qualities in that order. The final stanza of "Sion" transforms confession into a song of praise. God's "acceptance" of the poet's devotion in "The Odour" is marked by a return of His Love which inspires more and "sweeter" offerings of devotion as suggested at the end of the poem. Herbert does end some poems by emphasizing a characteristic of spiritual sacrifice not hitherto discussed or alluded to in the poem. "Affliction (I)", after considering at length the trial of life, closes with an expression of love. In "Love unknown" the concern with that affliction which is involved in the dedication of the heart results in praise for God's Love. "The Priest-
hood" considers the role of the ministry but ends with a sacrifice of dedication.

Some of the general principles arising from this study of Herbert's poetry may be summarized. The believer offers spiritual sacrifices to God as an expression of thanksgiving for his regeneration rather than as a propitiation for sin, which has been provided for him by the Sacrifice of Christ. He identifies with this Sacrifice in order to affirm his salvation and obtain sanction for the offering of spiritual sacrifices. When he becomes aware of the presence of sin or a broken relationship with God he must repent in order to experience a sense of renewed fellowship before dedicating himself or offering true expressions of praise. "Spiritual sacrifice" denotes one way of describing the attempts of the Christian to respond to the ministry of divine Grace in his life and to return to God something of the Love he has received from Him.
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