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The Edifice Complex:
The Metaphor of the City in Purity and Patience

by

Julian Noa Wasserman

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

Doctor of Philosophy

Thesis Director's Signature

Houston, Texas
May, 1975
TO MY PARENTS
Acknowledgments

I am not sure how my academic career has culminated in a state such that I have with a minimum of effort written at such great length about the works of a man whose name I do not know and who lived some five hundred years before I was born and yet have had some difficulty composing these two pages in recognition of the many people who have in a real sense helped to produce this manuscript. If all things were put in their proper perspective there would be some two hundred pages of heartfelt acknowledgments followed by a few observations about the two poems. That so many people have given of themselves so many kindnesses and so much love simply boggles the mind and humbles the heart. There are, then, no fancy words other than "thank you," and let this be considered the first footnote of my work:

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And finally, lest it appear that there be too much treacle and not enough sincerity, to the English Department at Rice University I dedicate the colon in this work's title in the hope that they will give it a home and possibly tenure as they have so often in the past.


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INTRODUCTION

It has become fashionable for critics of the Pearl-Poet to pay brief aesthetic lip-service to the poet’s descriptive tours de force especially in regard to his imaginative use of scenery and space. A. C. Spearing points out,

The Gawain-Poet, in fact, goes much further than any English artist of the fourteenth century in opening up and entering into the spatial world of his work. In doing this he has, of course, a resource not open to the painter: movement.

Unfortunately, Spearing’s discussion of this phenomenon, like that of so many other critics, is conducted chiefly on the level of abbreviated appreciation rather than on analysis of space as a unifying metaphor which not only draws together the individual parts of the poems, but serves to unify the individual poems into a whole consisting of interdependent and interlocking parts. However, even Spearing’s brief comment contains the seeds, albeit ungerminated, of an understanding of the poet’s spatial motifs. Each poem contains many examples of clearly demarked levels and areas of space ranging from the abstract, symbolic separation of the arenas of Heaven, Middle Earth, and Hell or the invisible threshold of the sanctum sanctorum to the more concrete forms of city walls and house gates, and it becomes the poet’s obligation
to present the historical movement which makes those individual spaces meaningful and which carries the characters from one division to another and, thus, gives the individual space relative as well as absolute value.

As time passes, Spearing notes, there is an increasing distance between man and God. As the divine and its realm becomes more distant, the stage on which man's actions are played out becomes increasingly more important so that the poet's emphasis on space, or the arena of the narrative action, is neither an empty tribute to realism nor the result of an undisciplined exuberance for elaborate stage settings, but a thematic and structural basis for the poem.

The major metaphor to which the poet resorts time and time again is the city, which becomes the central reference point ("poynt") that through its uniqueness gives meaning to the whole of undifferentiated space. To understand the poet's reliance on the concept of the city, one must note its relation to its Biblical predecessors as models and their relation to the Biblical theme of "The Edifice of God:"

In the Old Testament, God's work on His people was characterized by two major themes: that of a field to be cultivated and that of an edifice to be built. When the scriptures compared the people to an edifice, it meant above all to highlight the historical and unceasing aspect of God's action on His people, as well as the moral and spiritualizing aspect of this action. The experience of exile and the destruction of Sion, however, injected a note of setback and obstacles into the construction theme: God's work was forever being compromised. But what matters alone is that God's judgment will put an end to these difficulties by 'destroying' the work of evil and definitively 'building' the house of good.
In turn, the major Biblical metaphors for this divine edifice were Jerusalem, both "old" and "new", and the House of Wisdom:

In scrutinizing the history of Jerusalem, we discern the particulars of God's designs with regard to this human city: to make of it a heavenly city, whose principles of organization, worship and ethics are supernatural. This divine plan was to run aground in large measure when the citizens of Sion, too inclined to relapse into human behavior, abandoned the divine covenant.4

Jerusalem, both old and new, appears both directly and indirectly throughout the poems.5 The House of Wisdom, which originally comes from Proverbs 9:1 ("Wisdom hath builded her house, she hath hewn out her seven pillars."6), is a more illusive, although equally important metaphor, especially in relation to Purity, and is a common and influential metaphor in a great deal of medieval literature. The importance of the House of Wisdom becomes obvious when one notes that in Purity the poet clearly equates wisdom ("Sapiencia," 1626, "Koyntesse" 1237, 1632, 1809) with Christ who is Jerusalem and the Kingdom, so that those who attain a place in the blessed dwelling are immediately endowed with knowledge which lies beyond human attainment, as does the Pearl-Maiden who, despite her two years of earthly age, instructs the much older Dreamer.

However, it would be a great mistake to limit one's consideration of cities to physical edifices. As Robert Cornelius points out,
Since the camp or the fortified town was a place of refuge and of defense, any structure enclosing a precious object may be in principle a Castellum even though it be called tabernacle, ark, or what not.\footnote{7}

This concept of Castellum is not merely a hypothetical nicety but an active principle in the work of the Pearl-Poet. It is most obvious in the descriptions of Noah's Ark in Purity and the descriptions of the ship and the whale in Patience. What emerges is a sense, on the part of the poet, of enclosure and exclusion. Throughout these two poems, his concern is with the relative positions of his characters in relation to enclosed space. As is seen in his treatment of the garden in Pearl, the poet tends to treat any enclosed space as an edifice bounded by sometimes visible, but often invisible, walls. Concomitant with this sense of enclosure is the concept of the vessel, or container which has recently been treated successfully by several critics.\footnote{8} The poet's sense of the vessel appears to be as broad as the medieval concept of the city, since the vessel is, in fact, another metaphor for the city. For example, the Virgin, as Mother of God is traditionally thought of as a castle\footnote{9} or as the highest of all cities, Jerusalem. As a result, the theme of the Incarnation, the placing of a foreign object in a container, vessel, or city provides a powerful recurring series of metaphors within the poems. Similarly, the body is thought to be the vessel containing the soul, and the soul is the container into which the mystic receives God in the process of union. Mystical Union has already been demonstrated to function as an important thematic and structural
device in the poems. The body is also commonly treated as
a temple, as Christ's body is treated as the Temple of the New
Jerusalem. Throughout the poems, then, boxes, chests, arks,
and other physical enclosures are treated as temples or cities
as are feasts and gardens which are clearly inclusive and which
therefore are treated as cities.

Returning briefly to the concept of the Edifice of God
and the history of Jerusalem, both of the quotations make note
of the major doctrinal problem of interruptions or lapses in
the construction of the single edifice. The Pearl-Poet seems
to have been similarly aware of this problem, and, as a result,
has turned to a second important Biblical theme, "The Saving
Remnant." Throughout Biblical history, God has repeatedly
wrought destruction upon the general mass of humanity while
preserving a tiny remnant to act as "leavening for the new
people." Noah is considered "the most classic image" of
the remnant, and it should be noted that the poet uses the
word "remnant" (433) to describe the people in the Ark.
Abraham also uses the same term (738) in referring to the
innocent people whom he hopes to find in order to save Sodom.
Another group frequently regarded as such a remnant are the
Jews who are taken to Babylon after the fall of Jerusalem,
and the history of the captivity comprises the last half of
Purity. Isaias (10), who is frequently alluded to in Pearl,
also dwells on the theme. Finally, Ecclesiastes, which is
which is interpreted by Honorius of Atun as the seventh col-
umn of the House of Wisdom, uses the concept of the remnant
as a messianic theme.
The importance of these two Biblical themes in combination is that the poet is able to translate the Edifice of God, the city, through both space and time in his Biblical/historical variations. Thus, the poet sees history, which is the working out of the divine plan of building the supreme edifice, as a cyclical series of interactions of towers (cities or enclosures) with their inhabitants, and also with their inversion or destruction, which entails the expulsion and hence preservation of a saving remnant who will found the next city, the next stone in the larger construction. This concept is most clearly seen in the opening stanza of Sir Gawain where the poet brings his reader from the past to the present by means of a series of cities which are all fallen stepping stones to the present. \(^{14}\)
CHAPTER I

PURITY: A POEM OF JUDGMENT AND EXPULSION

I.

A Parable of Doves and Ravens

There are, traditionally, two major objections to Purity as a poem. The first is a lack of structural unity, especially in relation to the Belshazzar story. Yet this is more a problem of perception than fact for the poem when viewed in the context of its spatial motifs concerning the development of the New Jerusalem will be seen to demonstrate a remarkable thematic as well as structural cohesion which leads naturally from the opening parable to the Belshazzar story. Even more elusive is the question of the poet's rather equivocal definition of purity or cleanness. This problem has always stemmed from a basic assumption on the part of critics, that the poem is primarily concerned with purity. Ever since the poem was named, with some logic but not by the poet, Purity, critics have assumed that the poet had first in mind the concept of purity/cleanliness and then constructed a poem using the "Parable of the Wedding Feast" as his chief exemplum and the various Bible stories as further exempla in order to explain the parable. These Bible stories, being twice removed from the poet's original conception, were thought to stretch the definition of the virtue to the breaking point.

If one, in contrast, challenges the first assumption, it is possible to derive another hypothesis. Since the virtue
in question is not as in *Patience* repeated in the first and last lines of the poem and since the virtue, through its varying definitions, is at points subservient to the stories, it is possible that the primary function is not to define or praise purity/cleanliness. What would happen if one assumes that the poet thought first about the parable and decided to write a poem about it? The poet might have interpreted the parable, as so many have done, as a parable about inclusion, judgment, and expulsion whose criteria for judgment is cleanliness. Thus, the parable does not illustrate the virtue, but, instead, the virtue is subservient to the parable which is the foundation of the poem. The parable is followed, then, by a series of Bible stories prefiguring the apocalypse which all use varying forms of cleanliness as their criteria of judgment, and that criteria receives most of the critical attention due to the natural bias created by a title which is not a title, or even an authorial statement, but a critical judgment that has for some reason never been challenged, or even treated as such.

As D. W. Robertson points out, it is always a dangerous practice for men of one age to apply their own values-systems to the art of another.\textsuperscript{1} The passion of categorizing and naming of post-scientific-revolution man, with all the biases implied in those names, should not be forced upon the medieval mind which found anonymous and untitled works the norm rather than the exception. The poet, in all probability, did not feel the need to title his work. The present critical var-
iance in the name of the poem **Purity/Cleanness** should be testimony enough to the dubious nature of this act of imposition, especially in light of the importance which much modern criticism places upon a title as an authorial statement whose purpose is to bias the reader's consideration of the material which follows. It is possible then that **Purity** is a poem about judgment (which is thought of in the spatial terms of inclusion and exclusion) whose yardstick has been mistaken for its superstructure.

**Purity** is a poem about the Last Judgment. Charlotte Morse states that "the poem looks forward to the time of absolute division of the saved from the damned...as each story is a type of Last Judgment."\(^2\) It consists of an introduction which provides the basis for much of the subsequent symbolism of the poem, a parable about the Last Judgment which ends on a note of expulsion and, finally, a Biblical history which explains what it means, in the poet's mind, to be expelled from God's Grace. Interpreting the purpose of the Biblical history as illustrative of the concept of exclusion gives the episodes a unity and purpose which they lack as a series of negative exempla of purity or cleanness; however, this problem will be dealt with at a later point.

Perhaps the most important element of the introduction to the parable is the reference to the good and the evil priests. Its uniqueness as the only passage in the works of the **Pearl-Poet** in which he criticizes sinful clergy\(^3\) makes the passage especially important in terms of the poet's
intent, for one must assume that he has a particular reason for the inclusion of this unusual observation. The passage, itself, which describes men:

\begin{quote}
\textit{Nat in fylpe fol\textsubscript{3}es hym after—}
As ren\textkez of rel\textygioun \textit{nat reden and syngen,}
And aprochen to hys presens, and prestez arm called.
Thay teen unto his temmple and temen to hymselfen.
Reken wyth reverence \textit{pay r[ec]hen his auter,}
\textit{pay hondel per his aune body and usen hit bope:}
If pay in clannes be clos, \textit{pay cleche gret mede;}
Bot if \textit{pay conterfete crafte, and cortaysye wont,}
As be honest utwyth, and inwith alle fylpe. \textsuperscript{(6-14)}
\end{quote}

sets forth the first of a major series of symbols and introduces the idea of violation of sacred space. Almost every line contains a metaphor of contained space, transversing of space, or appearance (what is outside) versus reality (what is inside). The wicked priest, here, by going into the temple, physically violates the \textit{sanctum sanctorum}. The Pearl-Maiden is quite specific in her admonitions to the Dreamer about the inability of the wicked to enter the Heavenly City despite the fact that the gates are always open. The Dreamer himself learns, at the expense of his vision, that sacred space cannot be violated. Here the sinful priest has unlawfully entered the Temple, a metaphor for the Kingdom, and proceeded to defile the altar at its heart. The last line of the passage reinforces the spatial concerns of the passage by presenting the tension between inward and outward "fylp." The poet's use of contrasting adverbs and prepositions of inclusion and exclusion ("utwyth...inwith") within close proximity becomes an important method of creating spatial tension, especially in the stories of Noah and Lot. The
reward of the good priest will be to "loke on oure Lorde wyt a bone chere" (28) which implies a physical translation to the New Jerusalem which is in contrast to the symbolic violation of the sinful priest. Furthermore, the clean man is "he pat flemus fylype fer fro his hert" (31) so that the evil priest is driven back out of the church which is a traditional metaphor for the heart. Again, cleanness and filth are spoken of in terms of inclusion and expulsion from closed quarters.

The importance of administering the communal wafer is that it introduces the crucial theme of the feast, since the communal service commemorates the feast of the paschal lamb, or seder, which was the Last Supper. This reference also sheds some small light on the hitherto unexplained reference to Christ's ability to break bread cleanly. One must assume that by implication the wicked priest must not be able to break the wafer cleanly, or, in other words, to administer a proper Mass. Thus, a poem which is framed by two important feasts, the first, good, and the second an evil inversion of the first, begins with the image of a good and an evil feast--given in the forms of the good and evil priests.6

These examples of the good and evil priests set up the basic dichotomy into which all characters in the poem fall. Because of the fall of man, all men are cast out (the Pearl-Maiden drives home a similar point, 321-324). However, there are two types of men: those who have been cast out forever and those who have been cast out only to be brought
back inside. One sees this dichotomy in the case of Satan and Adam, and this differentiation is made more acute by the poet's efforts to explain the reason for Satan's failure to gain re-admittance (250-33). Noah's dove is cast out but faithfully returns with the olive branch, symbol of divine grace. The raven stops to feed on carrion. By adopting this tradition as the reason for the raven's failure to return, the poet allows an important series of associations. The good priest carries the very body of Christ in his hands while the evil priest who cannot break bread cleanly defiles it in his hand and the wafer becomes to him carrion instead of the life-giving Body. Likewise, Belshazzar seals his doom in a feast. Essentially, all characters in the story are either doves who will return through grace, or ravens who are doomed to feed on their own pride until it is too late.

The second important element of the introduction is the example of the "earthly" or "worldly" prince. This and the similar earthly introductory example in Patience provide more than a repetition of the first motif. Each serves to link the Heavenly Court with the earthly court, the Heavenly City with the earthly city. Each serves to present the issue to be elaborated in the parable, as the stories of Adam, Abraham, and the fall of Jerusalem present the seeds from which The Flood, the destruction of the cities, and the death of Belshazzar grow. A close analysis of the introductory example serves to demonstrate where the poet places his emphasis and thus serves as an interpretation of the
parable which follows it. Of its fourteen lines (35-48), half (42-48) deal with the expulsion of the guest. Not only are these seven lines clearly the most forceful and important of the whole example, but their striking spatial imagery makes the poet's concern clear. The poet presents the buffets and blows that the knave would receive inside, and devotes a whole line to the action of his being physically hurled outside. However, the poet is not through. He proceeds to make it clear that the action is not only one of expulsion but also one of exclusion by twice (45, 48) noting that the ousted man is forbidden ever to enter the town again. Thus, the poet portrays the knave both inside and outside the town and for emphasis not only separates the two visions by a complete line describing his ouster, but places in the middle of that line a reference to the hall-door, the line of demarcation between the two areas, the context of the story and the physical confines of the line. The obvious pun on "hell door," since the knave is being ousted from "heaven," also serves to underscore the demarcation further. It should also be noted that for the knave expulsion from the hall is equated with expulsion from the city. The city is thus in the poet's mind the same as the hall. The poet also introduces the concept of imprisonment and confinement which will be elaborated in the parable.

In dealing with the parable it is necessary to recall the context in which it was spoken. It is a parable told in order to justify Christ's expulsion of the money-lenders
from the Temple. Thus, the context provides an immediate concern with expulsion. Irwin and Kelly have successfully demonstrated that the nature of parable is to separate the few from the many and thereby to introduce another series of exclusions and inclusions that mirrors the action of the Last Judgment. The parable, itself, prefigures the Last Judgment and amounts to a separation, a casting out and a locking up of both the clean and the unclean in their respective enclosures. The parable has been described as a description of "The reception that the world gave to the Kingdom" as well as "God's apocalyptic vengeance with the announcement of the destruction of Jerusalem."

The receptions accorded the host's first invitations are also worthy of consideration. The invitation is declined successively in favor of a city, a team of oxen, and a wife. The spatial scope is clearly narrowing since the oxen might well be part of a manor's lands which are smaller than the town and the wife is associated with the house (or even the marriage chamber) which is narrower and more constructive than the manor's farm lands. Furthermore, the town represents earthly pride, as it does for Belshazzar, the oxen represent covetousness for the material, and the wife represents lust. The guests who refuse are those who cling to the earthly city, or the Old Jerusalem, whose very destruction the parable announces. There are men who drink from the vessel of the earth, the profane city, rather than from the heavenly one, and in doing so, again, anticipate the
actions of Belshazzar.

Another aspect of the parable that should be noted is the preoccupation with the spatial arrangement of the attending guests. The poet is careful to mention that there will be enough room for all: "...and yet is room more" (96). This matter will become one of the chief concerns of the Dreamer in Pearl. One also receives an impression of spatial order due to the arrangement of seating, especially after the description of the multitude of ranks of the guests and the myriad places from which they came.

The punishment invoked against the offender is also important. He is placed in "stokez" (157) and thrown in a deep "dungeon" (153). Now this punishment differs radically from that given the offender in the previous example. The first offender was simply exiled; however, he was threatened with "stokez" (46) and "emprisonment" (46), presumably in a "dungeon," if he ever returned. The second offender is given the punishment which is due one who enters a city from which he has been barred, and is therefore equated with the unclean priest in the introduction who comes defiled into God's own Temple.

The importance of the relation of the introduction to the parable becomes more explicit as the reader realizes that the two events are not identical retellings of the same event, but are implicitly sequential, and there is a possibility that the first and second offenders are the same man who has now come twice to God in a state of unclean-
ness, since the "second offender" receives the punishment of a "repeater." In the "Exhortation to Purity" the poet states that man may come to God as a sinner and be made clean through repentence. (It should be noted that the offender in the parable is not penitent). However, no man may soil himself again, since he is then the vessel of God, and come to God a second time in an unclean state.

The concept of the second fall is not as alien to the thematic structure of the poem as it might first appear. As was previously noted, there are two types of men, those who are cast out forever like the raven and those who are cast out only to return like the dove. However, all men are cast out at least once due to the Fall of Man. The Advent of Christ retrieves man if, like the dove, he choses to accept the blessing of grace, which is the metaphorical olive branch. Thus, the expulsion of the worldly example is Adam's first fall. The fall of man with the soiled garment is his second fall, for he has repeated the sin of the first Adam after it has been atoned for by the second Adam, and he therefore receives the penalty for a repetition of sin. It also should be noted that there are two falls of the angels within the poem.

What again may be noticed is that the worldly example and the parable both end on a note of damnation, expulsion and exclusion, and in the parable, as in the example, it is the sinful man, not the blessed guests, who receives the greater share of attention. The poet also ends the section
with a thirty-two line warning "war be wel" (168) about damnation and sins which lead to being cast out. Having, therefore, presented three examples of expulsion (the wicked priest from the temple, the first and second offenders), the poet proceeds to define what it means to be cast out of God's light. He begins by presenting two brief sketches of the fall of Lucifer and the fall of Adam in order to set up the dichotomy between the two types of expelled men previously mentioned.

The description of the Fall of Lucifer is again grounded in the symbol of the tower or the city. The result of Lucifer's rebellion was that God "tynt be tupe dool of his tour rych" (216). It was in imitation of this tower that Lucifer set up his throne in the North. What makes the poet's use of the tower image important is the poet's assertion that man was created to "enherite pat home pat aungelez forgart" (240). Thus, the reader is presented with the image of God casting out stones from his tower and replacing them with others symbolizing mankind. As with the incident of the raven feeding on carrion, the concept of man being created to take the fallen angels' place is an extra-Biblical tradition, and its inclusion may be taken as being by choice rather than chance. Equally striking from a thematic rather than a theological point of view is the poet's description of the physical fall of the angels. Lucifer's fall begins with his attempt to gain physical height. The description which follows is powerful and of enough duration to faith-
fully portray a fall from the heights of God's tower, past middle-earth, to the pit of Hell. The fall of Adam which is internal rather than physical is minimized as opposed to that of Satan.¹⁵

The Fall of the Angels in the story of Noah brings the two races of men, the doves and the ravens, together so that the natural order of the world is inverted, as symbolized by the giants, and divine intervention becomes necessary in order to effect a new differentiation and, hence, a new order. The story of Noah, which is the story of God's process of differentiation, is formed around a carefully wrought series of inclusions and exclusions.

The story of Noah as presented in Purity is divided into three parts. The first consists of "God's warning to Noah," in which the central character is set apart from the rest of mankind by God. In the "Warning of God's wrath against Sinners" which follows the story of Noah, the poet admonishes man to remain clean "pa₃ ḥou here byself babel" (582). This is a reference to another extra-Biblical tradition found chiefly in the miracle plays.¹⁶ Although the poet wisely chooses to exclude the humorous tradition of the mocking of Noah by his neighbors, since its disruptive nature would be incongruous with the tone of the passage, he does make indirect use of the tradition in order to underscore the exclusion of Noah from the society of his fellow men. The second part of the Noah story consists of "The Flood" in which Noah, the outsider, becomes the man inside
as he is enclosed in the Ark while the general mass of men becomes the excluded. The perception of the narrator is grounded inside the Ark. The reader looks from the inside to the outside world of sinful men who flee their own dwellings and run to the mountains and banks in hopes of escaping the deluge. The worthless nature of their dwellings as protection stands in tension with the sturdiness of the Ark, while the poet's frequent references to the "bonkkez" (363, 383, 379, 392) to which the people outside flee create a pitiful contrast with the "bonkkez" (86) which the host's messengers vainly searched in order to find more men to invite inside to the safety of the wedding feast. Noah's instructions to the dove were important in that he specifically "byddez his bowe over pe borne efte bonkez to seche" (482). For the creator of Purity, banks serve as territorial markers akin to the river in Pearl. It is there that the clean and the unclean meet. The unclean rush up to them only to be brought back down by the watery doom they seek to escape. The clean, after floating above them, descend to them in order to build cities through which they may ultimately rise again and assume the forsaken places in the tower of the Divine.

II.

Noah, Lot, and Abraham

Although word-counting is often more reductive than productive, it is important to make note of the poet's unusually frequent use of prepositions connoting spatial
inclusion or exclusion. In the space of 139 lines (288-527), less than one tenth of the poem, there are twenty-two such prepositions. More than one-third of the occurrences of "perinne" in the entire poem occur in this small section as do over two-fifths of the usages of "peroute." It is no longer necessary for the poet to use adjectives of moral judgment. There are only two types of men, those who are "perinne" and those who are "peroute." Not only is there a use of these prepositions to create a tension between those inside and those outside the Ark, but there are also usages which denote a special act of grace. Noah is not merely inside the Ark, he has been specifically placed there. God is referred to as the "Tolke bat tyned him perinne" (498). The power of the Divine Will is demonstrated in the miraculous transformation which it brings about. Noah was the man excluded from society by virtue of his cleanness. Because of the creation of the Ark, that which was "out" has become "in," and that which was "in" has become "out," so that the first have become the last. This transformation of "out" to "in" occurs at several other points in the poem, each instance of which will be dealt with in its own section.

The most striking aspect of the Ark as it is presented is the number of different terms used as synonyms for it. Most of these find their source in Patristic commentators who interpreted the Ark as a symbol of the human body or the Virgin. The poet deviates from his source in order to have Noah plaster his Ark with clay (312). God specifi-
cally asks about this preparation before unleashing the flood. He asks, "art pou al redy? / Hatz pou closed by kyst with clay alle aboute?" (345-46). After the flood has receded, the poet makes another reference to the fact that the coffer was "clay-daubed" (492). With such obvious emphasis on this extraneous aspect of the Ark, the poet clearly has a specific purpose or purposes in mind.

The clay of the Ark suggests that it may, indeed, be taken as the human body. Thus, the waters of the flood may be seen as the waters of baptism, and Noah becomes the good soul which must be placed in the vessel of the flesh in order to be baptized and purified. After the parable of the wedding feast, the poet states,

Thus comparisunex Kryst be Kyndom of heven
To bis frelych feste bat fele arn to called;
For alle arn lazed luflyly, be luper and be better,
Fatever wern ful3ed in font bat fest to have (161-164).

It should immediately be noted that the poet chooses not to use the term Baptism but instead refers to the sacrament as being dipped in the font, the container of the baptismal waters. Furthermore, since being baptized means that one is invited to the feast, it might be said that entering the confines of the font is to enter the feast hall which is Heaven. Tying the hall and the font together is the fact that not only is the town considered an icon for the Virgin, but the font is considered to be the womb of the Virgin. The Ark is, then the font, the body, and the womb—all of which must be entered into in order that man might gain
access to the feast, and as such is appropriately called a "lome" (312) or vessel. Noah's entry into the chamber of the Ark separates him from other men as does his acceptance of the sacrament of Baptism. All men, including Noah, are contained within the vessel of the earth as all men are in original sin. The clay smeared on the ship which protects man by keeping the instrument of God's wrath (it is that as well as His blessing) out may also be taken as a metaphor for Christ. It is saving clay taken from the world of sin, Adam's world, at the express command of God (312) and is therefore a second Adam. The action also links the story with others which involve the putting on of clothes and the metaphor of putting on wisdom as though it were a cloak. One must dress the outside and cleanse the inside in order to eliminate the tension between inner and outer sin which was presented in the examples of the good and evil priests.

The poet presents the image of the vessel within the vessel, a concept which becomes very important in Patience. The vessel within the vessel is implied by the vessel of the body which contains the soul when it is in the font, the vessel of the baptismal waters. The two vessels function much as the two feasts, the worldly example and the parable. By being excluded from the first, smaller enclosure (hall) of the Ark, they are subsequently cast out, through death, of the larger vessel, the earth.

This complex symbolism leaves the earth with a dual role. It is the first vessel of all fallen men, and it is
the last vessel which receives the new, purified man. It is, therefore, like the Chalice that must be emptied and purified so that it may again be refilled. The clay-daubed Ark is like the body of Christ (clay upon the beam of the Ark's cross) that is dipped in the wine in the reuniting of the flesh and the wine, and the Ark, then, becomes the Marguerite or portion of the wafer used for this purpose. This symbolism is, of course, extremely important in relation to Pearl as Kelly and Irwin point out. 21 As in the example, the symbolic functions of the two enclosures frequently overlap creating even more complex enclosures and simultaneous exclusions. Even more interesting in this respect are the flood waters. As the instrument of God's grace they include, wash over, Noah and his family while excluding the rest of mankind. As the instrument of God's wrath they cover mankind with the exception of Noah who daubs his coffer with clay to prevent the water from seeping in. Here the simultaneous inclusions and exclusions of the same object amount to two mutually exclusive realms, the world of clean men and the world of sinful men. This complex symbolism may be taken as an expression of the concept of the vessel within the vessel. Similarly, the thematic functions overlap creating a series of tensions. The earth is both the font of rebirth and the recepticle of death; like the Ark it becomes both womb and tomb.

The term "cofer" which is used for the ship (310, 339, 492) may be translated either as "coffer," "chest," or
"grave." An important part of the Pearl-Maiden's and the Dreamer's debate revolves around this same ambiguity. The concept of the protective chest is straightforward. If the coffer is a tomb, the vessel or death, a tension exists between the Ark as life-giving womb which will expel Noah into a new world and the tomb as eternal, static repository for the chaff of man. There is an irony in that it is the members of Noah's family who are locked within the container of death while the masses outside, who in fact do die, are not. What is death to the spirit is life to the flesh and vice versa, so that like Jonah in Patience, Noah must endure a symbolic death, or purification, by being placed within a metaphorical tomb in order to achieve a symbolic resurrection or a life in a newly purified world.

The third section of the Noah story concerns the disembarkation, in which the occupants leave the confines of the smaller enclosure for the larger one, which has been purified for them. The narrator says, "pen watʒ per joy in pat gyn where jumped or dryʒed. / And much comfort in pat cofer pat watʒ clay daubed" (491-2). The second line could as easily refer to the bodies of the family of Noah as well as the Ark. The joy (blessedness) for which they are vessels is manifested in laughter (495). An interesting parallel is found in the incident of Sara's laughter (653) which occurs as she hears God's prophecy of the son she will bear. Since the Divine Word must become a reality the moment it is pronounced, Sara is actually laughing
at the moment of the actuality of her own annunciation. The laugh which comes from the inside is a sign that the prophecy is, indeed, true. In each case, the laugh is a concrete sign to the external world that the vessel of the body has been filled, first by joy, later by a child.

The company goes to the door (wykket" 501) and bursts forth. The imagery is particularly vivid after so many images of confinement and the special reference to the "wel dutande dor" (320). In vivid contrast to the subsequent actions of the animals, the humans do not scatter but crowd together. The poet repeats this fact twice in the same line: "broly prublande in pronge, prowan ful pykke" (604). This is the first of a series of images of the construction of the new city. It is important to note this remnant, like that which escapes from Sodom, is a family. Bonna-venture, in discussing the Sacrament of Marriage, quotes Justinian's views that the purpose of marriage is to "establish an indissoluable community" as well as to guard against lust. Sexual sin, lust, and uncleanness are dangerous in that they invert and break down this community which is in turn the city. Thus, a city is founded by a family until that family community is broken down by lust and sexual sin, at which point a new family begins the re-locating and re-founding process. The theme of the family is thus inextricably bound up with the motif of the founding and dissolution of the city.
The first overt action of the family is the erection of an altar and the performance of a sacrifice. As Mercia Eliade repeatedly demonstrates this type of action constitutes the creation of an "axis mundi" or demarcation of space, and is performed in imitation of and as part of the original act of Creation. Noah is, in effect, refounding, or creating, the world. The creation of this fixed point of reference is extremely important. When the axis-mundi was society, Noah was defined as outside the bounds of that world. When the axis-mundi became the Ark, then it was society that lay beyond the borders of the norm. By relocating the axis-mundi, the transformation of outside to inside is effected. This recreation of the earth out of undifferentiated chaos is manifested in the founding of the four empires (640) after God's command, "regez ʒe berinne" (527). In doing so, the men form the four part (four sided) enclosure which is the symbol of the world. They create their own enclosure which is a substitute for the enclosure of the ark.

Traditionally the smoke from a properly made sacrifice rises straight upward. The failure of smoke from Cain's sacrifice to rise to the heavens is the reason for Cain's anger and violence toward Abel. The smoke not only forms a visible symbol of the new axis-mundi, but provides an important contrast with two other columns of smoke. The first is found in the description of the fall of Lucifer: "Bot as smylt mele under smal sive smokez forpkke, / Som fro heven to helle pat hatel schor laste..." (226-7). The
second appears after the destruction of the five cities:
"Suche a robun of a reche ros fro þe blake, / Askez upe in þe ayre and usellez þer per flowen; / As a Fornese ful of flot þat upon fyr boyles..." (1009-1011). The point to be made here is that there are two types of sacrifices. There are the proper sacrifices in which man praises God and reaps the benefit of Divine grace. However, if man becomes unclean and does not make the proper sacrifice, he himself becomes the sacrificial victim for there is no intermediary to take man's place on the altar of death. The image of Lucifer's column is unique in that the metaphor used prefigures the Last Judgment. The sieve acts as a judgmental agent allowing some to fall and causing others to rise as smoke. There is, then, a dual movement implicit in the image. The second column of smoke clearly points to the burning of the Sodomites in the fires of Hell as an inversion of the proper sacrifice of Noah.

This contrast between the good and improper sacrifice is prefigured in the clean and unclean priests of the introduction who "...Reken wyth reverence pay r[ec]hen hys auter, / Pay hondel þer his aune body and usen hit bope" (10-11). Both men hold the sacrificial body in their hands; however, if the word "rechen" is taken to be another example of word play on the part of the poet, the difference in sacrifices is made clear. The clean priest is able to penetrate to the sanctum sanctorum and "touch" (O. E. Rēc[e]an) God's altar. The wicked priest instead of touching the altar cause it to
become "smoked" (O. E. rēc) or defiled and dirty, as Cain does in several miracle plays.31

The third complete cycle (the two previous are the example — parable and Lucifer — Adam — Noah cycles) begins with Abraham and the visit of the angels. The first two lines serve to locate the scene spatially and set up the controlling imagery: "Olde Abraham in erde onez he syttez, / Even byfore his hous-dore, under an oke grene" (601-602). The oak tree serves as an axis mundi reminiscent of Noah's column of smoke. The tree turns becomes the center of subsequent action. Not content to have the status of the oak dependent upon the reader's imagination, the poet frequently draws attention to the tree as a shade-giver and a seat. The tree becomes a second dwelling alongside of Abraham's normal house. Noah is forced to leave his first dwelling, enter the Ark, rush out through the door, and found a second dwelling. Similarly, the man in the worldly example is forced to leave through the door and attempts to return to the second house in the parable. When Abraham is first presented to the reader, he is sitting in his house door, he is attracted by the light of heaven, and he moves under the oak for shade and then becomes aware of the three angels. Thus Abraham follows the same pattern as the two earlier cycles. As an interesting sidelight, the terms "dor" (500) and "hous-dor" (602) appear in the middle of their respective lines and act as physical as well as thematic thresholds just as did the door in the worldly example. Having developed the flight from the first
dwelling at such great length in the Story of Noah, in which the founding of the second dwelling is hastily sketched, the poet proceeds to minimize the flight from the first dwelling up to the attainment of the threshold door in the stories of Abraham and Lot in order to give a detailed portrayal of the founding of the second dwelling.

The entire scene is permeated by a dual light which emanates from the sun and the visitors, and serves as a welcome change after the darkness of the flood and the warnings with which it is coupled, and there is, in the present reader's mind, a sense of turn-about-is-fair-play in the washing of the angels' feet by Abraham since in the story which has gone before, mankind has had his collective feet wetted through the efforts of an angry God. Actually, what is presented is Abraham's correct assumption of the role of servant which prepares for the role of father that he will assume at a future date. The act of washing the strangers' feet is an act of cleansing even for Abraham, and it is appropriate before the meal which takes on sacramental overtones both in the slaughter of the calf and in the care in which the food is laid out. Since his arms are folded, Abraham does not eat but stands in position as a servant.

As a reward for his demonstrating the proper relationship, the angels tell Abraham he will have a son and heir. Again, in the context of the family, the founding of a nation, another metaphor for the city, is presented and at
the same time made to serve as a pre-figuring of the annunciation. The author's intention is made clear in his treatment of the story. In the Vulgate, it is important to "note that though Abraham 'laughed' at the prediction of Isaac's birth, Sara 'laughed within herself'." 32 The poet eliminates Abraham's laughter but does mention Sara "la3ed alo3" (670), thus emphasizing the annunciation in Sara and minimizing the effect of the announcement on Abraham. Abraham is traditionally treated as a type of father to Christ of whom Isaac is a type. As the metaphoric construction of the new city takes place, there is a simultaneous inversion and subsequent destruction of the old city, Sodom, which is gradually brought to the reader's attention as God and Abraham walk toward it. With the background of Sodom, the present city, in decay, and Abraham joyful because of the prediction of the ascendency of his own race (city), the poet skillfully allows the reader to slip, unobserved by a delirious Abraham, into the mind of God where the prophecy of the completion of the cycle of Abraham's city, the scattering of the twelve tribes, is revealed. However, the brief, almost subconsious thought is lost as the concrete present in the form of the clatter and din of Sodom and Gomorrah intrudes upon the vaporous future.

In his speech concerning the evils of the city, God refers to the relations between men and women by saying, "Wel ny3e pure paradys mo3t preve no better." (704). Despite the obvious figurative meaning, the line re-establishes
an earlier theme in the poem. Proper marital relations establish a community, or city, which is a metaphor of the heavenly city. By having "scorned nature" (709) the Sodomites have destroyed the community, inverted their earthly city and its model, the heavenly city. It should be noted, however, that there appears to be a threshold beyond which Abraham cannot travel with God. Abraham "wende wyth oure Lorde,/ For to tent hym wyth tale and teeche hym be gate" (675-6). The pair converse until the poet says, "...penne arest be renk, and ra3t no fyrre./ And God glydez his gate by pose grene wayez" (765-6). One senses that "gate" is more than simply "way" as Menner glosses it, but has instead the sense of boundary of the kindred word "gate" (785).

It is important that Abraham is not through with his part of the conversation; however, he does not advance, but cries out (shouts) over the intervening distance. The word "ra3t" is derived from the same root as the word "rechen" (10) that was used in terms of the priests' penetration of the threshold of the Temple.

The scene shifts to Sodom where one finds Lot in the familiar position of sitting in the "loge-dor" (784), and the term "loge-dor" is, as one might expect, placed in the middle of the line, thereby representing another intellectual as well as physical threshold. The first aspect that one notices about Lot is that he is as alien to his own society as Noah was in his. The first line that is devoted to Lot ends on the word "alone" (784) which is given undue
stress as an alliterating and an end word in the line. He is simply engaged in watching the people of the town, an act which separates him from those whom he observes. Lot does appear to be unique in Sodom. He is the only man to recognize the angels for what they are. He also has a wife and family which function as an intact social unit which means that he is not guilty of "scorning nature" as are his fellow city dwellers. The confrontation at the gate of his home appears as the undeniable proof of his exclusion from his society.

The poet is, on the other hand, careful to include a series of parallels which link Lot with his brother Abraham, thus reaffirming another family unit. He is not only seen in the same physical position as his kinsman, but he also offers to wash the angels' feet (802) as did Abraham, and is equally concerned with due order in the preparation of the feast which he sets before his guests.

Lot's invitation to the angels: "Syrez, I yow byseeche, / At be wolde lyʒt at my loge and lenge berinne" (799-800) and the narrator's statement that "pay wolde lenge be long naʒt and logge beroute" (807) demonstrate the tension between inside and outside which is at the heart of the poem. The poet reverses the order of the words "loge...leng" in the line 800 to "leng...loge" in line 807. For further contrast, there is a play on the verb "lyʒt" so that it may also be taken antithetical to the strained rhyming word "naʒt" in the latter line. This kind of reversal which is
so subtly used in these lines is the forerunner of more complex word reversals and stanza linking of *Pearl*, and the concept of transmutation, which is expressed both thematically and structurally, as clearly present in a poem which is generally thought to be a clumsy and simplistic embarrassment to a poet who wrote other, more sophisticated poems at a later time.

The reader is also informed that "Hit watʒ hous innoʒe to hem be heven upon lofte" (808). This would seem to imply that "be heven upon lofte" is more than a spatial structure, but a state of blessedness which they carry with them. It also implies that the vessel of blessedness may be extended so that it reaches even into the streets of Sodom, and thereby provides another example of penetration/inclusion which makes the town a type of corrupt vessel housing the angels inside, as the corrupt body houses the soul. However, the inhabitants immediately seek to "lere hym of lof, as ours lyst biddez" (843) which is to say make the angels like themselves, which would negate the function of the town as a vessel. A vessel is that which holds, or contains, something other than itself. The laws of Sodom forbid this kind of relationship. Lot is the only exception and when he flees, the city no longer functions as a vessel and therefore dies as the flesh dies after the spirit has left. Its function as a vessel has ended. The customs of Sodom are therefore self-destructive, because they eliminate the city's function as a vessel, which is in fact the reason for its very creation.
In Augustan terms the flesh was made to house and preserve the spirit. When the flesh, in contravention, attempts not to preserve but instead to destroy the spirit by re-making the spirit in its own image, the flesh dies, for if and when the flesh succeeds, it exists without purpose.

The chaotic events of the night spent at Lot's house are important thematically and structurally. The poet introduces the image, especially familiar to contemporary play-goers, of the house or castle surrounded ("umbelye" - 836) and besieged by sin. There is, of course, the central image of the house which is being physically assaulted (839). This image is skillfully merged with that of Lot the man being besieged by an assault of the senses, especially his auditory sense. It should be recalled that the senses are the traditional "breaches" in the wall of man's resistance that the attacking forces of the world use to storm the castle of man's body. Lot's heart and mind, direct metaphors for the heavenly city, as is the house, are under attack by a force which seeks to penetrate and touch them as the unclean priest attempts to penetrate to the altar in order to touch the body, God's "aune body." "Ye god man glyfte wyth pat glam hym schot, he schrank at pe hert, /... He doted never for no doel so depe in his mynde" (873-75). The imagery of assault is straightforward. "Schot" and "hurled" suggest weapons rather than words.

The last line confirms what has been left implicit although unstated. Lot is a "strange man" in the context of
Sodom. The earlier warning of the Sodomites underscores this fact. They shout, "If you love ye by lyf..." (841). That the Sodomites love their own lives is reflected in their homosexuality which is love of one's own image. In opposition to this self-directed love where "Uch male matz his mach a man as hymselven" (695), Lot rejects love of his own life and extends love to others, an act of inclusion which mirrors the extension of divine grace. Lot offers his two daughters, extensions of his life, to the mob as the Son is offered by the Father. The Sodomites, however, reject this offer and desire to take the angels into their hands as the evil priest presses forward to hold God's "aune body" in his hands.

The gate of Lot's house becomes the new axis-mundi of the scene as the reader travels outside of the house, perhaps a few paces behind a frightened and dismayed Lot:

...he rysez,

And bowez fro pe bench unto pe brode 3ates.
What! he wonded no wo3e of wekked knavez,
At he ne passed pe po3t be p er il to abide.
He went fcrthe at the wyket and waft hit him after,
At a clyket hit cle3t clos hym byhynde. (853-858)

The archetectonics of the passage are as complex as any passage in Pearl. Line 854 relocates the axis-mundi from the bench to the gate. Lot is in the process (present tense) of going to the gate, which is physically set before him. It is interesting that, with one exception (884), the term "3ate" as it appears in the Lot section (796, 785, 854, 938, 941) always appears at the end of the line (except 796 where it is second to the last). The poet presents a spatial arrange-
ment where Lot's house is the axis-mundi. The "hous-dor," then, is presented in the middle of the line (784) while the wall of the courtyard which contains the gate is the outermost boundary or extremity and the references to its gate are therefore placed at the end of the various lines which contain them.

Lines 855-856 occur when Lot has reached the gate and the verbs are in the preterite as opposed to those of 853-54 which are in the present tense. The relocation transforms the nature of the gate so that it becomes the axis-mundi, is given two new names ("port" and "wyket"), and is now located in the middle of the line! A further nicety is that line 856 contains the word "forthe" placed before the term "wyket" and the term "after" also occupies a place in the line appropriate to its meaning. The click of the latch as Lot goes out to address the mob is an example of the poet's tremendous skill not only in his ability to capture small, realistic details, but also in the skill with which he uses them for his own purposes. The sound of the latch clicking contrasts sharply with the howls of the mob. It also draws the reader's attention back to the gate as does the word "clyket" since it rhymes with "wyket." The physical structure of the sentence is, again, revealing. The latch has been left behind Lot, and it appears near the beginning of the line and before the pronoun "hym." The two insignificant words "at a" precede it. The sentence, therefore demonstrates in form what it contains in "sense." Attached to that tiny noise is a
theological statement of large import. The gate to Lot's
door, like the gates of heaven, is shut to the unclean.
The gate, like the "3ate" in the story of Abraham, acts as a
threshold which the Sodomites instinctively recognize, for
they never attempt to cross it despite their blustering. In
contrast, Lot is capable of crossing the threshold because
he enjoys the same state of grace as the angels. The angels
are able to leave their heavenly dwelling and enter the city.
They do not need to seek a temporary dwelling because they
carry their grace with them since they have "hous inno3e"
(808) wherever they go.

The term "wykket" has appeared in the description of
Noah's exit from the Ark:

Æn Godes glam to hem glod þat gladed hem alle,
Beðe hem drawe to þe dor delyver hem he wolde.
Æn went pay to þe wykket, hit walt upon sone,
Bope þe burne and his barnez bowed ðerout,
Her wyvez walkeþ hem wyth, and þe wylde after,
Þroly þrublande in þronge, þrowen ful þykke (499-504).

What becomes apparent from the similarity between the lan-
guage of this passage and that of the Lot episode is that
one description is an inversion of the other. The Noah
passage, like the Lot passage, contains the curious double
reference to the door. In each passage, there is a movement
from the abstract to the concrete, from the "dor" or "port"
which is an opening or an absence of the wall, to the "wyket"
or gate which fills that open space. Thus the "dor" or
"port" acts as the vessel in which the gate is contained.
The Noah passage refers to God's voice as "glam." This
same term is used twice (830, 849) in the story of Lot.
The first usage is in accordance with that of the Noah passage. The second, however, is used as a synonym for the noise raised by the Sodomites who are surrounding Lot's house, and it is this second "glam" which brings Lot to the gate, just as "Godez glam" brought Noah and his family out the door. Like "glam," "prublande" is a word which appears only in the Noah and Lot stories\(^{36}\) and is used in two contrasting examples. Noah's family gathers together in a feeling of joy and thankfulness after their deliverance while the Sodomites huddle together in lust and anger. The term "pronge" appears only in the parable and the Noah and Lot stories. In the first two, it refers to a group of saved persons while in the latter it refers to the Sodomites. As with "glam" there are, thus three references. The two which are associated with clean characters precede the third which refers to the unclean and therefore have the added emphasis that makes them the norm rather than the single reference. The term "peroute" appropriately appears at the end of the line as it does the nine other times it appears in the poem.

The two angels come to Lot's rescue:

\begin{quote}
Bot pat be 3onge men, so zepe, 3ornen peroute, Wapped upon be wyket and w0nnen hem tylle, And by be hondez hy nent and horyed hym wythinne, And steken the 3ates ston-harde wyth stalworth barre\(z\) (831-84).
\end{quote}

There is an obvious tension between "peroute" and "wythinne." The last line with its hard, concrete adjective "ston-harde" and its strong alliteration calls to mind, through opposition,
the lighter alliteration and more fragile image of the latch clicking. The reassuring light click of the outside latch which will allow Lot to re-enter yields to what must have been the crash of the stalwart inside bars falling into place.

The city's doom is as irrevocably set as the bars on the gate. The curious double reference to the door appears here. In the previous two instances, the central characters were going from inside to outside and the first term was a general term for the opening ("dor or "port") while the second was, in both cases, the term "wyket." the physical barrier which fills the space. The two exits take their respective characters from non-substantial, world-transcending states of grace to the substantial, real world, and the dual symbolism of the gate is thereby represented in this passage graphically. In the example presently being considered, the case is just the opposite, and accordingly the references to the gate are reversed. The substantial reference, "wyket," comes first, and the non-substantial term, "3ates," comes second. Both are placed in medial positions in their respective lines. The term "3ates" is used here because the wall is in the process of resuming the original function as the outermost barrier of the scene. It is still a weak axis-mundi in that its physical relationship with Lot and the angels is not made clear, but it is apparent that the company is going back into the house, the original axis-mundi. This dual relationship is perfectly captured by the poet's positioning of "3ates" in the middle of the line.
The angels advise Lot to flee, "pat hym hys lyf have" (900) until he "a hil fynde" (902), and thus warn Lot to have, or preserve, his life rather than love it idolatrously. The latter is clearly the more important command, for the seeking of a hill implies the founding of a new city. Their later advice: "Nou wale be a wonnyng at pe warisch my3t..." (921) confirms the refounding motif. Lot chooses Segor, the city on the hill (926-7), and combines both themes. The relationship between the hill and the city finds its fullest expression in Pearl with its recapitulation of John's vision of the city on the hill. 39 "b se aungelez bade hem by hande out at pe 3atez" (941), and these same angels had previously rescued Lot from the mob by seizing him by the hands (883). Both actions harken back to the priests who "handel peh his aune body." The hand is the recepticle into which the cleansed vessel is placed, and it thereby becomes the larger vessel containing another vessel. Lot is, therefore, led inside (his house) by the angels' hands and then later led outside (the town) by those same hands. The oft-repeated theme of the bringing inside, or the filling of a vessel so that a later emptying may take place, is in evidence here.

The destruction of the cities by means of sinking into the earth is a clear metaphor for the inversion of the city. The great assault on the city is portrayed primarily as an attack against the city's towers, which further suggest physical inversion. The poet states, "clowdez clustered bytwene kesten up torres,/pat be pik bunder-prast pirled hem ofte"
(951-2). The stress in the second half of the description is on the inclusion of the cities in the bowels of the earth and on the confinement of the inhabitants in Hell. Although the column of smoke has already been discussed, one final point needs to be made. "Askez upe in pe ayre and usellez per flowen, / As a fornes ful of flot pat upon fyr boyles" (1010-1011) provides a striking contrast with the feast scene in which Abraham is host. Abraham cooks his calves "Under askez" (626), and the fatness (627) of the calf which the solicitous host serves up becomes, in the fire of hell, rank grease ("flot").

The Dead Sea stands as the dominant symbol of this kind of reduction/inversion which turns the savory fat of the fatted calf into foul grease. Like the Sodomites who have sinned against nature ("kynde"), the sea is "ded in it kynde" (1016). Its incredible depths are an inversion of the city's towers. Its rank smell; which is as pervasive as Sodom's noise was, is an inversion of the Holy Spirit which is symbolized by the pleasant, vision-inducing odors of the "erber" in Pearl. Natural law is inverted, not suspended, as is shown by the examples of the weight of iron and the feather (which are essentially spatial metaphors for the question at hand is their relative penetration of the lake). More important is the fact that the water, in contrast to the waters of the flood, is no longer capable of effecting Baptism. No man, even if he were to remain in it for a month, may escape perdition through it. The clay that surrounds it (1034) is putrified and also provides a striking contrast with the
previous life-giving and protective clay with which the Ark was plastered. The tree with fruit of ashes clearly harkens back to the poem's introductory remarks concerning outward appearance and inward corruption as well as serving as an inversion of the Abraham's oak which shelters the feasting angels.

III.
Belshazzar's Feast

The "Exhortation to Purity" brings together many of the sacramental and spatial motifs found in the previous stories and parable. Enough critics have treated the image of the vessel, which is the controlling metaphor of the passage, to make a re-examination unnecessary. The passage progresses from the "Romance of the Rose" to the Virgin, to the Nativity, to Christ, to a discussion of penance, until it finally ends with the equation of man to the vessel of God. I will, here, point out only those facts which have a bearing on the enclosure/city motifs within the poem.

The passage which concerns the Romance of the Rose equates the Virgin and the beloved Rose—a common association. What has not been dealt with previously is the fact that the structure of the Romance of the Rose is a journey through the enclosed space of the garden which is also a symbol of the Virgin. The poem alluded to is, thus uniquely suitable due to its reliance on a similar series of spatial motifs. The Virgin, who has been prefigured typolo-
logically in the person of Sara and indirectly in every vessel, is introduced directly for the first time. The emphasis is, as most critics have failed to note, on process rather than stasis. There is, to be sure, a striking series of images and descriptions of enclosure: "wythinne" (1069), "kest" (1070), "clos" (1070), "perinne" (1072), "in" (1073), "In" (1074), "bour" (1075), "Schroude-hous" (1076), "schepon" (1076), and "clos" (1088). The emphasis is on the actual Nativity and the emptying of the vessel. It is worth noting that "bor3" (1061), "kest" (1070), "bour" (1075), and "clos" (1088), which are terms for physical enclosures all appear in the middle of their respective lines. Line 1076, which makes reference to two enclosures, has been balanced symmetrically with the word "fayre" between them. The term "bour" which appears in three other places (129, 1126, 322), as representing the Virgin or the stable is placed medially in each case. The reason for these placements is the common conception of the Virgin as both mediator and door, the positioning of which has been previously discussed. The term "bour" links the description of the stable with the parable (129) and Noah's Ark (322) - which is also traditionally associated with the Virgin. The term "kest" is also reminiscent of the term "kyst" (346, 449, 464, 478) which is synonymous with the Ark, as well as the container of the sacred vessels taken from Jerusalem (1431). It is also possible to make a connection between "bour" and Abraham's bower.
Christ is presented, naturally, in terms of his cleanliness; however, paramount is Christ's practice of cleansing and curing by the laying on of hands. Christ holding the bodies of the lame is an interesting turnabout of the original references to the priests' holding Christ in theirs'. The reference to hands also serves to link the passage with Lot and the angels. Interesting in this regard is the poet's use of "lome" for "lame." There seems to be a play on "lome" as vessel (cf: 314, 412, 443, 495). The lame man acts as a receptacle for the Grace of Christ.

The siege of Jerusalem which follows the poet's exhortation offers some of the poet's most complex uses of the enclosure/city theme, as well as a graphic and fully elaborated exemplum to illustrate the abstract principles with which the poet has drawn together the separate histories of Adam, Noah, Abraham, and Lot:

Umbewalt alle be walles with, wy3s ful stronge,
At uche a dor a do3ty duk, and dutte hem wythinne;
For beborg wat3 so bygge b[a]tayled alofte,
And stoffed wythinne wyth stout men to stalle hem þeroute,
þenne wat3 be sege sette þe cete aboute,
Skete skarmoch skelt, much skape lached;
At uch brugge a berfray on basteles wyse,
þat seven sybe uch a day asayled þe 3ates;
Trwe tulkkes in toures teveled wythinne,
þay fes3 and ðay fende of, and ðyter togeder
Til two 3er overtorned, þet tok ðay hit never.
At þe laste upon longe, þo ledes wythinne
Paste fayled hem þe fode, enfamined monie;
þe hote hunger withinne hert hem wel sarre
ben any dunt of þat douthe þat dowelled þeroute.
þenne wern þo rowtes redles in þo rych wones;
(1181-1197).
The poet presents the same tension between "wythinne" and "perinne" which has appeared so frequently in the other stories; however, the passage being considered, unlike the previous examples, lacks balance. The poet's interest, though not his approval, is clearly on the inside of the city. The Babylonian forces are important as instruments of divine vengeance and process, but they are essentially as amoral as the waters of Noah's flood, with which they are identified. Thus, the word "wythinne" appears medially twice as well as three other times.

The first half of the description serves to link the present story with the encounter between Lot and the Sodomites. Like Lot's house, the city is surrounded ("umbewalt"); however, the poet, who has heretofore shown himself to be so fond of inversion, places the emphasis on the crowd of men inside rather than outside as the following line shows:

"...And stoffed wythinne wyth stout men to stall hem peroute" (1134). The line contains both spatial adverbs, a rare occurrence in this poet's canon. Most interesting is the clear indication of the poet's interest due to the lack of balance between the eight words of the "wythinne unit" and the two peripherally placed words of the "peroute unit." The use of "dor" (1132) followed by "bor3" (1183), which are both placed internally but not medially in their respective lines, has overtones of the previously discussed placement of "dor" before "3ate" or "wyket." The door, here, is not an inviolate threshold and, therefore, does not enjoy the medial,
axis-mundi position. The contrast between the term "dutte" (1182) and its only other appearance in the poem "dittez" (588) demonstrates an important theological concept which appears in more than one of the Pearl-Poet's works. God's eye is never shut, "dittez," to man or his deeds; however, if man sins he can lose eternal paradise which is direct sight of his God (28), and thereby be shut off, "dutte," from grace. The poet warns his reader not to believe that God shuts his eye toward man, for man does not shut God's eye but rather shuts himself off as do the inhabitants of Jerusalem. 47

The poet's description of the siege-towers is of the utmost importance in understanding the spatial symbolism of the siege. Although the poet is quick to say the city is very formidable in construction and is "bygge b[a]tayled alofte" (1183), the city is conspicuously lacking in towers, a favorite detail in this poet's stock description of cities. The first great blow of God's wrath in the destruction of Sodom is hurled against that city's towers. Like Sodom, this city has become inverted and has symbolically lost the towers or icons of the Heavenly City. The towers are found, on the other hand, outside the city in the form of siege towers. 48

The poet says that "At uch brugge a berfray on basteles wyse, / pat seven syȝe uch a day asayled pe ȝates" (1187-88). If one assumes that each bridge led to a gate, an interpretation aided by the second line as well as the usual construction of castles, the city of Jerusalem has seven gates which
strikes a rather discordant note since the Pearl-Poet goes to great lengths in Pearl to describe the traditional twelve gates to the city. The change is intentional and significant. The internal change in the morality of the city is manifested in the metamorphosis of the city suggesting the association with the seven deadly sins. The seven towers could easily represent the opposing seven cardinal virtues; however, if taken to be the seven columns of the House of Wisdom, they support the underlying theme of Christ as "Coyntyse" (1287, 1632, 1809), or wisdom.

The tower besieged has often been the symbol of the righteous man beset by sins. The premier example of this metaphor is the Castle of Perseverence, cited in the "introduction." This siege, however, is a carefully wrought inversion of the siege at Lot's house. Here, the tower besieges the citadel of the sins, trying to enter it rather than having the sins empty the tower. The men in the tower are described as "true" (1189).

Line 1189 creates an inversion since it refers to those "true tulkkez" as struggling "wythinne" the towers. Thus, "within" is "without" since the towers are without the town and the two instances of "wythinne" which occur before and after the "wythinne" of line 1189 all refer to the town. The medial "wythinne," due to this visual symmetry which is within the others (in fact at the center) is the only one which refers to an object without. The two terms for tower, "berfray" (1187) and "tourez" (1189) are also placed in the
middle of their respective lines which perhaps explains why "dor" and "bor3" are placed to the left of the middle where towers are later placed. In the previous examples of the poet's use of doors in the stories of Noah, Abraham, and Lot, escape through a door was portrayed so that the movement was generally from left to right. Here the movement of all parties concerned is similar, although more complex since there are two parties in movement. The enclosure, the city, is physically to the left of the axis-mundi (as are the Ark and Lot's house to their respective gates). The movement to a better world through purification and penance is to the right (as it is in Noah's disembarkation to the cleansed world and Lot's flight from the city).

The city, itself, falls from "wythinne." Roberta Cornelius notes that the castle besieged falls as much from dissension within as from attack from without, pointing to Longland's *Piers Plowman* and Gregory the Great's *Moralia* as examples of works containing such besieged castle. The poet states, "be hote hunger wythinne hert hem wel sarre" (1195). To begin with, there is a fairly obvious play on "hert" as "hurt" and "heart." The hunger which weakens the inhabitants is a hunger of the heart (spirit) as well as physical famine. The famine within contrasts with the feasting of the parable and the Lot and Abraham stories. As men cut off from communion, they are hungry of spirit in another sense. The line is also very important in still another sense, since it functions as the second half of a dualism
which demonstrates the inversion which takes place in the city. Only two lines contain the term "wythinne" in a non-final position, line 1184 and the line presently under consideration. The juxtaposition is obvious. "And stoffed wythinne wyth stout men to stall hem peroute ... hote hunger wythinne hert hem wel sarre, / pen any dunt of pat douthe pat dowelled peroute." The poet goes to great lengths to produce two units which are uniquely linked together by their physical structure in the use of "wythinne" and "peroute," the latter word being used only in these two places within the passage. The brilliance is found in the inversion. The first line suggests opulence to the point of gluttony in "stuffed" and the pun on "stout," which contrasts with the famished defenders and the weakened alliteration of the later lines in the passage. What is portrayed here is the emptying of the vessel as its contents slowly evaporate.

The defenders try to slip out of the city unnoticed by the enemy. Like the indweller of the Castle of Perserverence, the men are never captured until they leave their fortress. The men of Jerusalem are portrayed as thieves in the night (1203). Their attempt to sneak through the enemy lines and the heavy emphasis on the cry of the sentry over eight lines (1203-1210) provide important links with the stories of Lot and Belshazzar. In the story of Lot, the indwellers are warned of the design of the Sodomites by the alarm of the sentry (830 while the invading Persians, as the agents of divine retribution, are able to enter Babylon
without a sentry being able to give such a warning cry (1780). There is within the description of the route an important description of the Judeans as "Fol ande pat other Flote" (1212) which implies that the Babylonian army is acting the role of Noah's flood which will drown many and carry off the remainder to be purified, which is indeed the case.

The King's sons are slaughtered before his eyes, and he is placed within a "doungeoun" (1226) which harkens back to the parable in the introduction. The remainder of the Judeans are placed in servitude. In the morality plays, one encounters the theme of the inversion of the master/servant motif. Sin almost always promises to be man's bondservant; however, as soon as man consents, sin gains the upper hand and assumes the role of master. Thus, the inhabitants of Jerusalem who have given themselves over to sin have been reduced to famished, weakened servants (1257) from stout masters.

Nebuzardan's capture of the city and the seizure of the relics consists of a series of spatial metaphors, many of which serve to link the story of the Parable of the Wedding Feast. In contrast to the many uncrossable thresholds which have appeared in the poem, the "bareres" (1239) of the city appear to be particularly brittle.

And yet Nabuzardan ny stynyt
Er he to the temple te wyth his tulkkez alle;
Betes on be barsers, brestes up be 3ates
Siouen alle at a slyp pat served berinne (1261-1264).
The bust gates and the violent plunder of the relics contained in the sanctum sanctorum (1274) provide a striking metaphorical inversion of the immaculate conception and the peaceful, clean nativity which are described in the "Exhortation to Purity." Whether scribal or authorial in origin, there exists an important differentiation in the spelling of "temmple." Words meaning "temple" appear four times in the poem. Twice the word "temple" (1151, 1490) is used simply to state the vessels, the focal points, are from the temple in Jerusalem. Twice, the term "temmple" is used when the building itself is the focal point. The first (9) is used in connection with the priests' penetration of the temple. The second is used in the passage being considered at present. Although it is impossible to determine whether the scribe or the poet created the differentiation, it is important that the violation of the temple in Jerusalem and the penetration of the temple in the discussion of the good and the evil priests are joined together by the very form of the word employed to symbolize them, while both references are separated from the two less important references.

The stories of Nebuchadnezzar and Belshazzar again present the dichotomy between the dove and the raven. In the two sections which deal with the former, the poet presents what is essentially a spatial theme: the juxtaposition of the earthly and the heavenly kingdoms. The former is transitory and non-exclusive while the latter is eternal and exclusive. There are two parts to the presentation of
Nebuchadnezzar. The first (1175-1333) presents the King as a world conqueror and stresses his role as earthly king: "Emperor of alle be erbe, and also be Saudit, /And als be god of the grounds watz graven his name" (1323-24). The emphasis on earth and ground is clear. The last line demonstrates the poet's skill in tying the various parts of his narrative together through his use of language. The image of the fame of the earthly conqueror as an engraving of his name in the earth connotes the transitory nature of the empire. The line is also extremely important because it prefigures both Nebuchadnezzar's and Belshazzar's ends. It evokes the idea of burial and the carving of the tombstone, and it suggests the handwriting on the "clay" (1547) of the wall ("graven" - 1544). The awesome dichotomy is set up; however, the sentence continues and presents the doctrinal reason for the resolution of the dichotomy: "...And all pru3 dome of Daniel, fro he devised hade / pat alle goudes com of God, and gef hit hym bi samples,/ pat he ful clanly bicnu his carp bi pe laste,/ And ofte hit mekned his mynde, his maysterful werkkes" (1325-1328), and proceeds to return to the answer of the riddle: "...he heldes to the grounde,/ ...in erbe is he graven" (1331-32), by using the language of the riddle itself.

When Daniel picks up the thread of Nebuchadnezzar's narrative, he uses the same language. The king's sin is one of lack of perception. He does not parody or invert God and his kingdom; he simply fails to understand that the two
areas are not coincidental. His sin is a lack of perception. He mistakes the metaphor of the earthly city for what it sym-
bolizes; he mistakes his imitative act of creation for the original act of creation. In his pride, a type of blindness, he proclaims:

I am god of the grounde, to gye as me lykes,
As he pat hy3e is in heven his angeles pat weldes,
If he hazt fôrmed pe folde and folk þerupone,
I haf bigged Babiloyne, bur3 alberrychest,
Stabled þerinne uche a ston in strenkbpe of myn armes;
Mo3t never my3t bot myn make such anoper  (1663-68).

What becomes apparent is that at the heart of Nebuchadnezzar's misconception is his lack of understanding of the meaning of his own city. He is unable to make the kind of differentiation which the poet makes, both structurally and thematically, time and time again. The poem functions as a type of Daniel by attempting to instruct his own audience in the meaning of the earthly city. Those who do not understand the relation between the worldly example and the parable believe them to be the same, as Nebudhadnezzar does, and the poet's purpose is to demonstrate difference.

The king's punishment is a familiar one in the context of the poem; he is "outkast" (1679) for seven years to live like a wild animal. Here the inversion wrought by sin is one that makes man and animal rather servant, yet the process is the same. The poet states, "Hol3e were his y3en" (1695) which underscores the theme of blindness or lack of differentiation. However, the king has been cast out that he may be brought back. Most important is the fact that
being brought back is expressed as the assumption of knowledge. The poet states, "penne he wayned hym his wyt, pat hade wo suffered. / pat he come to knowlach and kenned hymselven; / penne he l[о]ved at Lorde and leved in trawbe" (1701-3). The metaphor is one of emptying, implied by the term "wayned" ("recover"). The King, as a vessel that had lost his "wyte," had to go through a cleansing period, and finally was refilled with a new and greater knowledge so that his palace, upon his return, becomes a house of wisdom.

In contrast to Nebuchadnezzar the dove is Belshazzar the raven, whose sin is not lack of perception but inversion. Belshazzar never has the icon of the heavenly city before him as did his father. The description of Belshazzar's city is revealing. It is encircled by seven great waters (1380). The encirclement serves to link the city with the inverted Jerusalem which was besieged with the seven towers whose inhabitants were likened to the flood waters. The seven waters suggest the seven deadly sins as do the seven mile walls (which are, incidentally, mentioned seven lines later). These sevens which cut off the inhabitants from the outside and function, mirroring Belshazzar's belief that he can cut himself off from God and commit his sins unseen, stand in opposition to Nebuchadnezzar's seven years of purgative wandering outside the city which lead to his wisdom and are, like his seven siege towers, associated with wisdom. This meticulous attention to significant detail and the lengths of descriptive passages appear to be
the poet's method of capturing the pride of Belshazzar in his Palace of Pride, and also serve to contrast it with the brevity of his father's boastful description of the city which was but a foundation for the later dwelling (1337-8).

The language of the initial description of Belshazzar creates a host of associations as riotous as the company within the hall itself:

He watz stalled in his stud, and stabled be renge; 
In be burg of Babiloyne be biggest he trawed, 
Fat nauber in heven ne [on] erbe hade no pere; 
For he began in alle be glori bat hym be gone lafte 
Nabugodenozar, bat watz his noble fader; 
So kene a kying in Caldee com never er þenne. 
Bot honored he hym not bat in heven wonies, 
Bot fals fantummes of fendes, for med with handes. 
Wyth tool out of harde tre, and telded on loft, 
And of stokkez and stones he stoute godees callez  
(1334-43).

What is most immediately striking is the significant amount of vocabulary which appears to link the king and his court with the corrupt defenders of Jerusalem, as well as with other sinners. "Stalled" (1334) is only used outside the Belshazzar section in relation to the defenders of Jerusalem (1184). "Stud" (1334) appears in only one other place, used to describe the places which avail no refuge to those fleeing the rising waters and God's wrath (787). "Stabled" (1334) appears twice in relation to Nebuchadnezzar who once is described by Daniel as "stabled" (1652) by God and who described his own city as "stabled" (1667). The word is used in a variety of senses. The king is "stabled" in the sense that he is placed in the world of animals to dwell. The word also calls forth an allusion to the stable of the nativity
and the animals who are described within. The king is driven out to dwell among the "asses" (1676) and "a best pat he be, a bol oper an oxe" (1682) and the ass and the ox are the two animals which the poet describes in the manger (1086). In contrast to these associations is Belshazzar who is stabled in that he is totally devoted to an animal-like life. The paper animals he decorates his hall with ("baboynes" (1409), "bestes" (1409), "foles" - a pun? (1410) are certainly in juxtaposition to those with which his father surrounded himself.

The phrase "biggest he trowed" (1335) implies the misplaced "trawb" which was responsible for the fall of Adam, Lucifer, and the defenders of Jerusalem, and is juxtaposed to the "trowpe" (1703) that his father discovered. The term "biggest" also calls forth associations with Nebuchadnezzar who formerly put his faith in the city which he created - "bigged" (1666). The line that describes the king's beliefs, "pat sauper in heven ne (on) erpe hade on pere" (1336) sets forth the difference between the father and the son. Nebuchadnezzar always recognized heaven as an entity; he always showed some reverence. His temporary undoing was his confusion of his state with the heavenly one. Belshazzar, in contrast, shows here no recognition of the existence of a divine kingdom. The word "Calde" (1339) also creates a contrast between father and son. By saying, "Bot honored hym not pat in heven wonies" (1340), the poet contrasts the object with the king's lack of belief in it. Punning on the word "Calde," the poet says the father and his son "To Calde
wer alle calde" (1231). The father has been "called" or chosen while the son has not.

The wordes "of fendes" (1341) obviously links Belshazzar with the earlier fall of Satan; however, it also links the king with the defenders of Jerusalem who "fende of" (1191) the Babylonians. The "harde tre" is also a clear reference to the tree with the fruit of ashes. "Telded on lofte" (1342) involves several complex puns. On the surface it is the placing on high of the idols which mirrors Satan's attempting to raise a throne in the North. "Telde" was used earlier as a synonym for Lot's house (866) so that the phrase becomes "House on High" which Belshazzar paradoxically does not believe in, but imitates. "Lofte" which is rhymed with "lafte" (1337) appears only in one other place in that combination in association with Abraham before he sees the ruins of the five cities (1004). The "stokkes and stones" (1343) of the idols recall the "stokkez" and "dountries" of the worldly example and the parable. Finally, "stoute" appears only three times in the poem as an adjective to describe: (1) the people of Sodom (787), (2) the corrupt defenders of Jerusalem (1184), the idols of Belshazzar. Thus, one is first introduced to Belshazzar through a mass of negative associations.

The king is not merely in a evil state of stasis but is actively inverting and parodying the opening parable. His calling in of his guests (1361 ff.) demonstrates this. It is clear that he wants to hold court as though he were God.
The people are called so that they might "reche hym reverens" (1369). The double sense of "reche" as "stain" and "reach" in the description of the good and evil priests has already been discussed. The other purpose of the gathering is to have his subjects "loke on his lemanes and ladis hem calle" (1370). The voyueristic overtones contrast violently with the purpose of the feast in the parable, which is to celebrate a wedding. The king's feast seems filled with women who appear in various roles from guests to entertainers to servants. In the parable, women are conspicuous only through their absence. Even the bride is not mentioned, so the poet would seem to be relying on a Pauline dualism where the flesh is symbolized by women.

Belshazzar takes the vessels and attempts to put them to profane use. The poet creates a tension appropriate to this attempted inversion which is perfectly captured in the words "foul clene" (1458) and in the use of the word "koynt" (1382) which is usually used as the divine wisdom to be sought as opposed to the sense of "beautifully made" material objects as it is here. His treatment of the vessels is interesting, and although it has been seen as an inversion of the mass, the full import has not been brought out. The poet's focus is on the attempt to fill the cups. This action is foreshadowed in the manner in which the idea comes to the king. The wine fills his head and heart, and there is, then, an emphasis on the idea filling the drunken king. Belshazzar acts as though he were a priest chanting the
incantation that allows the cup to be filled with the blood instead of wine; "we3e wyn in pis won – Wassayl!" he cryes." (1508) expecting the magic word to fill the cup, which is here significantly called a "dwelling." The whole poem has been an exposition of God's process for filling and emptying cities. Belshazzar, who does not understand the lesson of history, believes that he can fill the cup and similarly maintain his city (dwelling) while the reader knows both are about to be emptied despite all the king's "magic."

The appearance of the hand serves as the capstone for a series of references to hands which were already discussed in relation to Lot. In the description of Belshazzar previously analyzed, the poet describes the idols "formed with handes" (1341) and which are destroyed by the same. Nearly half of all the occurrences of "hond/hand" occur in this section. There are, in contrast to Belshazzar's hands, the hands of the priests who blessed the vessels in the temple (1445) and the description of Nebuchadnezzar as "he pat hade al (of 'knowlach') in honde" (1704). These references, especially the contrast between the father and the son, refer back to the good and the evil priests who "honded per his aune body" in the poem's opening.

The writing is left on the clay wall (1547, 1618). Rather than being washed, it is doomed, but because Babylon is not the House of Wisdom, and because its king does not have wisdom "in honde," no one understands the message. The poet goes to great lengths to underscore the inability of all to understand the message.
The presentation of Daniel as a prophet is interesting in that it reveals the poet's definition of a prophet as a man "of be spyryt bat sprad hym wythinne" (1607) and as a man that "hazt in [hys] hert holy connyng, / Of sapyence hys sawle ful, sopes to schawe" (1625-26). The definition is clearly in terms of the filling of the heart with wisdom. That wisdom is, however, emptied or spread by word of mouth so that Daniel becomes another vessel, but one of a special nature which is perpetually being filled so that it might be simultaneously emptied. Daniel is "process" personified. The same conception of the prophet is found in Patience's prophet, Jonah. 63 The king thus asks for enclosure/disclosure when he asks for a wise man who will "make the mater to malt my mynde wythinne" (1566). Man's mind and heart, therefore, should properly become the coffer or House of Wisdom.

"Belshazzar's End" is striking because of its swiftness and economy after the long exposition of the events of the feast. The king "reche[z] pe rest as hym lyst..." (1767). The association with the wicked priest and the penetration motif is again in evidence. Daryus is the new ascending star and his name suddenly and dramatically appears in the medial position of line 771. The fall of the city takes only one hundred lines, as opposed to nearly twice as many for the fall of Jerusalem. One follows the invaders into the city, and witnesses a new emptying and a new refilling. The narrative point of view is well wrought. In Jerusalem, and especially at Lot's house, the reader was on the inside looking out. Here, the reader almost looks over the shoulders
of the Persian invaders. The treasure chamber which Belshazzar had hoped to fill, his "mynde" is emptied out literally upon his bedclothes, and the body is dragged out of the bed-chamber and defiled. The brief fall of the city is portrayed completely in terms of the seizure of houses and enclosures and the ousting of their former contents and inhabitants.

The palace had formerly been portrayed as brittle. The paper decorations which stand in contrast to the heavy brass of the altar and vessels underscored this fact. What is presented is an unstable world, "a world in which sudden reversals of fortune are the common order of things" and these reversals are, in turn, mirrored in "reversals in the use of personal pronouns and phrases." The capture of the city, like the slaying of the raiding party from Jerusalem and the destruction of the five cities, takes place in the early morning hours so that there is presented the vivid image of the sun rising over what appears to be a new order of things, but which is really a repetition of a cycle. Each day begins with its own sense of individuality and ends with its melting into the cosmic cycle. The sunrise is used here in much the same fashion in which the natural cycle of the year sets off the journey of Gawain in order to allow him to participate in two levels of time.
IV.

Conclusions

A few final statements must be made about the structure of the poem as a whole. Most critics have made note of the fact that the poem begins and ends with two feasts which are antithetical to each other. However, few have attempted to deal with process of inversion which takes the reader from the first to the last feast, and have treated the two as "bookends," artificial devices which add a sense of symmetry or containment and little else. The poem, as I hope has been made clear, contains a strong underlying theme of spatial inversion, which is often made manifest through form as well as content.

Although the following analysis borders on over-simplification, we might say that the poem begins with a scene where there is a sense of inclusion of the "good" or "clean" wedding party juxtaposed to the excluded unclean man in the dirty garment. The middle of the poem is characterized by Abraham's feast where there is no inside or outside. The poem ends with a feast in which the "unclean" are inside and the "clean" stranger, Daniel, is brought inside. Using the basic topology of the poem's individual lines [where the left part of the line which is characterized by inclusion (inside) is separated from the right half of the line which is characterized by exclusion (outside), by means of a physical object, often a door, in the medial position] the following chart can be made:
The movement is a dual one, from inside to outside, and from the many to the few. Thus, the poem in its structure demonstrates the conversion of the outside to the inside as well as the separation of the few from the many. Furthermore, Kelly and Irwin demonstrate a similar narrowing of focus on a vertical plain from Heaven, to the world, to five cities, to a single city. 68
CHAPTER II

PATIENCE: A REPRIEVE FROM JUDGMENT

I.

Foibles The Whom Told

To a poet as sensitive to human foibles as well as human fate as the Pearl-Poet has thus far shown himself to be, the doctrinal underpinnings of Purity must have left many troublesome questions unanswered. The earlier poem clearly ends on an uncharacteristic threatening note, and its main subject matter is God's vengeance in the form of the destruction of the earthly city and the devolution of the unjust many into the righteous few.

Patience must be viewed as the poet's attempt at an answer to his own dark vision in the previous poem. Patience, as will be shown, is itself a parable for the complementary processes of the creation and preservation of the city. For example, Purity presents a separation of the unclean from the clean by means of the flood, where the unclean are simply defined negatively as those who are not clean. In what may be considered some of his most striking and forceful work, the poet describes the growing panic and desperate flight of doomed earth-dwellers including the beasts of the field as well as mothers with babes in their arms. Despite the undeniable force of his argument, the implications of such universal destruction must have raised
serious problems for the poet, since in *Patience*, one finds
the *Pearl*-Poet redefining his vision so that God separates
the righteous from the sinful, yet still allows for those,
specifically children and dumb beasts, who are neither right-
eous nor sinful, but merely innocent. Again, in *Pearl*, one
sees the ongoing process of the poet trying to deal with the
same problem through the debate over the Parable of the
Vineyard.²

*Purity* portrays the ill-fated history of man's handi-
work on earth, earthly city, metaphorically Babylon, while
*Patience* presents the city in a new light, as the the "honde-
work" (496) of God. Jonah is told, "penne wyte not me for
be work pat I hit woulde help..." (501), and the reluctant
prophet and the reader as well are taught that one may not
only recognize the unclean by the city which they build, but
that the righteous, and hence God, may also be known through
their creations. In Augustinian terms, the earthly city is
not to be viewed solely as an icon of evil, but is instead
to be seen as any other object which when used and not
abused reveals the Divine.

Because of the poet's change of emphasis to the more
positive stance of *Patience*, one encounters the term "kest
out" (364) only once in the entire poem, and even then it
represents what Jonah believes to be his condition rather
than what it is. Yet despite the obvious emphasis on the
act of casting out which one finds in *Purity*³ both poems are
constructed around the same fundamental concept of history
as a series of repeated enclosures and expulsions. The "history" of the man Jonah is made up of his enclosure in the ship, whale, and bower and the intervening expulsions which carry him from each enclosure to the next. The difference between Patience and Purity is that in the former, the process is one of evolution, or improvement of the species (prophetus reluctantus ad gentiles) while in the latter, as was shown by the chart in the preceding chapter, the process is one of devolution and damnation which produces more fruit of ashes than righteous men. Purity consistently presents the image of the raven who was cast out never to return. Patience, in contrast, presents the other half of the dichotomy, and the events of Jonah's life may be taken as the poet's attempt to present the trials of the dove which was cast out only to return with the olive branch.

To sum up, Patience should be read as a complement, not a corrective, to Purity. The poet never abandons the concept of the doomed earthly city of Babylon even in so optimistic work as Patience. He does, however, firmly deny that this is the only city which man may know on earth. As John Gardner notes:

It is not that one discounts Purity as one reads Patience; indeed, the more one studies the poems the more one is inclined to believe that the poet ultimately intended that they be read as a unified group. The force of Patience is partly an effect of Purity.

Indeed, the reader might well be tempted to consign Patience's discussion of the innocence of beasts and children
to the dusty pigeonhole of "abstract theological niceties" had he not seen them both gasping beneath the flood waters in the previous poem.

II.

A "Poynt" About the Beatitudes

In attempting to present any close reading of *Patience* it is particularly important to note the technique with which the poet leads up to the story that he is about to tell, especially since, as in *Purity*, the "Prologue" not only sets the tone, but provides the controlling imagery which shapes his treatment of the Jonah story. The first eight lines, or "introduction," present a very broad, abstract statement about the nature of patience and contain the basic unrefined imagery and concepts of the poem. The next section (9-33) describes patience in more systematized and hence concrete fashion, and proceeds to refine as well as echo key words in the Introduction. This "Beatitude section," although more concrete than the Introduction, still treats patience as a timeless, abstract quality. The poet, by briefly touching upon himself and quickly turning to a contemporary example (34-56) brings the quality into an earthly frame of reference while still providing no real particulars. The final four lines of the Prologue (57-60) provide a particular location, time and man. Thus the poet provides a continually narrowing perspective which leads almost naturally from the abstract theological and metaphysical foundations of the poem to the concreteness and particularity of a type of
individual characterization in which he appears to be comfortable artistically.

The first eight lines must be examined in depth in order for the reader to appreciate the skill with which they are wrought and their importance as a foundation for the rest of the poem:

Pacience is a poynt, ba3 hit displease ofte.
When heuy herttes ben hurt wyth hepyng ober elles,
Suffraunce may aswagen hem and pe swelme lebe
For ho quelles vche a qued and quenches malyce.

For quo-so suffer cowpe syt, sele wolde for3-e
And quo for pro may no3t bole, pe pikker he suffers,
pen is better to abyde pe bur vmbe-stances,
pen ay brow forth my pro, ba3 my pynk ylle (1-8).

For the first line, the word "poynt"5 serves as an important sign-post to the poet's intentions. The phrase "Patience is a poynt," which is clearly the weighted half of the line,6 goes from abstract to concrete in one master-stroke. Although critics have offered a wealth of meanings for the difficult term "poynt,"7 the literal sense, which seems often overlooked, provides a striking contrast to the undefined abstractness of the Beatific quality and serves as a basic metaphor throughout the poem. However, the contrast between "Patience" and "poynt" is implied in the nature of the latter word itself, since it may be defined nounenally as in mathematics or phenomenally as in common usage.8 Thus the point, or fixed place in space,9 becomes the solid base upon which the ethereal principle is pinned. Patience in the poem, unlike many qualities of mind presented in Purity, is almost always presented as a fixed, concrete point, usually as en-
closure, that is besieged from the outside by the various forces of evil.

The second half of the first line, "paȝ hit displese ofte," raises several questions due to its basic ambiguity, since it is not made absolutely clear who is displeased and what causes that displeasure. Patience is, in effect, a poem about displeasure. God, who is patient, is displeased with the Ninevites as well as with Jonah. Jonah, who is impatient, is displeased with God and the Ninevites. What becomes apparent is that patience displeases the impatient and that there can be no real patience without displeasure to test it.

The complex line, due to word position and alliteration, juxtaposes patience and displeasure. It should be noted that patience, as a purely abstract and, hence, other-worldly quality, is physically separated from worldly displeasure by the mediating term "poynt," patience's worldly manifestation and bulwark. The alliteration patterns of the second and third lines present a complex restatement, or perhaps "variation," of this theme as it is experienced in the first line:

Patience is a poynt, paȝ hit displese ofte.  
When heuy hertes ben hurt wyth hepyng oper elles, 
Suffraunce may aswagen hem and be swelme lepe.

In the first line, "Patience" and "poynt" bear equal stress alliteratively and thematically. Their alliteration binds them together and juxtaposes them to the word "displese" whose unstressed prefix creates a certain internal tension
since the alliterative stress falls on its positive second syllable whose significance is contrary to the intended meaning of the word as a whole. In the second and third lines, each of the dual juxtapositions of the first line ("Patience" vs. "displese" and "poynt" vs. "displese") is separately restated and elaborated. In the second line, the most important alliterating words are clearly the two words "herttes" and "hepying."13 It should be noted that the poet in each of these three lines chooses nouns (with the exception of "hepyng" - gerund) as the key word in alliteration, following the Old English practice, so that in the first line "Patience" and "poynt" are more significant than the verb "displese" and "herttes" and "hepying" are clearly more important than adjective "heuy" and the verb "hurt." In line three the nouns "suffraunce" and "swelme" again clearly bear more weight than the verb "aswagen" which like "displese" has it alliterative effect softened by its prefix. Due to its similar interior position within the line and its identical alliterative function, it is apparent that the term "herttes" should be recognized as an elaboration, or even variation of "poynt,"14 a fact which provides the foundation for another major metaphor of the poem. The heart, as will be demonstrated many times within the poem, is the point of contact between God and man, as the point is the mediator between the other-worldly virtue and the world within which it is practiced, and functions as the vessel or cradle in which patience is nurtured. Having defined patience as a
point, and having subsequently redefined the point as the heart, the poet will proceed to redefine "heart" in his next selection which deals with the Beatitudes.

The word "hepyng" also deserves some attention as a key word in relation to the poem as a whole. The juxtaposition between heart and scorn provides yet another favorite metaphor for Pearl-Poet. Whereas in Purity, one finds cities such as Jerusalem or houses such as Lot's laid siege to by hostile armies or bands of sinners, there are no such events in Patience. Instead one finds the gates of Jonah's heart assaulted by anger. Scorn, itself, plays an important role in this as well as other poems by the Pearl-Poet.

Jonah's excuse for resisting the command of God was that he feared to be thought a doom-saying fool if God's mercy should spare the town (413-416). What Jonah fears is the scorn of society. Yet the poet speaks directly to this fear in Purity:

Bot savor, mon, in byself, pa₂ pou a sotte lyvie, pa pou bere byself babel, bypenk be sumtyme
Wherder he bat stykked uche a stare in uche steppe y₃ₑ 3if hymself be bore blynde, hit is a brod wonder. (Pur. 581-84).

Furthermore, it is the same fear of scorn with its companion love of fame which first causes Arthur to accept an unwinnable challenge and later causes Gawain to yield to his hostess's demands in Sir Gawain and the Green Knight. As will be demonstrated at a later point, scorn plays an important role in the shaping of events in Jonah's life.

The third line presents the poet's variation of the
"Patience" vs. "displease" half of the dichotomy of line one. "Suffraunce" is normally glossed as "patience;" however, it should be noted that the same relationship concerning spatial arrangement and alliterative stress which makes "herttes" identifiable with "poynt," would also make "Suffraunce" identifiable with "patience." What is important here is that the former term adds a new dimension to the latter one. Once the poet has successfully introduced the word "suffraunce" as a synonym for "patience" he may use the term "suffer," as he does in both lines five and six, thus expanding and reshaping the domain of this particular virtue until it becomes the Queen of Virtues holding all eight Beatitudes in her demense. As the poet uses the term, "suffering" becomes the heart's or happiness' ("sele") enduring of the attack or siege of anger ("pro").

So far we have seen that "patience" and "poynt" have been redefined as "suffraunce" and "herttes" respectively; however, another interesting example of variation occurs in the poet's redefinition of "displease." In each of the first three lines, the evil or negative half of the alliterating dichotomies has remained somewhat constant. "Hepyng" was juxtaposed to "herttes;" "swelme" to "suffraunce," and "displese" to "pacience" and "poynt." Since "herttes" and "suffraunce" are identified with "poynt" and "patience," "hepyng" and "swelme" must be likewise identifiable with "displese." It would seem reasonable to assume that the poet is dividing displeasure into its two subelements of
scorn and anger. Now, a displeased Jonah appears to feel scorn for the sins of the Ninevites and anger toward God for his "suffraunce," while God who is displeased in the poem demonstrates anger at sins of the Ninevites and scorn, albeit patient scorn, for Jonah's angry heart.

Having dwelt at such length on the first three lines, a few brief observations must be made about the remaining five lines of the Introduction. In fact, the first eight lines may be viewed as the poet's attempt to construct a simple sentence. In lines 1-3 the subject is established and the alliterative emphasis is therefore on nouns. Lines 4-8 provide the predicate. After lines 1-3 the wealth of nouns dissipates into non-stressed pronouns such as "ho" (4), "quo-so" (5), "quo" (6), "my" (8) and "me" (8). Line four, the beginning of the predicate, presents a dramatic reversal with the stress on the alliterating verbs "uelles" and "quenches." Lines 5-6 consist of weak relative pronouns for subjects with accented verbs with indirect objects such as "suffer cowpe syt" or "bro may no3t bole." Lines 7-8 present accented verbs and direct objects with the subject further reduced to an elliptical "it."

The poet's technique in these last few lines, as in the opening of Purity, is to present key words in a brief introduction and to repeat them at strategic points within the narrative. For example, "uelles" (4) appears in only one other point in the poem. The sailors pray to god that "bat, habel wer his bat pay here quelled" (228). Since
patience "quelles uche a qued" (4), the act of the newly
devout, hence patient, sailors laying hands upon the impatient
and oft-times angry Jonah takes on added significance because
of the echo of the language of the opening lines. Similarly,
impatient Jonah originally fears the Ninevites because "her
malys is so much" (70). If, however, he had had access to
the Introduction to Patience he would certainly have remembered
that patience "quenches malyce" (4). Many other examples of
this technique will be dealt with as they arise in the text.

The first two lines of the second stanza provide a very
puzzling and often overlooked paradox. In effect, line five
says "whoever can suffer misfortune will gain happiness."
Line six says "whoever cannot endure anger will suffer."
Reversing the order of lines five and six, it seems logical
to say "whoever cannot endure anger will suffer and whoever
suffers will eventually find happiness." Therefore, not
enduring anger brings happiness." Certainly this is not
what the poet wishes to say, or at least it would at first
appear contradictory to the theme of the poem. However, is
this not the very case of Jonah? Jonah will not endure
(suffer patiently) and as a result suffers "plkker;" yet
the end result of Jonah's suffering is the enlightenment
brought by God's final lesson and speech. Critics have
always been quick to point out that Patience is a poem
which teaches by negative example.16 Here, then, is the
poet's own recognition of the paradoxical nature of his
negative exemplum. The sententia of these paradoxical
letters is the message which Jonah repeatedly fails to understand, but fortunately his Master does not take vengeance on those who "bitwene be stele and be stayre disserne noȝt cunen." (513).

The last two lines of the stanza reinforce the imagery previously established in the first six lines. "Abyde the bur" (7) certainly calls to mind the image of the fortress attacked from without. The last line, however, returns the focus to the inside of the besieged fortress. The term "bynk" (8) stresses this internality, for, the "bur" becomes a blow in a war against man's "wittes" rather than his body. The warning of the last two lines hearkens back to the siege of Jerusalem in Purity. Those ill-fated defenders could "not abide be bur," yet they were not captured until they "prow forth" from the safety of their citadel. Whereas the continued emphasis in Purity is placed on the casting out of the sinful, the poet is here even arguing against the "prow[yng] forth" of anger.

Having attempted to anticipate the poem's major movements, themes, and imagery in its first eight lines, the poet characteristically proceeds to expand and build on this freshly laid foundation by means of his presentation of the Beatitudes. What seems to have most readily caught the eye of our poet in regard to the Beatitudes is the fact that they are eight in number. Twice within the space of nineteen lines, at the beginning and end of his discussion of the Beatitudes, he reminds his reader that there are in fact,
"a3t" (ll,29). However, the reader should have already begun to sense the presence of the "eights" which will be seen to dominate the first section of the poem for he has already encountered an Introduction (which will be paralleled by a similar ending) of eight lines as well as the important three-fold use of the word "poynt," in which each occurrence is eight stanzas from its predecessor. There is, in fact, no other number which appears in the poem until line 294, which makes the dual reference to the number of Beatitudes even more prominent.19 However, having established the clear and deliberate emphasis on literal and structural "eightness" within the first half of the poem, it now remains to be seen if there is, indeed, a greater metaphorical significance to this pattern than has here been noted. In his chapter on medieval aesthetics, D. W. Robertson describes the interrelation between the octave and medieval theology:

The ratio 1:2, or the octave, is said by Augustine to represent the concord made possible by Christ between Himself and the inferior nature of men (On the Trinity, 4.3). Christ died once and was resurrected once. But we die two deaths: a death of the spirit and a death of the flesh. In the same way, we undergo two resurrections: a resurrection at baptism and a final resurrection. Thus, there is, in both instances, a ratio of 1:2, or an octave between Christ and Man.20

This intangible construction of aesthetics and patristics found one of its chief expressions in shape of the medieval baptismal font:21

The octagonal form of the baptismal font, adopted from the earliest times and persisting through the whole of the Middle-Ages, is not due to mere caprice. It is difficult not to see in it the teaching of the Fathers, for the number eight was to them the number
of new life. It comes after seven which marks the limit assigned to the life of man and to the duration of the world. The number eight is like the octave in music with which all begins once more. It is the symbol of the new life, of the final resurrection implied in baptism. 22

Furthermore, the principal holiday of the Roman Church which is devoted to Baptism and in which the symbolism of both the font and the meaning of the sacrament are made manifest is Holy Saturday, and the text for Holy Saturday is the story of Jonah. 23 It would seem possible, then, that the poet in wishing to demonstrate the qualities of the Beatitudes recognized a connection between the eight Beatitudes and the eight sided font 24 and turned naturally to Jonah as the proper exemplum. The poet's modifications of the first and eighth Beatitudes 25 and his treatment of them as identical virtues demonstrate his intention of reshaping them along a circular principle similar to that of the octave where the first and the eighth notes are the same. Similarly, the poet's frequently stated theme of "the first shall be last" demonstrates his concern for this type of circular arrangement as any reader of Pearl can readily attest. As the poem progresses, the circle, itself, will become an increasingly important metaphor for the city and the finite perception of the cosmos which it implies.

The poet's coupling of "janglande" Jonah with the Beatitudes has alway been something of a mystery to critics of Patience, yet in light of the Beatitudes considered as an octave, the choice is not only suitable but enlightening. Most readers have objected to Jonah as exemplum because he
does not demonstrate patience, nor any of the Beatitudes, and the backsliding in the episode of the "woodbynde" appears to be unusually galling to critics who demand moral and exegetical constancy from exempla. The reason for this disappointment is a certain literalness which searches for finite, static exempla, often by dividing the narrative into autonomous sections, and which consequently overlooks the possibility of the Jonah story as an on-going exemplum which derives its sententia from the mode of movement from one section to another.

It will be recalled that the octave represents the fact that man suffers two deaths as well as two births. This is, in fact, Jonah's case. He died through flight from God, is entombed in the whale, and is reborn through prayer and his willingness to preach to the Ninevites. However, Jonah dies a second time through his lack of charity for the Ninevites and is entombed in the bower where he is resurrected through God's final speech. Not only are there two deaths, but, as will be shown later, one is, in fact, a "death of the senses (flesh)" and another is a "death of the spirit." If Jonah is not Christ, the reader only knows this fact by measuring him by the eight-unit yardstick of the Beatitudes, and the octave, as we have just learned, is the distance between Christ and man. Jonah cannot become Christ (that is, perfectly conform to the Beatitudes) until he has died twice, so there is little point in expecting Jonah to conform to them until God's final speech.
The symbolism of the Holy Saturday Mass is also extremely important in relation to the poet's choice of Jonah. The entire third stanza is devoted to the occasion of the poet's hearing the Beatitudes "on a halyday, at a hy3e masse" (9). If this "hy3e masse" was on Holy Saturday, the eight-sided font would have been treated as both womb and tomb. Now to a poet who had in Purity and later in Pearl a demonstrable interest in the metaphors of enclosure, the juxtaposition within the Holy Saturday Mass between the womb/tomb of the font and the two enclosures of the Jonah story must have been compelling. The "Harrowing of Hell," which is also a major part of the Holy Saturday Mass, is likewise put to good use by the poet. The Pearl-Poet must necessarily have been familiar with Christ's comparison of this three-day imprisonment of Jonah in the whale since he is familiar with the parables which Christ tells at the same time. Thus the poet goes to some lengths to make the belly of the whale analogous to Hell. The paucity and import of the poet's use of number-symbolism have already been pointed out. It only remains to be noted that the function of two of the three non-eight number references clearly is to relate the events which they describe to the Harrowing of Hell through references to a three-day time period.

Another aspect of the Beatitudes which is as important to the poet as their number is their undue emphasis on reward. As the poet introduces the Beatitudes to his audience: "A3t happes he hem hy3t and vche. qna mede/Sunderlupes for hit
dissert upon a ser wyse" (11-12), his emphasis is unmistakeable. The word "mede" recurs twice again (39,55) within the next forty-three lines, and a play on the term "dissert" is echoed in line 84. The question of reward and punishment is an obvious theme throughout the poem. Kelly and Irwin, in their discussion of the poet's modification of the Beatitudes, have argued that the poet notices that the reward for the first and eighth Beatitudes are the same: "for hores is be heven-ryche, as I er sayde"(28), and, therefore, attempted to modify the Beatific virtues which yielded the same rewards so that they too would be equal. If this theory is accepted, the poet's emphasis on reward rather than Beatitude is obvious.

The relevance of the poet's emphasis on reward to this particular study is that five of the eight Beatitudes promise rewards which may be directly interpreted as either cities or metaphors for cities such as kingdoms. The two most important Beatitudes, the first and last, promise "heuen-ryche" (13,28) which is synonomous with the New Jerusalem. The association of the Beatitudes with the heavenly city is certainly not unique to the Pearl-Poet, for Emile Male describes a chandelier at Aix-la-Chapelle in the shape of the New Jerusalem with the personified Beatitudes appearing as defenders between the battlements.

A few more general statements must be made about the Beatitudes before they can be examined in detail. As has been previously pointed out, the last line of the introduction provides a reversal of imagery and spatial emphasis.
The first seven lines present the "poynt" and heart withstand-ing attack or distress from without. Line eight dramatically reverses the imagery from a struggle of the besieged heart to that of the internal problem of mental containment. The Beatitudes develop the theme of internality of line eight while relying on the imagery, especially that of the heart, of the first seven lines. All of the Beatitudes are essentially internal states of blessedness. The first and fifth are specifically described as "in hert" (13,21). The sixth refers to those who are of "hert clene" (23) which must surely refer to the inside of the heart and which also calls to mind the clean vessels of Purity. The seventh and eighth, those that "halden her pese" (25) and "con her hert stere" (27) directly recall the exhortation to containment of the eighth line. The three remaining Beatitudes, "mkenesse" (15), for "her harme wepes," i.e., repentence, (17) and "hunger yng after ry3t" (19) all describe internal states as well. As the poem progresses, there is an increasing tension between what is without and within, and as in Purity this tension will, in part, be demonstrated by the poet's manipulation of prepositions ending with "out" and "in;" however, the emphasis will have shifted to those prepositions which imply inclusion rather than exclusion. Time and time again, the poet will present the two-fold process of repentence: internal, non-visible, cleansing of the vessel of the heart, followed by the external signs of righteousness such as the wearing of the "hayre3" (373), but the poet is always more
interested in the former process and uses the three great
closures of the poem (the ship, the whale, and the bower)
as metaphors for the changeable human heart so that he may
allow his readers to peek inside and observe its workings
first hand. In the skillful hands of the poet, the poem
becomes a microscope trained on the minute workings of
Beatitudes in the metamorphorically enlarged chambers of
the human heart.

The heart, then, is the communal chalice that is emptied
only to be refilled again, and this twofold process forms the
basis of much of the poet's mystical imagery and theme. By
mysticism what is meant is the union of the soul of the indi-
vidual mystic and God, or in Eckhardtian terms, the filling
by Godhead of man's cleansed soul with God. The mystic,
because of the ineffability of his experience, often
resorts to any one of a wealth of parabolic symbols which
usually fall into two broad categories: metaphors for the
unified soul at the moment in which the soul is filled with
God and metaphors for the process by which God fills the
individual soul. One of the most frequently applied metaphors
of the first category is the point, whose importance in rela-
tion to patience has already been noted. Julian of Norwich,
begins her third revelation by stating, "After this I saw the
Godhead concentrated as it were in a single point, and there-
by I learnt that He is in all things." The Jonah of Patience
is a reluctant prophet who after much struggle is finally
brought to an understanding of the nature of God through
direct revelation. What Jonah is made to see is that the
essence of God is patience, and "Patience is a poynt." Jonah learns that everything is God's "honde-werke," which is to say "he is in all." However, this is not to imply that everything is capable of union with God, for that is reserved for man alone. To this point, Julian states, "Our good Lord showed himself to me in various ways both in heaven and on earth. But the only place I saw him occupy was in man's soul." Julian here demonstrates a common concern of mystical writers, the concept of "place," and it is from this emphasis on "place" or the desire to fix the incomprehensible infinite Divine within a comprehensible finite context that has led to the development of many standard metaphors of containment which the poet uses.

The "poynt" represents the phenomenalization of the intangible, or the soul filled with God, so that one is indistinguishable from another, which is true union. There are, however, a wealth of metaphors which are meant to portray union, in the sense of the influx of the Divine, but which present the soul as differentiated from what it is being infused with. These metaphors imply the mystical concept of the soul as vessel or container to God, and many of the most prominent of these "vessel metaphors" play an important role in Patience. First, there is the Kingdom of Heaven, "heuen-ryche" (14,28) which acts as receptacle for the righteous as well as functioning as the dwelling-place of God. It is also not unusual for Christian mystics to refer to the rapture of the unitive state as the Kingdom of Heaven. Another important symbol
in this regard is that of the city.\textsuperscript{41} Again, Julian of Norwich provides a ready example of the mystic's use of this metaphor when she states, "He made man's soul to be His own city and his home."\textsuperscript{42} To return to an oft-stated theme in \textit{Purity} man must be cast out of the earthly city in order to gain the celestial one. Two final and closely related symbols of great importance to \textit{Patience} are the inner chamber\textsuperscript{43} and the heart. There are, of course, three great chambers within the story of Jonah, which will be discussed in order.

The heart is one of the most complex symbols within \textit{Patience}. Along with the several terms for "city" it is by far the most frequently used and most dominant major noun within the poem.\textsuperscript{44} The terms "herttes" is introduced in the second line of the poem. The first reference is unique in that it comprises the poem's only usage of "hert" in the plural, and is also, by far, the most broad and sweeping use of the term, referring to all men, both sinful and virtuous, so that the rest of the "herttes" which appear in the poem, with the exception of the final "hert" which is God's, may all be said to have been anticipated in the generalization of the second line. There are three references to the heart in the Beatitudes, including both the first and the eighth whose mystical significance will be discussed in relation to purgation of the soul. The other reference in the Beatitudes is to those "pat arn of hert clene" (23) which suggests the heart as a vessel and whose reward recalls to mind the introduction of \textit{Purity} (27-8)\textsuperscript{45} whose theme is the proper use of the vessel.
However, most interesting are the remaining references to the heart which appear in the Jonah story itself. The heart becomes a point of reference against which all of the human, and even non-human, characters are weighed. There are, perhaps significantly, eight instances in which the poet draws on the word, and they are, in each instance, enlightening and important enough to demand special attention. The first message which Jonah receives is specifically stated to be "put in [Jonah's] hert" (68) which is clearly a metaphor for filling of the vessel of the heart with mystical knowledge. It is not a message which is heard by the mind which implies differentiation between speaker and listener, but is instead a message for the heart which can only be received through union. Jonah's mistake is that he mistakes a revelation of the heart for the product of mind and attempts to debate the ineffable.

It is significant that this first revelation of one of the heart and not the head. The heart is filled with that which is generated from a source outside of itself, presumably Godhead. The mind, in contrast, generates its own matter which it sends outward. The eight-line Introduction presents the dichotomy between the heart (2) and the mind (8). The heart is besieged by scorn and anger from without, yet patience brings relief and "aswagen hem" (3). In contrast the speaker suffers anger ("şynk(e3) ylle") and suffers anger ("prö") not from without but from within. The mind is not aswaged, but merely abides, "paz it still şynk ylle" (8).
The futility of thought becomes a recurring motif within the poem. The poet specifically tells his reader that poverty remains where she chooses, "þaȝ mon pyne þynk" (43), and Jonah is repeatedly at his worst when he thinks rather than obeys: "For we were swetter to swelt as swyþe, as me þynk" (427). Here and elsewhere in the poem the poet might be said to use the word "þynk" to mean "believes something which is not, in fact, true" or simply "misapprehends." The poet stresses the futility of Jonah's intellectual responses to God: "When þat steuen watȝ stynt þat stowned his mynde, / Al he wrathed in his wyt, and wyberly he þoȝt" (73-74), and then pronounces his final judgment upon Jonah by echoing the same key words: "Lo, þe wytles wrecche, for he wolde noȝt suffer/ ...Hit watȝ a wenying vn-war þat welt in his mynde" (113-15). Suffering, as the poet states in the beginning of the poem, is the key to patience. The heart suffers; the mind only "þynks" and rebels against suffering. Jonah, in attempting to reationalize the supra-rational, goes so far as to presume that he may anticipate God's thought: "A, þou maker of man, what mystery þe þynkez / þus þy freke to forfare forbi alle oper" (482-3). Jonah, here, assumes that there exists a state of union between his mind and God's which allows him to anticipate divine thought. What he fails to understand is the the mystical union of God and man takes place in man's higher soul, which is symbolized by the heart not the mind. In Bonaventurian terms, Jonah mistakes "cognition" and "mediation" for "contemplation" because he mistakes "memory" and "understanding for "will." 46
The second reference to the heart involves the sailors, each of whom prays to the God "as he loved and layde had his hert" (168). The line suggests that the heart is the dwelling which man prepares for his God whether it be a false or a true one. There is also a pun on "heart/hurt" since the false gods are clearly a "hurt" to the sailors, and this pun recalls the phrase "heuy herttes be hurt" in the second line. The third reference consists of Jonah's denunciation of himself for being a "fol and fykel and falce to my hert" (283) which is Jonah's recognition of the unsuitability of his own heart as a dwelling for God. The fourth instance brings an unlikely character into the frame of reference of the heart. The whale like Jonah is willful, (298, 339) and like Jonah must be "beten from pe abyme" (248) in order to do the divine will. Earlier the reader saw Jonah shake with fear after the message of God was "put in his hert." (68). Now the narrator tells his reader, "For pat mote in his [the whale's] mauve mad hym, I trowe, / pa3 hit lyttel were hym with, to wamel at his hert " (299-300). The poet creates another striking reversal in which Jonah, the man previously distressed by what was in his heart, becomes the heart-distressing object placed inside a larger representation of his own sins.

The poet's fifth reference to "hert" is, perhaps, the most interesting of all. In his prayer from the belly of the whale, Jonah exclaims "pou dipte3 me of pe depe se in-to be dymme hert" (308). The story of Jonah, like that of Noah,
was often interpreted as a story of baptism,\textsuperscript{47} and since
Jonah's prayer comes at the moment of submission of his will
to the divine will, which exhibits a type of internal cleansing,
the clear implication is that the poet is equating the
"heart of the waters" with the baptisimal font. In the sixth
example, the poet demonstrates the proper state of the heart,
perhaps the "hert clene" of the fifth Beatitude, in the Nine-
vites who weep "for the drede of dryȝtyn doured in hert" (372)
which is contrasted with Jonah," so hatȝ anger onhit his hert"
(411). Until this point, emphasis has been on the heart as
container in which righteousness is or should be kept. Here
the walls of the heart do not serve as thresholds or bound-
aries of inclusion but instead act as the walls of a besieged
fortress that is "onhit," as the term implies, from the out-
side. The poet, who has consistently provided his reader
with a firsthand view of the inside of Jonah's heart, now
draws back and stands outside focusing on what the heart
should exclude rather than what it should contain. This
sudden distancing allows for the introduction of God's final
speech in which the poet wishes to present a vision of
Jonah as seen through God's eyes, and in doing so, the poet
emphasizes the fact that there is no state of union. It is,
in fact, not until the last eight lines that the differentia-
tion between observer and observed, speaker and listener, truly
disappears, union is achieved, and the word "poynpt" (531) re-
appears.\textsuperscript{48}
The eighth and final use of "hert" occurs in God's final speech to Jonah:

And if I my trouayle schulde tyne of termes so longe,
And tyne down sonder toun when hit turned were,
be sor of such a swete place burde synk to my hert,
So mony malicious mon as mourne3 ber-inne (505-508).

The poet, after such great emphasis on man's heart as a proper receptacle for God, ends with the portrayal of the expansiveness of God's heart as the dwelling place for all his "honde-work" and "herttes." The all-inclusiveness of the Divine Heart balances the plural "herttes" of the second line.

It will be recalled that a second category of mystical symbolism, that of the process or path to union, has already been briefly touched on. The most common mystical metaphor for the way of the mystic is the journey progression.49

Purity is, obviously, a "religious" poem and some few mystical elements may be found within the poem; however, critics have by and large not treated the poem as essentially mystical in intent, theme, or symbolism, while Patience, on the other hand, has been successfully treated as a parable of the contemplative life.50 Organized religion, and especially the institutions, are essentially socially and culturally oriented; they represent the relation between God and a collective society of individuals. The mystical process, in contrast, is traditionally individualistic, as opposed to communal, and is usually extra-institutional, although not necessarily anti-institutional.51

Purity, as has been demonstrated in the previous chapter, repeatedly concerns itself with society, the many, as often if
not more often than the individual; it has already been described as a poem about being cast out and the destruction of cities. The individual is consistently presented in terms of his relationship with the society of which he is a part, and society is always presented as collective. Purity is, in effect, too social and too episodic to be mystical. One must search for any sense of progression from one incident to the next. However, beginning with Patience and continuing through Pearl and Sir Gawain and the Green Knight, the poet shifts his emphasis to the individual. Although Patience is episodic in that it chiefly consists of two events, its events are presented within a single frame, Jonah's life, and there is a clear progression which will be shown to be mystical. The poet allows the reader to cling fast to Jonah so that the reader sits on the hill and looks over the protagonist's shoulder at the city in the distance. Jonah is never really a part of any visible society within the poem; the knowledge which he acquires is internal, individual and extra-social. Finally, the fact that Jonah is involved in a real journey from one distinct location to another, in a way that none of the characters in Purity really are, further underscores the element of mystical progression which is lacking in the first poem.

Pearl presents the poet's further refinement of the concept of mystical progression. From the many episodes of Purity to the two episodes of Patience, the reader now comes to what is essentially one episode of one individual within
Pearl. Sir Gawain has also been found to contain a strong mystical sub-plot. Although somewhat episodic, the poem is again, clearly about an individual who has an internal experience which is extra-social and which demands a journey and produces a clear progression.

Returning, however, to the mystical progression itself, one finds that the path leading up to the Unitive state consists of two stages, the Purgative and the Illuminative. These two stages of this progression may be viewed as being analogous to the preparation or cleansing of the vessel, in Jonah's case the heart, in order that it might be filled for reuse. Each of these stages mirrors the other in structure since each requires a symbolic death at its beginning and produces a symbolic resurrection or rebirth upon its completion. The structural correspondences between these two essential stages explains how a poem such as Patience may contain two episodes (the whale: Purgation, the bower: Illumination) and still be considered a mystical, progressional unity. The two stages together thus provide the two deaths and two resurrections which are implied by the eight sides of the baptismal font.

The term "Purgation" implies the elimination or casting out of some element. In the case of the mystic, it is the purgation of the worldly and finite lower self and the world of the senses from the heart. This is achieved primarily through submission to the will of God and renunciation of the world. Four of the Beatitudes provide the foundation upon
which the poet builds the theme of submission of will. The second Beatitude praises meekness which is certainly the curbing of one's ego or will. To "halden þer pese" in the seventh Beatitude similarly implies the control of self and will which is submission to the Divine Will. The first and eighth Beatitudes, however, provide the poet's most direct statements concerning this mystical virtue. To "han in hert pouerte" has been viewed by scholars as "poverty of will," on the basis of the poet's own emendation of the last Beatitude to "con þer herte stere" which is, again, very similar to the meaning of the seventh Beatitude. This decided emphasis on poverty of will may also be said to grow out of the implications of the warning contained in the last two lines of the introduction.

þen is better to abyde þe bur vmbe-stoundes
þen ay prow forth my pro, þaȝ me þynk ylle

The theme of submission of will leads directly from the Beatitudes to the example of the master and the servant in the contemporary example which the poet offers (51-56). Julian of Norwich uses the same example of the servant who willingly runs an errand for his master as a example of humility. Julian's servant, however, falls into a pit through his zeal or over-willingness to serve while Jonah's lack of submission of will leads to his tumble into a more hellish one. The portrayal of the whale as willful and the similarities between Jonah and the beast have already been pointed out. The proper submission of the servant to the will of his
master creates a hierarchy which in turn serves as a metaphor for the city. The rejection of the proper hierarchy leads to the destruction of the city or the creation of Babylon, the city of inversion and chaos.

The renunciation of the world is, again, one of the most common themes of mystical literature. Mystics of the Pearl-Poet's time symbolically realized this act of renunciation through the ceremony of enclosure. To the mystic the walls of the enclosure performed a dual role. From the outside they might be seen as the walls of a fortress erected to keep the world of the senses without. From the inside they could be seen as the walls of a sanctuary erected to keep godliness within. This same double imagery and function is the cumulative effect of the expanded references to the heart in the Introduction and the Beatitudes in which the poet seems acutely aware that all walls have two-sides, which may only be seen one at a time. The dual nature or two-sidedness of the wall is nowhere better demonstrated than in Purity where the ability to read the writing on the wall serves separate the few who will be included within the walls of the heavenly city from those who will be cast without those same walls. The implication is that divine messages are written on the inside walls, as they are placed on the inside walls of beleaguered heart, so that the wicked may not peer in and read them. Walls, then, may be said to function as the veil which covers the Ark from the eyes of men.
Since the rites of enclosure were intended to symbolize the mystic's metaphorical death to the world, they contain a good deal which is borrowed from the burial office. The enclosed mystic is treated as though he or she were dead and the enclosure becomes becomes the tomb when viewed from without while becoming a womb of rebirth to the mystic enclosed within it. In light of this traditional symbolism, Jonah's confinement within the whale functions well as an act of mystical enclosure. Jonah's decision to offer himself is voluntary:

'For-by bere3 me to be borde and bapes me per-oute; Er gete 3e no happe, I hope forsope' (211-212).

In assuming this Christ-like sacrifice Jonah demonstrates for the first time, a true submission of will. "Bapes" implies baptism with its associations with death and rebirth. "Happe" recalls the rewards of the Beatitudes which come to those who accept Jonah's/Christ's sacrifice as well as those being sacrificed. The sailors finally accept Jonah's sacrifice, yet before they throw him overboard they address him as though he were already dead to the world.

The manner of Jonah's purgation conforms to mystical tradition of the via positiva in which the mystic conquers the world, not through avoidance, but through transcendence. Instead of being isolated from the world of the senses, Jonah is literally bombarded with sensual imagery. Although descriptive input through all five senses is strickingly presented, the poet places particular emphasis on touch and smell, and it is, simultaneously, same time sensual imagery
which serves to link the belly of the whale with Hell (273). The result is that Jonah is not only shown the foul and hellish nature of the world of sense, but it is so inundated with sensual things that his appetite for them is permanently dulled. Here, then, is the *via positiva* in which the mystic makes use of the very things which he wishes to transcend. The idea of worldly appetite raises several interesting juxtapositions. Within the space of fifty-six lines the poet uses various terms for "stomach" ten times, so his emphasis is clear. The stomach is clearly the metaphorical origin of worldly appetite, and the whale's stomach is purposely differentiated from his heart:

> Forbat mote in his mawe mad hym, I trowe, 
>  baʒ hit lyttel were hym, to wamel at his hert (299-300).

The whale, like Jonah, discovers that devotion to the stomach, or willfulness, brings distress to the heart. In order to underscore the meaning of the "hellen wombe," the poet has added several significant details to the biblical account of the storm. The sailors, who experience conversion during the storm throw out "feper-beddes," "bryʒt wedes," "kysttes," and "coffers," all of which are symbols of worldly appetite, in order to lighten their ship; however, the storm abates only when Jonah, the man of the world, is also cast overboard. The whole question of worldly appetite finds its source in the fourth Beatitude:

> pay ar happen also bat hungeres after ryʒt,  
>  For pay shall frely be refete ful of alle gode. (19-20)

The appetite for righteousness is juxtaposed to the appetite
for the world of the senses through which a man consumes himself and which leads the whale to feed on "fylp" rather than "alle gode."

The illuminative stage of the mystical progression takes place once a man has through purgation become a fit vessel for the Divine. Within the world of Jonah there are two main subgroups. There are the few who are righteous, the Jews, and the many who do not recognize God, the pagan sailors and the unrepentant Ninevites. However, within the world of the righteous few there there is still another separation of the few, the mystics who receive union on earth, and the many who comprise the ordinary worshipers. This further separation is responsible for the extra-social nature of the mystical experience. Most men within the religious community, including the repentant sailors and Ninevites only experience Purgation. Only Jonah deals directly with God, and only Jonah reaches the second stage of Illumination. After Jonah has undergone Purgation and has been delivered from the whale, the narrator inserts a curious extra-biblical detail when he states, "penne he sweped to be sonde in sluchched clopes; / Hit may well be bat mester were his mantyle to wasche " (341-2). Besides functioning as a reference to the parable of the man with the dirty garment, these lines serve to set Jonah apart from the rest of the characters in the poem who experience Purgation, since they imply that for Jonah simple Purgation is not the final stage of his spiritual journey.

In the terminology of mysticism, the second death which
precedes the second resurrection or Illumination, is known as "The Dark Night of the Soul." During the Dark Night, the mystic who has previously experienced some small degree of Illumination due to Purgation suddenly feels forever cut off from the possibility of union with the Divine. This period is a time of the last resurgence of the self in the form of self-doubt and fear. In the incident of the "wood-bynde," Jonah experiences the last pre-union revival of ego and hence temporary death to the spiritual life. This final lapse is demonstrated by the fact that Jonah sits first with his "bak to be sunne" (441), and later enjoys the bower through which "no schafte my3t, / be mountaunce of a lyttel mote vpon pat man schyne" (455-6) so that Jonah is truly cut off from Divine light. Many scholars have felt uncomfortable with this poem because of the interpretative problems presented by such a backsliding protagonist, especially when Jonah's backsliding, unlike Lot's which is not even mentioned in Purity, is presented as coequal to his repentance and Purgation. The fact is that this second death, or backsliding, is a necessary component of the mystical underpinnings of the poem.

The poet attempts to link the illuminative enclosure with the purgative one through his use of "hour" (275,437) to describe both. The cycle of death and rebirth which is common to both has previously been noted; yet, despite the obvious similarities between the two enclosures, there must be significant differences if the two incidents are to form
a mystical progression rather than a simple episodic repetition. The second death, which Jonah experiences within the bower, is the death to the spirit which Robertson described as juxtaposed to the death of the flesh in the symbolism of the octave.\(^{71}\) Gone is the bombardment of sensual images for Jonah has already been purged of the flesh. In fact, Jonah does not even think to eat: "So blype of his woodbynde he halteres per-vnder, / pat of no diete pat day - pe deuel haf! - he rozt" (459-60). This denial of the world and light presents the mystical via negativa which is contrapuntal to the mode of Jonah's previous purgation. It is clearly not the flesh to which Jonah has just died, but the spirit which is symbolized by the light from which is cut off.

The folly of unrelieved despair in the whale is contrasted with the delusion of unrestrained joy. There is an obvious progression for it is clear that Jonah has not forgotten what he has learned in the bowels of the whale. He no longer fears physical death (425, 481, 494), and he never doubts that his Master is all-powerful and may accomplish whatever is His will. What becomes apparent is that the lesson learned within the whale is sufficient. Jonah has learned to obey God's will, but he has not yet learned to recognize or understand it, and to achieve this state of blessedness he must die a second time in order to experience union.

A final point remains. Once Jonah has been made a fit vessel, with what is he filled? In union, the mystic is filled with God, and to the Pearl-Poet, God, above all
Christ, is wisdom. As in Purity, the emphasis is on the "Quoyntesse" of God. Even Jonah recognizes God's "quoynt soffraunce" (417). However, for the mystic, the content and even nature of this wisdom is ineffable. Thus, the poet ends with the gradual merging of God, Jonah, and the narrator during God's expansive final speech as though what is being presented is the actual, ineffable experience and not the mystic's retelling of it. Purity ends with the presentation of Daniel, a figure traditionally associated with direct mystical knowledge of God, and a demonstration of his application of "quoyntese" in his deciphering of the writing on the wall. Patience purports to present not the message but the process by which it was obtained.

III.

The "Joynyn3" of Jonah

The thematic purpose of the "autobiographical" section with its contemporary example of the servant ordered to run to Rome have already been touched upon. Actually it provides only the scantiest biographical information which is of no real interpretative use to the reader. Its real function is to place the abstract discussion on the solid ground of the poet's own present, which the intermediary between the eternal future and the past. The word "poynt" (35) clearly refers to a point in time in its literal sense. Its physical position is, again, of some importance in that its metrical and physical relationship to "pacyence" (36)
Thus, the way to approach the poet's characterization of Jonah is through the various communities (i.e. cities) to which he does and does not belong and this process begins in the first line through which Jonah enters our narrative:

Did not Jonas in Jude such jape sumwhyle (57)?

The very first fact that the reader learns about Jonah is the community in which he dwells. The word "Jude" occupies the important medial position and receives the primary stress in the line. The sudden presentation of a protagonist within a fixed context of space and time serves to ground the abstract principle of the succeeding line and therefore functions in the manner of "poynt" of the first line. The poet quickly shifts to address his reader and two lines later begins his tale in earnest. The first line is, "Hit bi-tydde sum-tyme in pe termes of Jude" (61). Again the emphasis is clear. "Jude" comes as a rather specific ending to a line which begins with such vagueness of time. Line 61 is essentially divisible into two parts, the first of which deals exclusively with time and the sound of which deals exclusively with place. The second half, "in pe termes of Jude" contains the only alliterated letter not buried in the middle of the word which contains it. The rather weak alliteration of this line heightens the alliteration between its last word, "Jude," and "Jonas," the first word of the next line, thus repeating the alliterative heart of line 57. The word "termes" adds an extra note of specificity, In Purity the poet has shown himself cognizant of the concept of the threshold. "Jude"
mirrors that between "poynt" (1) and "herttes" (2). Lines 37 - 40 contain the poet's recognition that the first and last of the Beatitudes are "fettled in on forme" (38), "enquylen on mede" (39), and "arn of on kynde" (40). These lines as well as the others in this section serve to echo key words (such as "poynt," "mede," "pynk," "suffer," and "pole") and concepts (such as the need of man to suffer or that it is easier not to resist) of the introduction and the presentation of the Beatitudes. Again, the force which besets the poet, physical poverty, externally generates an internal quality, poverty of will, that serves as the defender of the fortress of man's heart.

The echoing of key words in this transitional section works in two directions. Not only does it echo all that comes before it, but it also anticipates much of the language which will follow it. The poet's use of "sette" (46, 58), "ernde" (52), "arende" (76), and "poynt" (35, 68) serve to join the example of the present with events of the Biblical past which he is about to narrate. From the exceedingly terse language of just eight lines, the poet has unravelled the essence of his argument in an ever increasing spiral until he has arrived at the general and somewhat expansive restatement of lines 33 - 56, ending with the example of the servant sent on an errand. The general mood or thrust of the poem is one of outward expansion; it is as though what follows is simply emanating from the "poynt" in the first line. This technique serves to prepare for the introduction of the story
of Jonah which may be seen as the poet's ultimate expression of his initial point. As one progresses from the terseness of the first eight lines to the Beatitudes to the contemporary analogy with the servant-messanger, he must have a sense of the unfolding story of Jonah as the blossoming of the constantly expanded potential of the first line of the poem. If the metaphor which comes to mind is organic, it is because the outward growth of the poem seems such.

The prologue ends with a two-line application of all that has gone before to Jonah and an appeal to the reader to tarry a moment in order that the poet might tell his tale. The poet is once again resorting to the technique of expansion of the perhaps over-simplified moral which he delivers before, not after his tale, so that his tale may mean more than his moral rather than having his moral mean less than his tale. These two lines contain an important signpost which marks out the direction which the poet has chosen for his portrayal of Jonah. The basic social patterns of the poem have been carefully laid down by the poet in a series of inclusions rather than exclusions. There are no social expulsions because societies are portrayed as totally homogenous; there are no Noahs, Lots, or Daniels who dwell within societies to which they are morally, and hence socially, alien, and from which they must eventually be outcast. Patience presents the dialectic between the few and the many rather than their apocalyptic separations, for here the apocalypse is averted, albeit narrowly and only through Divine Patience.
becomes less vague intellectually with the clear reference to its borders. "Jude" is here given finite borders much as the point was given concrete circumscription through its association with the heart. This strong sense of the inclusion, or containment, is heightened even more by the word "per-inne," in the next line, which again returns to the reader to "pe termes of Jude" to which it refers.

Returning to the second line of the Jonah story, itself, the poet states:

Jonas joyned watʒ perinne jentyle prophete (62)

The poet's technique is once again twofold. While expanding his material by providing additional information, he simultaneously limits his frame of reference by making the subject matter more firmly grounded in the real world. "Jentyle" presents a significant pun on both "gentle" and "gentile." Jonah is certainly a prophet to the gentiles of Nineveh, yet once they have repented and become part of the community of God, it is still the un-repentant and prideful prophet who is the outsider, and hence the gentile. "Jentyle," thus, introduces yet another note of inclusion/exclusion. Jonah actually encounters two groups of gentiles, the sailors and the Ninevites. Within the context of the community of sailors, Jonah is the one sinful man who changes for the better, through self-sacrifice, and saves the gentiles. Conversely, in Nineveh he is the one repentent and therefore unsinful man who later changes for the worse, but who also saves the gen-
tiles. The two converse functions of Jonah as both sinful and repentent prophet are thus reflected in the well wrought pun on "gentile."

The reader may justifiably ask why there is so much seemingly undue emphasis on Jonah's homeland and community. The answer may be found in the Beatitudes. It will be recalled that the poet's original interest in the Beatitudes was in their rewards and four of the Beatitudes offer spatial rewards such as kingdoms or countries. The third Beatitude would seem especially suitable for Jonah who will recognize and repent his sin: "Thay ar happen also pat for harme wepes, / For pay schal comfort encroache in kythes ful mony" (17-18). By identifying Jonah with a kyth, the poet identifies his protagonist with the Beatitudes. By emphasizing Jonah's flight from his "kyth" the poet demonstrates that although the seeds of the Beatitudes are present in Jonah, they are as yet unrealized, and sets the stage for the return of the man who" his harme wepes" to his "kyth." The word "kyth" appears twice outside of the Beatitudes. The poet says:

And ay he cryes in that kyth tyl pe kyng herde,
And he radly vp-ros and ran from his chayer,
His ryche robe he to-rof of his rigge naked,
And of a hep of askes he hitte in the mydde (377-80).

Here Nineveh is called a "kyth," not a city as it has been here-to-fore, and the term "kyth" is clearly linked with repentance as it is in the third Beatitude. Jonah, in contrast, presents the image of the unrepentant sinner:
And ever he la3ed as he loked pe loge alle aboute,
And wysched hit were in his kyth per he wony schulde,
On hege vpon Effraym ober Ermonnes hille3.
'Iwysse, a worbloker won to welde I never Koped' (461-4).

That Jonah is proud is made manifest by his desire for height on the mountains as opposed to the King's stepping down from the throne. The third Beatitude promises "comfort" in "kythes," and Jonah's delight is due to comfort he enjoys in the bower. But Jonah has not earned comfort by weeping for his sins, and instead of weeping he laughs. Laughter in Purity was usually a sign of scorn or disbelief.75 As will be shown later, the comfort is false comfort, and the bower, despite his wishes is not in his "kyth." The term "welde," in the last line, presents a further ironic echoing of the Beatitudes. The second Beatitude states, "pay ar happen also pat haute mekenesse, / For pay schal welde pis worlde and alle her wylle have" (15-16). The fact that prideful Jonah wishes the "won to welde" proves he doesn't. It is a master stroke to present Jonah as wishing to possess a simple bower when he might well possess the whole world, for pride clearly limits a man's vision though it increases his appetite. To underscore the irony. Jonah's lack of ability to "welde" the bower is contrasted with God's ability to "welde" his life (322). This comprises the only other use of "welde" outside the Beatitudes, and like the previous reference to the King's "kyth," it serves to demonstrate the distance which Jonah has wandered from the Beatitudes.
The few of "Jude" have already been juxtaposed to the many of Nineveh. It is now necessary to look at the few, or prophets of Jude, as they stand against the many "un-joyned" of "Jude." Again the scope is narrowed as we are given more information and our knowledge of Jonah expands. Jonah is the chosen man, one of the contemplative few among the unchosen, but righteous, many. This idea is introduced through the terms "joyned" and "prophet" in this line, and it will later resurface in the casting of lots in order to determine which man has been singled out by God's displeasure. It is against this special calling that Jonah rebels, for Jonah wishes to be simply one of the many of "Jude." When he is confronted by the sailors and is asked to explain his "arende" (an echo of lines 52 and 76), the first words of self-definition which he utters are, "I am an ebru...of Israyl borne" (205). From From his omniscient perspective, the poet first introduces Jonah as one would expect, as a "prophete" (62). Jonah receives God's command, mulls it over and speaks; however, his first spoken words form a prophecy, although a false one: 'At alle peryles,' quop be prophete, I aproche hit no nerre; / I wyl me sum oper ways pat he ne wayte after; / I schal tee into Tarce and tary a whyle' (85-7). Jonah inverts his calling with a prophecy which is more to his liking than the real one which he has received from God. Until this point he has merely "po3t" (71), but he suddenly vocalizes his feelings and shifts to the future tense in a belief that a prophet can create the future by speaking of it, which is
to ignore the sources of the prophet's power. At this moment 
Jonah pretends to be a prophet and is, therefore, called one. 

However, with his flight, a pitiful attempt to realize 
his own false prophecy, Jonah attempts to renounce his call-
ing and revert to a position as one of the many of Jude, an 
"ebru of Isryl borne." As a result, the narrator drops 
"prophete" as a synonym for Jonah for the next 197 lines 
during which period he is referred to as "Jonah the Jew." 
The poet tells his reader "Wat3 never so joyful76 a jue as 
Jonas wat3 benne, / pat be daunger of dry3ten so derely 
ascaped" (109-110), and tells of Jonah's sleep (obliviousness 
to God): "Saf Jonas pe jwe, pat jowked derne" (182). Final-
ly the poet tells of the doomed man being thrown overboard, 
"Now is Jona pe jwe jugged to drowne" (245). This line 
refers back to "Bot Ionas in-to his juiis jugge bylyne" (224) 
in which there is a likely pun on "Jews" and "doom" in "juiis." 
Indeed, Jonah has doomed himself by thinking of himself as 
a Jew and not a prophet, and this insistence on defining 
himself as an ordinary Jew rather than as a "joyned" pro-
phet is skillfully contrasted with the sudden willingness of 
the sailors to "prayen to be pynce pat prophetes serven" (225). 

Jonah, however, sees his folly while in the belly of the 
whale. The first words of prayer that he utters are, "Now, 
prynce, of by prophete pite pou have" (28), and he further 
describes himself as the "gaule of prophetes" (285). In 
this turnabout, Jonah has realized first that he is a 
prophet and second that he has not been a very good one.
Now that Jonah has seen fit to call himself a "prophet," the poet does likewise (303, 327). Thus, the problems of self-definition and inclusion into the communities of the few and the many become skillfully intertwined through the poet's use of language. Never again does Jonah attempt to deny his role as a "prophete;" in fact, his anger at God for sparing Nineveh comes from his new-found zeal at prophesying. He fears that God's mercy will prevent the prophecies which he has made from coming true and that he will therefore no longer be viewed as a true prophet. 77

Immediately following the initial presentation of Jonah comes the very message which sets him apart from other men and sanctifies him as a prophet as well as the personal reaction which sets the reluctant Jonah apart from the rest of God's willing servants. The poet introduces the command in such a way as to reveal the essence of the listener as well as the speaker:

Goddes glam to him glod þat hym vnglad made,  
With a roghlych rurd rowned in his ere;

'Rys radly, he says, and rayke forth even;  
Nym þe way to Nynyue wyth-outen oper speche,  
And in þat ȝete my saȝes soghe elle aboute,  
þat in þat place, at þe poynt, I put in þi hert.

For ȝwsse hit arn so wykke þat in þat won dowelleȝ,  
And her malyȝ is so much, I may not abide,  
Bot venge me on her vilanye and venym bilyȝe  
Now sweȝe me þider swyftly and say me þis arende.'

(63-72)

The obvious correspondence between line 63 and line 499 of Purity ("þen Godeȝ glam to hem glod þat gladed hem alle") has long been noted by scholars attempting to establish the pri-
ority of one of the other of the poems; however, the thematic significance seems in most cases to have been ignored. In these two poems, two Old Testament figures who are usually taken as types of Christ and hence types of each other are juxtaposed in their immediate reactions to God's voice. The fact that God's command is a "roglych rurd" tells more about the listener than the speaker. "Glam," too, is a nebulous word in the poet's vocabulary, for it as often means "unpleasant noise" as "message," and its very ambiguity of meaning serves to signify the mixed reactions of a fearful Jonah. Most important, however, is the fact that the message which God says "I put in bi hert" (68) is felt by Jonah first "in his ere" (64) and later in "his mynde" (73). The conflict between the heart and the mind, the spirit and the intellect, and Jonah's repeated mistaking of the latter for the former has already been discussed.

The most striking aspect of the first four lines of God's speech is the wealth of spatial vocabulary. One goes from "Nyuyne" to "cete" to "place" as the poet here seems to put as much stress on location as he did in the presentation and redefinition of "Jude" as the "kyth" of Jonah. The ease with which the reader goes from one to the other of these three terms may lead one to overlook the important change in emphasis which is accomplished. Jonah is simply told to go "to" Nineveh; yet once he is there, the emphasis clearly shifts to inclusion/containment as the poet says "in pat cete" (67) and then repeats "in pat place" (68), while his
final "in" is given additional emphasis by the phrases "in 80
b hert" which completes the line. The sudden wealth of de-
monstrative "bat's" also serves to lend weight to the last
two lines. "Poynt" appears to lead to its companion term
"hert" which serves to balance the progression from "Nynyue"
to "cete" to "place." Nineveh is a specific city, so the
second is obviously the more general term. "Place" is still
more general than "cete" in that it like "poynt" may be a
concrete point in space or an intellectual point in time.
The three part series, then, grows progressively more abstract.
As was noted in the discussion of the poem's introduction,
the movement from "poynt" to "hert" was one from the ab-
stract to the concrete. Together the two movements of lines
1 - 2 form a circle which begins with Nynye and grows pro-
gressively more abstract until it reaches "place" which may
refer to time, but here seems to refer to space. Here the
second movement of the circle begins with "poynt" which may
refer to space but here refers to time and which begins a
movement away from the abstract and back to the concrete,
culminating in "hert" which will later be seen to be a
metaphor for Nineveh itself. 81 This circle demonstrates the
essential thrust of God's command to Jonah. God puts know-
ledge into the heart of his prophet and then tells the prophet
to go and make the city like unto his heart by filling the
city with God's knowledge in imitation of the manner in
which the prophet's own heart was filled.

The process by which the prophet disseminates his words
is likened by God to the sowing of seed (67). This metaphor calls to mind the image of the "poynt," placed within the heart. The actions of the prophet sowing (67) God's words and God placing a command in the heart of the prophet (68) would appear to be parallel if not circular operations. Secondly, the image of the prophet actively toiling in the field must surely have been in the poet's mind as he constructed God's final speech in which he berates the prophet for caring so much about a wood-bynde which he had "trauaylede3 never to tent hit be tyme of an howre," (498) much less have taken the time to sow it.

The appearance of the preposition "wyth-outen" (66) presents an interesting change in emphasis from the poet's use of the same word in Purity. As was noted previously, because Purity deals with the casting out or exclusion of the wicked, the preposition "wyth-outen" played an important role in accordance with its meaning and its placement within the line. Patience deals not with the expulsion but with the inclusion of all its characters within the community of God. Therefore "wyth-outen" appears only three times, and always refers to a lack of possession rather than a relative position. The lack of "spatiality" in "wythouten" (66) here draws attention to the firm sense of inclusion implied by "per-inne" (62) as well as to the three "ins" found within the same stanza.

Within the confines of God's command to Jonah, the poet again resorts to his technique of echoing key words which
have appeared earlier which introducing new words which will appear at significant moments in the narrative. For example, when Jonah "ryses radly and raykes bilye" (89) in order to flee from God, the poet demonstrates Jonah's perversion of the original command to "ryse radly . . . and rayke forth" (65) to Nineveh. "Arende" (72) reflects "ernde" (52) of the contemporary example and foreshadows the sailor's important question "What is pyn arnde?" (202). Each of the three instances of "arende," like those of "poynt," exists within a different time scheme so that the concept of "arende," which in this case is prophethood, is represented as part of a continuum which spans the past, present and future. The message which Jonah receives also contains two important echoes of the introductory eight lines of the poem. An angry Jonah tells his master that the original reason for his reticence was his awareness of God's "cortayse and quoynt soffraunce" (417) which would void the prophecy of doom once the people repented. Although this, clearly, is not the real reason for Jonah's flight, the complaint does contain a kernel of truth, because in the context of the poem, God's warning is self-negating. God states, "her malys is so much, I may not abide" (70). The introduction informs the reader that "Suffrance ... quenches malyce" (4-5) and that it "is better to abyde ... pen ay prow forth my paʒ me þynk ylle" (7-8). Since God, according to the poet, is the seat and source of all patience, it seems only natural that He should demonstrate the very qualities which are the essence of the
attribute. Although God says he may not "abyde," it is inherent in His nature that He will "abyde" and will not "prow forth his pro," although he "bynk [ke₃] ylle" of the former actions of the Ninevites.

Jonah's immediate reaction to the divine command continues the emphasis on internality, containment, and spatial imagery. As the echoes of God's words fade, Jonah's mind is filled a second time, but with his own, mortal words: "When bat steven wat₃ stynt pat stowned his mynde, / Al he wrathed in his wyt, and wyperly he bo₃t" (73-4). This refilling of the mind is the instance of the profane imitation of divine action. Jonah's false prophecy will immediately follow as the internal fault is made manifest in the outside world. Jonah is at his best when he is successfully imitating the spirit of divine actions, as when he offers to sacrifice himself to save the beleaguered crew, but at his worst when his imitations reflect only the letter, or form, of divine operations as in the case of the building of the bower.

The prophet thinks that the Ninevites will,

'Pyne₃ me in pryson, put me in stokkes
Wrype me in a warlok, wrast out myn Y3en' (79-80)

Being placed in prison and put in stocks was the very penalty which was assessed to the sinful man who approaches his lord's house in an unfit condition (Pur. 46, 157), and Jonah, therefore, conveniently invokes the lesson of Purity as the source of his fear of punishment for penetrating a sacred threshold. His logic, however does not hold up;
he has been told to enter Nineveh, and is punished for not doing so. Once again, Patience may be seen as the essential complement to Purity. Patience presents the man who is punished for not properly obeying the command to go out and enter a city while Purity presents the punishment of a man who does not respond properly to a calling in and therefore enters where he should not pass. The irony is that Jonah, by fleeing the imagined danger, precipitates the greater danger of imprisonment in the whale. The man who feared confinement in the "warlock" becomes confined and identified with the "warlowe". Jonah's fear is essentially a fear of entrapment of inclusion. It is not the idea of going to his enemies, but being "amonge" (32) them which frightens him. A similar irony is involved in Jonah's fear for his eyes. The sixth Beatitude states, "pay at happen also pat arn of hert clene, / For pay her sauyour in sete schal se with her y3en" (23-24). Jonah need not fear for his eyes because he has already been blinded by an unclean heart. He attempts to flee from God's sight, and he appears to spend a majority of his time in the ship, whale, and bower asleep, that is to say, with his eyes closed.

Jonah's first verbalization of these fears is completely in spatial terms:

... I aproche hit no nerre
  I wyl sum ober waye pat he no wayte after
  I schal tee in-to Tarce and tary bere a whyle (85-87).

The spatial references, however, are negatively stated ("no nerre," "ober waye pat he no wayte after") because they
represent the distance and hence tension between Jonah and God. The distinct references to Tarce (both here and in 100) as well as to Port Japh (90) demonstrate the poet's continued insertion of concrete spatial references within the narrative, when they are in no way essential to the furtherance of plot or action. The preoccupation with space is again juxtaposed with an almost casual approach to the complementary element of time. While there are three lines devoted to space, there is only the brief "a whyle" (87) to describe the time element. Similarly, in God's command to Jonah, three lines (66-68) which contain the references to "Nynye," "cete," and "place" contain only an oblique time reference in the ambiguous term "poynt" (68). The reason for the vagueness of the poet in regard to time is his use of multiple time schemes which overlap. For example, Jonah as both individual prophet and type of Christ must exist in relation to two different time schemes, and the poet's use of "poynt" argues for the simultaneity of the past, present and future. The vagueness of the "sum-tyme" (61) in which the action takes place, or arena of action, is presented.

Jonah's desire to "tary ... a whyle" also ironically hearkens back to the poet's pleas to his reader to "tary a lyttel tyne" (59) and learn from the example of Jonah.

Another striking aspect of Jonah's speech is the egoism and genuine lack of "poverty of will" in the prophet's heart. The pronoun "I" appears in five consecutive lines (84-88) and perhaps signifies the ego of the world of the five senses.
As Jonah's self-interest grows so does his belief that God is remote so that alienation from God, like that from the Ninevites, is expressed in finite, spatial terms. Suddenly, God is "high" and the Ninevites are "far." By stating that he will take a "wayne pat he ne wayte after" he chooses to make God finite and a bit more removed from his world, while allowing his own ego to fill the void left by this unexpected eviction of the Former Tenant.

IV.
Flight and Confinement

Jonah puts his thoughts of flight into action, his reason being that "he nolde pole" (93). The poet has already told the reader, "And quo for bro may not pole, pe pikker he suffers" (6). In his final rebuke of the intolerant prophet, God declares: "Coupe I not pole bot as θou, pe bryued ful fewe" (521). The flight itself is treated primarily in terms of its linearity; it progresses step by step: From his dwelling "bus he passes to pat port" (97) ... "Fyndes he a fayr scheyp" (98) ... "Then he tron on po tres" (101) until finally "he swenges me pys swete schip swefte fro pe haven" (108).

The final pun on "haven/heaven" returns the axis mundi to the port, and the journey becomes an abberation from the norm. After the repeated emphasis on the linearity of the flight, the reader, as well as Jonah, is abruptly brought up short as the poet introduces a new metaphor which reduces the enormous breadth of the imagined distance between Jonah and Japh to the
insignificance of a hopelessly futile act:

For he watʒ fer in be flod foundande to Tarce;
But I trowfel tyd ouer-tan þat he were,
So þat schomely to schort he schote of his ame (136-28).

Having brought the flight of Jonah to a temporary halt, the poet shifts his focus from man to God, whom he describes as the "welder of wyt þat wot alle þynʒes" (129). This appellation for the Divine, along with the poet's description of Jonah as a "wytless wrecche" (113) serve to reintroduce the theme of the uselessness of rational thought as a means of comprehending the Divine:

For he welder of wyt put wot alle þynʒes,
þat ay wakes and waytes, at wylle hatʒ he slyʒtes.
He calde on þat ilk craft he carf with his honds;
þay wakened wel þe wrobeler ... (129-32).

The repetition of "wakes" ... "wakened" prepares the reader the three antithetical periods of sleep which will demonstrate Jonah's inversion of right action.

Within this stanza, the poet also begins to develop God's role as creator and animator of all nature. God's control over the forces and elements of the natural world will become increasingly important as the winds, ocean, sea life, and plant kingdom are brought into play as tools with which the Divine hand shapes the "crafte he carf with his hondes" (131), the poet introduces an important theme which will find its culmination in God's final speech. The easy power of God to "carf" out natural forces is contrasted with the futile efforts of the sailors as "corven pay the cordes and kest al per-oute" (153) as they battle hopelessly to stave off those same forces. At the height of the storm
the poet implicitly compares the all-powerful, creative hands of the Ocean-Maker with those of the helpless crew: "In bluber of pe blo flod bursten her ores; benne hade pay no3t in her ; honde pat hem help my3t" (221-2), and in the final message to Jonah, the lesson is begun not only with an exhortation to patience but with a recognition of the city of Nineveh at God's own "honde-werk" (196) which is juxtaposed to the transitory creation of Jonah's own hands. 93

Thus, all things both animate and inanimate are emanations of divine "crafte," yet of all God's creations, only Jonah consistently chooses to rebel against His will. The storm is called up quickly as the two winds "Blowes bope at [God's] bode" (134) against the vessel of the reluctant prophet who, in contrast, refuses to "bowe to [God's] bode" (75). The winds are as anxious to do God's work as Jonah is reticent:

penne wat3 no per bytweene his tale and her dede,  
So wer pay hope two his bone for-to wyrk (135-6).  

Throughout the poem, Jonah finds himself juxtaposed to the willing servants of God in nature. Only the whale, symbol of Hell, 94 is consistently linked with Jonah through a common willfulness which opposes divine biddings. The fair winds seek the "bosoum" (107) of the sail whereas Jonah seeks the "derne" (182) ... "pe bobem of pe bot" (184) as soon as those fair winds depart. Similarly all the "fyshes/Durst nowhere for ro3 arest at pe bothem" (143-4). Jonah, however, is literally dragged on deck by the cursing sailors (139-90) while the whale likewise "wat3 beten fro pe abyme" (248). Thus, God's two sinful creatures are both driven
from the shelter of their respective environments until they meet and become one, each metaphorically representing the other.

The Pearl-Poet has long been "famous" for the storm-scenes which appear in both Patience and Purity, yet the strength of these powerfully wrought scenes lies as much in the poet's skill in manipulating language for its maximum effect and in the subtle introduction of themes and imagery as it does in the details of blatant realism. The storm which the sailors attempt to weather is referred to as a "bur" (148), a term whose only other appearance in the poem comes in the introduction: "pen is better to abyde pe bur" (7). The sailors do attempt to "abyde" because "be monnes lode never so luper, pe lyf is ay swete" (156). Only Jonah, the man who "may not abide" (70), refuses to struggle for life, retreats to the bottom of the ship, and gives himself up to the dictates of fate while he sleeps. Jonah repeatedly gives himself over to the sin of despair which first renders him incapable of action and second robs him of the will to preserve his own life.

The storm as it is first presented is a disruption of the natural harmony of the earthly elements:

be wyndes on pe wonne water so wrastel to-geder
bat pe wawes ful wode waltered so hige
And eft be bushed to the abyme, bat breed fyshes
Durst nowhere for ro3 arest at the bothem (141-4).

The winds and the seas are in conflict; the fish are threatened by their own environment, the sea. The winds were shortly before referred to as God's "crafte," or "power." Sacra-
mentally, the wind, a frequent metaphor for the Holy Ghost, sanctifies ordinary water in order to make it the water of Baptism. Because the wind "wrastels" with the waters rather than sanctifying them, they become the "colde" (152),95 "wonne" (141), even "Scaobel" (155) waters of death which fill the "abym" (143) rather than the warm waters of the womb/font. It is not until Jonah becomes repentent that the waters of death are converted, for until that moment his comfort must remain cold (264).

An-on out of be norp-est be noys bigynes,...

be see sou3ed ful sore, great selly to here (137, 140).

Noise has a special meaning within the works of the Pearl-Poet. "Noyse" is always a symbol of disharmony, whether it be disharmony of the eight parts of the octave or the disharmony of the sinful man disobeying God. Jonah reacts to the original message of God as though it were an unpleasant noise. It is a "glam" (63) which "roghlych rurd rowned in his ere" (64). Because he has mistaken harmony for noise, he is made to experience the shock of real noise. It will be recalled that in Purity the reader first becomes aware of Sodom through the noise which "synkke3 in [God's] ere3" (Pur. 689).96 When the Sodomites besiege Lot's house, "be god man glyfte wyth pat glam and gloped for noyse" (Pur. 849). The final means by which God stills the din of the city is reminiscent of the storm which assails Jonah's ship:
be grete God in the greme bygynne3 on lofte;
To waken wedere3 so wylde be wynde3 he calle3,
And pay wropele upwafte and wrastled togereder. (Pur. 947-9).

Thus Jonah, besieged by the retributive winds of God, finds himself in some very bad company in relation to his perception of God's words as "glam."97

The chaos of the storm is also reflected in the very language which the poet employs. The sudden intrusion of a series of puns at the height of the storm serves to slow down the narrative and infuse it with the kind of ambiguity which mirrors the confusion of the storm, itself.98 The "doubleness" of the puns reflects the "doubleness" or tension between the formerly harmonious elements. However, the tension shifts for the conflict ceases to be one between the winds and waters, but, instead, becomes a conflict between the elements outside and the men inside with the boat acting as the point of contact. The poet's change in emphasis is clear:

"Alle be wolurde with pe welkyn, be wynde and be sternes,
And alle pat wone3 per with-inne, at a worde one." (207-8).
"For-by bere3 me to be borde and bapes me per-oute" (211).
"penne such a ferde on hem fel and flayed hem with-inne" (215).

The narrative point of view is that of a storm-tossed passenger. The "with-inne" is real and immediate; the "per-oute" is hypothetical, and the suggestion which Jonah makes is almost immediately laid aside until all else proves futile. The immediate sense is of the ship besieged, of confinement, of inclusion. Jonah is finally "out-tulde" (231) and the "with-inne - per-oute - with-inne" progression becomes inverted to "with-outen - with-inne - with-outen:"
With-outen towche of any tothe he tult in his prote (252). What lede mozt lyne, bi lawe of any kynde, pat any lyf muy3t be lent so longe hym with-inne (259-60). ... And brwe in at hit prote with-outen pret more (267).

The poet begins a new series of metaphors of containment in this new vessel; however, the poet no longer wishes to portray overtly the tension between outside and inside. The now outside world (formerly the inside world of the ship) is thought by Jonah to be lost forever and is, therefore, even less real, and hence reachable, that the theoretical one "per-out" of the first series. Thus, the poet uses the two "weak" with-outens" which actually are not spatial references but which serve to frame and heighten the emphasis on "with-inne."

The chaotic inversion of Jonah's heart is not only manifested in the struggle of the elements within the world, but also finds its expression on board the ship as well. The description of the ship's rigging and tackle is often praised as an interesting, but non-essential tribute to realism. The sense of order which pervades the description serves as a perfect counterpoint for the descriptions of the chaos of the storm-tossed ship: (148-9): "pat braste alle her gere, / per hurled on a hepe pe helme and the sterne" (148-9). The sail which was so carefully laid out is now "sweyed on pe see" (151) while the rigging is simply "kest al per-out" (153). Thus, the sailor's proud handiwork is quickly reduced to rubble as will be Jonah's bower before the poem ends. The rigging being hurled down while the cries rise up (151-2) again recalls the destruction of the towers of Sodom which presented a similar vertical tension along with that between
the inside and the outside.

The futile efforts of the sailors on board the battered ship not only add to the general sense of the siege, but also provide a sense of the establishment of boundaries and the desperate struggle to prevent the inversion of those boundaries. As with the sails and rigging, one begins to feel that when an object is fallen from its proper place it belongs "per-oute" (153) for it has become a liability and a threat to order. The intrusion of the waters and the frantic efforts of the sailors to return them back outside lend to the walls of the ship a sense of boundary or threshold upon which the men's lives depend. When the poet describes the beleaguered sailors' actions,

"Scopen out pe scapel water bat fayn scope wolde (155)," the reader recalls with ease with which God called upon "pat ilk crafte he carf with his hondes" (132). If "crafte" refers to the sea, the scooping out of the basin, or vessel, of the sea becomes ironically analogous to the sailors' efforts to scoop the sea water out of their own vessel. The futility of bailing is the futility of going against God's will. Finally there are the efforts of the sailors to lighten their ship:

per wat3 bwy ouer-borde bale to kest,
Her bagges and her feper-beddes and her bry3t wedes,
Her kysttes and her coferes, her caraldes aile,
And al to ly3ten pat lome, 3if lepe wälde schape (157-60).

The sailors symbolically cast off their sins of gluttony,
("feper-beddes" and "caraldes"), vainglory ("bry3t wedes),
and avarice ("kysttes" and "coferes"),\textsuperscript{101} and the act must have a profound effect because it creates a type of moral inversion such as the reader witnessed in the fall of Jerusalem where Nebuchadnezzar's men suddenly bore the moral standard away from the corrupt inhabitants of that city. Jonah is the one man of "Jude" in the midst of the pagan, sailors, and ironically this was the very situation which Jonah fled. While Jonah is aboard the ship, there is a continual emphasis on alienation. Jonah is always apart from the sailors. As he crouches in the hold of the boat one sees Jonah in a vessel which is contained in another vessel, the boat, which is, in turn, contained in the vessel of the sea.\textsuperscript{102} The sense of enclosure is almost overwhelming. When he is brought on deck, the casting of lots further sets him apart from the crew. The "lotes" (173) recall the poets' previous advice:

\begin{quote}
Sythen I am sette with hem samen, suffer me by-houes;
penne is me ly3tloker hit lyke and her lotes prayse;
penne wyper wyth and be wroth and be wers have (46-8).
\end{quote}

The scene itself hearkens back to the parable of the wedding feast. All men aboard the ship are assembled (178) while the helmsman goes out to check even the "hyrne[s]" (178) just as the lord's messenger in the parabolic introduction to Purity searched the remotest "bonkkez" for guests. When all are gathered together, they discover one sinful man who is subsequently ousted from their presence. The difference between the mariners and the lord of the parable characterizes the difference between the God of Patience and the God of Purity.
The lord casts out the one sinful man immediately; the sailors throw Jonah out only as a last resort. They attempt to find an alternate solution (215-224), and when it appears that nothing but the sacrifice of the prophet will appease the angry Divinity, they pray for fear of shedding innocent blood:

benne has no coumfort to kever, ne counsel non ober,
Bot Ionas in-to his juillis jugge bylyue.

Fyrst pay prayen to be praync pe pynce pe prophetes serven,
pat he gef hem pe grace to greven hym never
pat pay in balele3 blod ber blenden her hande3,
b3 pat hapel wer pat pay here quelled (224-228).

The moral inversion which has taken place becomes apparent here in the sailors' prayers and in the questions which they had earlier put to the fleeing prophet (196-204). Jonah finds himself "quelled" (228) as though he were the "evil" which the poet had in mind in the introduction: "For ho quelles vche a qued ..." (4). 103

Jonah is cast out; the seas immediately become calm; and the sailors head for shore:

per wat3 louyng on lofte, when pay pe londe wonnen,
Tooure mercyable God, on Moyses wyse,
With sacrayfyse vp-set and solempne vowes (237-9).

The rite of sacrifice as an act of city-founding has already been described as an important theme in Purity, especially in the story of Noah where it follows a similar threat of annihilation by water. 104 The sailors have already performed one sacrifice in throwing Jonah overboard. Their realization of this fact is made clear by their reference to innocent blood (227). By specifically referring to "Moyses wyse"
(238) only eleven lines later, there is made an implicit connection between the innocent blood of Jonah and the innocent passover Lamb's blood which likewise warded off death. The sailors' praise rises to God (237), like the smoke of an acceptable sacrifice, and stands as an obvious contrast to the general earthbound noise of the storm. While the sailors make their sacrifice, the poet chooses to contrast their happy state with that of Jonah:

Pa3 pay be jolief for joye, Jonas ȝet credes;
Pa3 he yolde suffer no sore, his sel is on anter;
For what-so worped of þat wyȝe fro he in water dipped,
Hit were a wander to wene, ȝif holy wryt nere (241-44).

The implied contrast is, perhaps, greater than has been realized heretofore. If the "n" in "anter" (242) is, instead, taken to be a "u", the reader finds that Jonah's well-being is now "on the altar." In other words, the manner in which God receives the sailors' first sacrificial lamb, Jonah, will determine Jonah's future well-being. The phrasing of Jonah's offer to sacrifice himself is explicit:

For-by bereȝ me to be borde and babes me peroute:
Er gete þe no happe, I hope forsowe (211-12).

The phrase "bereȝ ... to be borde" might figuratively be taken to mean "bear me to the altar." The sacrifice is, here, clearly associated with Baptism. If the word "anter" should indeed be "auter," then line 243 not only associates the sacrifice with Baptism ("dipped") but implies that the altar of Moyses has been metamorphosed into the font whose symbolism is so important to the poem. Furthermore, Jonah's final prayer within the whale provides additional evidence in this direction:
'Bot I dewoutly awowe, pat verray betʒ halden,
Soberly to do be sacrafyse when I schal save worpe
And offer be for my hele a ful gol gyfte,
And halde goud pat pou me hetes, haf here my trauteh'

(333-6).

Line 335 may be read as an attempt at a bargain as though
Jonah offers a holy and whole offering for the altar rather
than the pitiful one, himself, which rests there now. He has
in fact just spent the better part of thirty-one lines con-
fessing his unworthiness, and the reader will shortly learn
that Jonah's garment is still dirty. The offer of a "hol
gyft" must, indeed, have sounded like a good bargain to the
Divine Ear because as soon as Jonah offers a sacrifice, he is
delivered from the whale (337-8). Thus, Jonah's offer to
make a sacrifice to God becomes the literal turning point of
the narrative in which he makes himself like the sailors who
have become the moral norm, and in doing so converts the tomb
(altar of death) into the womb (baptismal font).

However, before this reading of Patience gets ahead of
itself, it becomes necessary to retrace our steps and return
to the tale of Jonah's unique captivity. As in the three
other poems there are three clearly defined spatial regions.
The uppermost region is where the apocalyptic separation of
the blessed from the sinful takes place. As in the parable
of the wedding feast, all men are called up to the heavenly
dais before the wicked are cast down. This highest level is
here represented as the ship which is inhabited by the con-
verted sailors. The bottom level is clearly the Hell of
the damned. In Patience, the bottom is described as full of
"mony rokke3 ful ro3e and rydelande strondes" (254), and is the natural dwelling place of the hellish monster. The nebulous middleground is the fool's paradise which will reappear in the form of the woodbye bower. Here are the banks to which the doomed denizens of earth flee during the flood. Here too are the man-made devices such as worldly logic which men believe will shelter them from divine wrath. Thus, the messengers of the lord in the Parable of the Wedding Feast pay particular attention to these "bonkkez" for it is here that men are to be found that might be saved. Those who dwell in the bottom are already lost. Significantly, Jonah and the whale meet in the middle ground. The whale is "beten fro be abyme" (248); Jonah is cast down from the top. Together they return to the "bopem" (253). Although the whale may seem to be rising while Jonah is falling, the movement of the prophet is actually an anticipatory microcosm of the essential movement of the whale. Just as the contemporary example in Purity presented worldly imprisonment before the Parable presented the other worldly damnation of the man in the dirty garment, so the rise and fall of Jonah, the individual sinner or the soul in jeopardy, precedes the more general parable of rise and fall of the monster (i.e. Satan or collectively all the souls in Hell). Jonah is brought from the bottom of the sea and is then cast back down. Here one sees that each sinner's fall is but a reenactment of the first fall of man. The sacrament of Baptism will free Jonah from his doom and allow him to rise again, but before Jonah can place himself
within the font, he must through repentance and poverty of will, place himself on the altar. The sacrificial victim of Jonah's stay inside the whale is actually his willfulness.106

To this end, the poet includes a significant pun in his description of the whale's throat which Jonah thought to be "rode" (road/cross) (207).107 The prophet's original reason for refusing to go to Nineveh is his rejection of the prospect of martyrdom. He fears he will be "nummen in Nunamiue and naked dispoyled, / On rode rwly to-rent with rybaudes money" (95-96). What he clearly fears is having to imitate Christ in Jerusalem. Yet, ironically, when he boards the ship, the subtle overtones of the crucifixion begin to appear.

The poet tells his reader:

pen he tron on bo tres, and pay her tramme ruchen,
Cachen up be crossayl, cables pay fasten (101-2).

Although the liberal meaning of "tres" is clearly the upper decks, there is also a figurative sense in which Jonah, a type of Christ, mounts the instrument of his death from which he will descend into Hell.108 The image of the ship as cross is reinforced by the reference to the "crossayl" in the following line. The deck, which is here presented as a type of cross has already been discussed as a type of altar for the sacrifice of Jonah. It is interesting to note that it is Jonah's offer of martyrdom which contains this second figurative reference to the deck as both altar and font.104 The cross has traditionally been seen as a type of altar on which Christ was offered as a substitute for man, so the
association would have come somewhat naturally to the poet. Patience, in turn, is the virtue which Christ theoretically demonstrates while on the altar of the cross.

The presentation of the whale stresses passage, anatomy, and enclosure. The whale is, in many ways, portrayed as an extension of the boat from which Jonah is cast so that much of the language and many of the techniques used by the poet to describe the earlier enclosure are reiterated in the story of the whale. The journey which Jonah made, first to the port and then into the ship, re-emerges in a new form, but with the same step by step progression and with the same emphasis on linearity. The narrator begins his description of the events with a limited external perspective. He describes the sailors' holding of Jonah's feet (251) and the swallowing of Jonah: "with-outen towche of any tothe he tult in his "prote" (252). However, once Jonah passes through the open mouth into the throat, where he would no longer be visible to the normal observer, he simply disappears. It is as though the menacing rows of teeth form a gate which separates both reader and narrator from Jonah's consciousness. The narration severs itself from the reluctant prophet so abruptly that the reader at first is left in doubt as to whether the next line refers to Jonah or his captor. The expectation is that it will describe Jonah; the reality is that the external narrative is maintained and the narrative eye follows the whale, not the prophet. The ambiguity of "he" (253) which one assumes has as its antecedent the "he" whose plight
has been described for the previous eight lines, is followed by the concrete details of the description of the ocean bottom (253) which serve to wrench the reader's attention away from Jonah. This technique may be said to be the beginning of a long series of efforts on the part of the poet to create an association between Jonah and the whale.

The reader is further distanced from Jonah by the insertion of two stanzas which deal with the miraculous sustaining power of God. The poet contrasts the lowness and helplessness of the prophet in the "guttez" (258) with the loftiness and power of God, but the narrative eye is plainly focused on God and there is never a question of balance or emphasis. The mention of Jonah in the maw is more an act of logical supposition than of visual reporting; one knows he is there the same way one purportedly knows that God "syttes so hig to." Yet having briefly presented the central event of the first half of the poem from a purely external position, the poet has so abstracted himself from the protagonist that he may now change his pose to that of omniscient narrator and re-create the same event from the inside of the whale. The events which follow are those which took Jonah from the "prote" (252) to the "guttez" (258) while the previously limited narrative vision was focused elsewhere:

"... fro be bot in-to be blober wat3 with a best lachched, And brwe in at hit prote with-outen bret more, As mote in at a muster dor, so mukel wern his chawle3.

He glydes in be giles bur3 glaymande glette, Relance in my a rop, a rode bat hym po3t, Ay hete over hed hourlande aboute, Til he blunt in a blok as brod as a halle (266-272)
To make a point which bears repeating, the step by step linearity is matched only by Jonah's original flight. The poet takes the prophet through the "prote" (267), "by the files bur3 glaymande glette" (269), through a passage that appears as wide as a "rode" (270), and finally into a "blok" (272). The hellish nature of the second journey serves to reveal the sensus of the more superficially genial one to the port. The second portrays the internal view of the man fleeing God while the first demonstrates how that same man might appear to others.

The second description of the passage through the whale begins with a slight overlap with the first account. After the poet has for the second time brought Jonah into the "prote," he pauses for a brief look back over his shoulder at the menacing "chawle3" (268) behind. The perspective is reversed from line 252, for both the prophet and the narrator are clearly on the other side of those jaws. The mouth of the monster serves as a type of threshold and is therefore referred to as a "dor" (268). In accordance with his symbolic use of "dor" in Purity, the word appears in the middle of the line serving to relocate the axis mundi within the whale and thus making the monster the metaphor for the world. The door now serves to block the poet's path of vision to the outside even more effectively than the teeth and throat limited his inwardly directed vision. The sense of enclosure becomes complete.
In order to express the magnitude of the whale's jaws, the poet refers to Jonah as being like a "mote" (268). The poet repeats the reference again (299); however, with no apparent emphasis on size. Still later he uses the same word as a synonym for the city of Nineveh (422). The mystical doctrine of soul of man as a city has already been discussed, and it should be noted that the similarities between Jonah and Nineveh are deliberate and manifold. The poet is constantly shifting his metaphors as well as his focus, in order to express the internal as well as the external, the individual as well as social aspects of sin. The three days spent praying in the whale (294) correspond to the three days spent prophesying in the city (354) so that the city becomes a metaphor for both the whale and the sinful man swallowed by the whale. The "mote" is not only the city but the pit (moat) which surrounds it. There is, in fact, an important tradition which associates the three day Harrowing of Hell with the sack of a city and the liberation of the inhabitants. The city in its repentance from sin also becomes a metaphor for Jonah, the "mote" swallowed by the whale. Thus, the whale, Jonah, and the city are all different aspects of the same entity, the sinful, but repentant man, and are all represented by the "mote." The "mote," like its cousin the "poynt," becomes an ubiquitous symbol throughout the poem. It is the smallness of the sinful man (268), the message of God, as well as repentence (299), the city-like largeness of the penitent man (359) and finally the
righteous man who cannot be cast into Hell, as opposed to Jonah who is locked inside his own dark bower (456).

As he tumbles down the passageway of the whale's throat, Jonah is described as "hele over hed hour lande about" (272). Besides the obvious pun on heel/hell, the phrase "hele over hed" contains an important moral judgment on the part of the poet. Jonah's sin has repeatedly consisted of inversion of God's will. He has demonstrated impatience, not patience; he has made his own peculiar prophecy, and has refused to endure, i.e. abide. Thus his internal moral condition is manifested in physical inversion. Furthermore, when the penitent prophet preaches to the Ninevites, he warns,

* Truly bis ilk toun schal tylte to the grounde; Vp so doun schal se dumpe depe to be abyme, To be swol3ed swiftly wyth pe swart erbe.* (361-3).

Jonah's prophecy is, then, essentially a warning to the Ninevites that if they continue to invert God's Laws in their hearts, their town will have their inward inversion manifested physically, much as his own sin was inside the whale. Destruction of the city is not the simple casting of the town to the "abyme," but the turning of it "vp so down" which is to say "hele over hed." The sinful Ninevites and Jonah are guilty of lack of poverty of will. They have placed their own wills above that of God and have inverted the natural hierarchy by turning it "vp so down."117

Throughout the confinement within the whale the interplay between organic and nonorganic metaphors of enclosure becomes an important part of the poet's descriptive repertoire. The
dreadful teeth (252) and jaws (268), become a "dor" (268). The "prote" (252, 267) becomes a "rode" (270), and, as such is both a road which leads Jonah to poverty of will and a rood which serves as the instrument and altar of Jonah's martyrdom. Since the "rode" leads to a type of hell, Jonah's fall down it may be taken as a type of descent from the cross.\textsuperscript{118} The cavernous belly becomes a "halie" (272), a "bloc" or simple enclosure (272), a "bour" (276) with a "nook" (278) and a "corner" (289), and is finally compared to the hold of the ship from which he was cast out (292). In the end, the organic terms, through sheer force of numbers, overwhelm the non-organic, man-made symbols such as prisons and doors which function simply as tools capable of aiding the translation of the ineffable horror of hell into finite and intelligible terms.\textsuperscript{119} The enclosure described as a "bloc" becomes more rigid and tangible and, hence, more appropriate for a tomb than the more amorphous "gutte3." The solidarity of the corner and nook strike an important counterbalance to the fluidity of the ubiquitous slime and as such provide the cold, concrete reality of bars (321). The continual irony is that these solid non-organic metaphors are all the product of man's own hands. The "mawe" is through language compared to the flimsy "bour" (270, 439) which Jonah will later erect to shield himself from the sun. The point is that man, according to the poet, creates his own prison which is any barrier with which he separates himself from God. Man's "hondewerk" may be either a road to Hell
when used as an end in itself or a rood of self-sacrifice. Both the whale (hell) and the city (heaven) are the divine "hondewerk" whose magnitude in relation to man's paltry creation is recognized only by the man who views them both from the perspective of the true poverty of will.

V.

Prayers and Circles

Having placed Jonah within the whale, the poet begins the process which completes the first of the two cycles of sin and redemption which appear in the poem.\textsuperscript{120} The upward movement of the first cycle consists largely of the presentation of Jonah's prayer for deliverance. The poet's method of dual presentation should by now be easily recognized by the reader for it has already been put to good use in the two initial portraits of Jonah as the man from "Jude," and in the two-fold introduction of the story of the whale. Thus the presentation of Jonah's prayer may be divided into a brief, general statement (282-288) followed by a digression of a slightly longer length (289-304) which is, in turn, followed by an elaborate and lengthy development of the premises of the first statement (305-336). The technique is clearly one of variation and accumulation in the Old English tradition. The poem's Prologue ends with a description of "Jonas in Jude" as the poet continues the interrupted presentation of the protagonist. Section I ends with a split in the narrative focus between Jonah and the sailors. The fate of the sailors after they are separated from Jonah becomes the center of the
Tha3 I be guilty of gyle, as gaule of prophetes
bou art God, and alle gowde3 of graybely pyn owen,
Haf now mercy of by man and his mys-dedes,
And preve be ly3tly a lorde in londe and in water.'
(282-8).

The structure of this prayer consists of the poet's manipu-
lation of the three-fold form of prayer. The petitioner
first recognizes his own inadequacy and lack of power. Next
he recognizes the contrasting omnipresence of a divinity,
and thirdly he asks that the divine power which he has recog-
nized be phenomenalized in the form of direct intervention
in the real world in which the petitioner has recognized his
powerless state.121

The poet characteristically relies on two forms of varia-
tion in order to make his point. These seven lines actually
consist of two complete prayers. The first line of the first
prayer (282-284) begins with a recognition of the attributes
of the divine, in this case the power of sovereignty of
"prynce," followed by a direct petition for pity. This
first line of the prayer becomes transposed into the last
line of the prayer (284) which begins with a petition and
ends with a recognition of a divine attribute, "rauthe,"
which is the object of the petition of the first line. The
poet has again created the intellectual metaphor of the cir-
cle. The first movement begins with a divine attribute and
ends with a petition while the second movement begins with
a petition and ends with a divine attribute. The fact that
what is petitioned is the first line becomes an actualized
attribute in the last line makes the combination of the two
movements circular rather than linear and progressional. Between these two lines lies a single line (283) devoted solely to the unworthiness of Jonah's heart. The cumulative result of all three lines is an act of literary cosmogeny or the creation of the corrupt man-centered universe which is presented again in the descriptive digression which follows these seven lines. As the sinful Jonah is the center of the intellectualized circle of the first prayer so he is the center, "mote" (299), of the corrupted world whose boundaries are circumscribed by the flesh of the whale. Now, as the product of poverty of will, prayer is the agency which delivers Jonah from the samsara-like world defined by the first prayer and symbolized metaphorically by the digression. Freedom from the external is achieved in the second prayer (285-88) which is tangential to the first prayer in that it represents a reordering of the circular, non-progressive elements of the first prayer into the proper progressive hierarchy. Instead of finding recognition of self circumscribed by recognition of God and petition one finds the recognition of self as merely the first rung on the ladder which leads to the other two. In three successive lines, Jonah goes swiftly from "I be guilty" (285) to "pou art God" (286) to "Haf now mercy" (287), and the first circle ceases to be an end unto itself and becomes the first stage in the progression from one type of prayer to another.

However, the considerable complexities of abstract form and intellectual structure of these lines must not be allowed
to obscure the literal content which they were intended to convey. The prayers present a two-fold epiphany in which Jonah recognizes first that he is indeed a prophet (282), one of "the few," and second that he has been a poor prophet (285). By having Jonah preface his prayer with "Thaʒ I be guilty of gyle, as gaule of prophetes" (285), the poet brings into play a direct equation of the mind of the sinful man and the belly of the whale through a pun on "'gyle" (225) / "giles" (269). Just as Jonah passes through guile to being the gall of the prophets so he passes through gills until he reaches the gall or the "glaymande glette" (269) of the monster's bowels. The intangible moral state of mind again finds its expression in the flesh of the whale through the poet's skillful manipulation of language. However, Jonah sees beyond his failure as a prophet and begins to comprehend the failure of his heart in order to achieve poverty of will: "¡baj3 I be fol and fykel and falce of my hert ..." (283). Jonah then recognizes the unworthiness of his own heart, and he, therefore, makes the whale, a constant metaphor for his own state of mind, "wammel at his hert" (300) in the digression which follows his first prayers.

It is important to note that Jonah's new poverty of will manifests itself in his use of the term "fol" (283). In a direct address to the reader the poet had previously introduced the concept of the fool in his paraphrase of the Ninety-third Psalm:

'0 foləζ in folk, feleζ ober-whyle
And vnderstandes vmbre-stounde, ðaʒ ȝe be stape fol.'
(121-2).
Jonah will later attempt to excuse his original flight from God, the very act which elicited the poet's comment on foolishness (121-2), because of his fear of being called a fool by the Ninevites once his prophecy of doom was not realized. The collective effect of these considerations of the fool, here as well as in *Purity*, is the poet's contrast of the earthly city's perception of a man with that of the heavenly city. The qualities which lead a man to be held a fool in one city, may make a wise man in the antithetical one as the two perspectives are shown to be mutually exclusive. As soon as the perceptions of an earthly city become one with the "heavenly city, the former ceases to be itself and become coincidental with the latter. Yet the eyes of the inhabitants of both the earthly and the heavenly city are often trained upon the same man so that the man who is seen as a wise prophet from the divine perspective is seen as a foolish doom-sayer from the earthly one. This dual perspective again calls to mind the dual nature of the wall whose two sides may be seen only one at a time from either within or without. The wise man, or the prophet, is consistently presented as included with "the few" who are excluded from the many who dwell in the earthly city and is considered by those many to be a fool. Jonah is always at his worst when he wishes to conform to the values of the many in order to escape the appellation of "fole." It is the supreme irony that in order to win the acceptance of the Ninevites, that is, not to be thought a fool, he has to pray for their very destruction.
Thus, the attempt to conform to the man-centered universe's perspective is shown to be self-defeating if not self-destructive. True poverty of will is, then, the purgation of the earthly society's perspective, so that the proper hierarchy between the heavenly and earthly cities may be maintained. If Jonah's naming himself a fool (283) is an indication of his adoption of the perspective of the heavenly city, and the achievement of poverty of will, the following line demonstrates the process by which such a state of mind is achieved. Jonah pleads for God to "de-woyde now by vengaus, bru3 vertu of rauthe" (284). Here is the seminal mystical metaphor of the emptying (of vengeance) and the refilling (with pity) of the vessel, which has already been discussed.

The elements which comprise the brief interruption of Jonah's prayer have already been briefly touched upon as supporting elements for the imagery and themes which precede them; however, they must also be considered in their own right. The limited narrative perspective which the poet adopted in his presentation of the swallowing of Jonah is reinstated in the first stanza so that the narrator's field of vision, like Jonah's, is limited by the physical confines of the monster's entrails. Both narrator and reader stand alongside the prophet, as the poet presents images of confinement: "With bat he hitte to a hyrne and helde hym per-inne, / ... As in be bulk of be bote ber he byfore sleped" (289-292). The terms "hyrne," "helde," and "per-inne"
in the first line stress three aspects of inclusion of the "bulk" of the second, while the stanza as a whole proves to be the first step or foundation of another series of juxtapositions and geometric expansions of the narrative point of view.

As the reader considers the whale digression (289-304), the structure of the presentation of these four stanzas may be seen to be analogous to the structure of the presentation of the first seven lines of the prayer. The first stanza presents simple enclosure and a limited perspective. Like the first prayer, the first stanza presents a circle, the interior of the whale, which due to the limited narrative perspective seems to emanate from the man in its center. The first stanza is followed by a two stanza digression in which the captivity in the whale is subtly compared to the Harrowing of Hell (293-296) and a consideration of the whale as willful with a subsequent implied equation of willfulness with Hell itself (297-300).

Just as the second prayer (285-288) by reordering the elements of the imprisoning eternal circle provided a tangential mode of escape, so the final stanza of the whale digression provided an escape through expansion from the finite perspective of the first stanza. The evolution of narrative voice from the finite to the omniscient takes the reader from cognition of simple inclusion, a knowledge of the area or interior of the circle to an awareness of the infinite area which lies beyond the circumference. The reader
becomes increasingly aware that Jonah is not only being "helde ... per-inne" but that something is also being held outside as well. Instead of viewing the whale as a simple enclosure whose boundaries coincide with the known world, the whale, which has previously been known almost exclusively from the inside, becomes increasingly like a two-sided wall which stands between Jonah and the cosmos. When the poet makes note of the many regions (298) through which the whale travels, he begins to plant the seeds of awareness of the hitherto ignored world beyond the whale. In the following line (299) the poet begins the growing distinction between Jonah and the whale. Just as Jonah reaches poverty of will, the whale becomes most willful; as Jonah becomes morally healthy, the whale becomes "wamel at his hert." Up to this point, Jonah, the whale, and the cosmos have all been coincidental or, in other words, three names for the same point. In lines 298-9, the poet separates the first and last members of this trinity from the whale just as one might intellectually separate the interior and the exterior of a circle from its circumference, although one might have previously referred to all three in the one term "circle." The poet thus begins the final stanza of the digression by informing the reader,

Ande as sayled þe segge, ay sykerly he herde þe bygge borne on his bak and bete on his sydes (301-2).

The most obvious change which has been wrought is the introduction of an omniscient perspective on the part of the narrator, whose observations were previously limited to what might be seen from within the whale. Jonah and his whale
are now described as though they are at a distance. The narrator sees both the outside and the inside of the whale simultaneously. The shift in narrative perspective demonstrates the internal reorientation from the finite man-centered world to the infinite God-centered universe which has taken place within Jonah. The whale has clearly become the boundary or wall which separates inside from the outside. This image is not, however, a new one in regard to the Pearl Poet's work. In Purity the reader encountered similar narrative perspectives as well as wall-imagery in the description of the storm which rages against the Ark and in the description of the gate which separates Lot from the angry Sodomites. The wall in each of these instances functions as the beneficent instrument of God (possibly grace or the sacraments) which separates man from either the threatening forces or instruments with which God cleanses the earth, or the forces with which the earth threatens mankind. The prophet also finds himself to be the final wall between God and the earthly society in that he too is the agent which serves to include or exclude the many, depending on how they perceive and, hence, receive him. The difference is clearly demonstrated in the contrast between Daniel, who can read the writing on the wall, and the many of Belshazzar's Babylon who cannot. Jonah acts not as interpreter as does Daniel, but as the agent of dissemination. In other words, Jonah functions as the wall while the repentant Ninevites represent the righteous few who read and understand the message. In this case
he is the outermost wall of the heavenly city and those who
heed his prophecy place themselves within its confines.

Section three of the poem resumes with the interrupted
prayer while continuing to elaborate on the imagery of the
enclosure and inclusion/exclusion. The three stages of
prayer remain intact. Just before Section III, Jonah
"herde / bygge borne on his bak" (301-2). The passive act
of hearing becomes a statement of Jonah's helplessness, step
one. Section III begins with Jonah's recognition of God's
power, step two, by inverting step one: "Out of be hole pou
me herde of hellen wombe" (306). What is an act of power-
lessness in man becomes a proof of omnipotence in God. The
prayer of Section III, however, places most of its emphasis
on the elaboration of the heretofore de-emphasized petition,
step three. The prayer begins with Jonah's describing past
events as well as his present situation. There remains a
curious ambivalence of past and present verb tenses which
are perhaps intended to convey the uncertainty of the speaker.

Jonah states:

pou dipte3 me of be depe se into be dymme hert,
bete flem of by flod folded me vmbe;
Alle be gote3 of by gufere and groundele3 bowte3,
And by stryuande streme3 of strynde3 so mony,
In on daschande dam dryue3 me ouer (308-12).

The whale appears to have briefly faded away into ob-
livion. The wall which protected Jonah from the threatening,
hostile seas has disappeared so that the sea and the man
metaphorically come into direct contact, yet this is per-
missible due to the metamorphosis which has taken place
within the sea. In the end of the whale digression, the sea is clearly an instrument with which God punishes and scourges the sinner. Jonah hears "be bygge on [the whale's] bak and bete on his sydes" (302). The water has ceased to function in this fashion and now becomes an instrument of God's mercy. Thus, the term "diptez" (303) which implies Baptism is employed. The waters enfold rather than beat the repentent prophet.

The water itself becomes a new enclosure. Jonah is "folded ... vmbe" (309) and "wrapped in water" (317). Yet, there are still the prayers of a man petitioning for circumstances other than those he is in, and there remains an ambivalence if not a juxtaposition between the positive and negative aspects of enclosure. Jonah fears the dual nature of the wall which actually separates him from the waters. Until recently, only one side of the wall of whale flesh was seen by the prophet. He believed that it served only to contain or confine him. Now, he faces the startling reality that this wall might actually be the agent which excludes him from the community of the Divine. What was formerly thought to be the inside is now the outside; the man-centered universe is seen to a finite world and not a universe at all. What was thought to be infinite is revealed to be a finite circumscribed area of minimal importance when compared to the previously ignored infinite plane upon which the circle was originally drafted. With the growing awareness of the waters beyond, the ego-spawned arti-
ficial, man-centered cosmos is seen to be only a demarcation of the universe which emanates from the Divine Personality. As the illusion of the artificial universe dissolves, the references to the whale likewise diminish, until there is seemingly no barrier which protects Jonah from the reality of his recognition, symbolized here by the waters which rush over him. The man who complained of confinement is now cast out:

'Careful am I, kast out ho by cler y3en
And de3eured fo by sy3t, 3at surely I hope
Efte to trede on by temple and time to by selven (314-6).

The obvious irony is that being out of the range of God's eye is exactly what Jonah wanted and it clearly demonstrates the prophet's tendency to create a man-centered universe which excludes the presence of God and which is demonstrated by his own limited perspective. In this fear he again recognizes the impurity of his heart, as he did in the seven-line introductory prayer, for the sixth Beatitude states:

pay ar happen also pat arn of hert clenē,
For pay her sauyou ur in sete schal se with her y3en.
(23-24).

Being cut off from God's sight is clearly metaphorical since the poet has previously stated that "Hit may not be pat he is blynde pat bigged vche y3e" (124). Those who will see God with their own eyes will do so in the New Jerusalem. One is led to suggest that Jonah is really fearful that he is cut off from direct, mutual or reciprocal sight of God in the New Jerusalem (Mystical Union). Jonah has before this point experienced a direct revelation and his fears about the loss
of this extra-ordinary communion are consistent with the tradi-
tional mystics' Dark Night of the Soul. Now Jonah fears
that he is, in fact, cast out and wishes to be enclosed again
(i.e. to be within the temple). Similarly, it is Jonah's
prayer, "pat in-to his holy hous hys orisoun mo3t entre"(328).
The clear implication is that Jonah is not of God's house.
However, this pleas is far more significant than it first
appears. The first three lines of the renewed prayer (305-7)
make it clear that God has the power to hear Jonah's prayers
no matter where they are said, even in the "hole," yet this
assurance is not enough for the prophet. He does not want
his voice heard when it is outside God's house, but prefers,
instead to have it heard within; he simply rejects one enclo-
sure for another. By hearing Jonah's prayers in the "hole"
God extends himself beyond his seat and enters into the real
world. Jonah conversely prefers to transcend the real world,
which has now been shown to be corrupt, and travel to the
seat of God. In doing so, Jonah demonstrates the mystic's
preference for Godhead rather than God, for the abstract con-
templative life rather than the world-based active life.

Before this final plea for this mystical hearing of his
prayers, Jonah demonstrates poverty of will by assessing his
past faults and his present condition:

I am wrapped in water to my wo stoundes
be abyme byndes be body bat I byde inne,
be pure poplande hourle playes on my heued.
To last mere of vche a mount, man, am I fallen

be barre3 of vche a bank ful bigly me haldes,
bat I may lachche no lont, and þou my lyf weldes. (317-22).
These lines are notable for the vivid imagery of containment and circular enclosure as well as the sudden introduction of the concept of the desired object which lies beyond the circumference of the circle. It should be noted that for the first time, due to the emphasis on the tangential object of desire, Jonah's perspective really goes beyond his immediate enclosure as his desire for land overcome his dread of the ocean which lies between the whale and the object of his desire. This expanded perspective on the part of the protagonist may be seen as a direct parallel of the expanded narrative perspective which marks the transition between the second and third sections of the poem. The first three lines present another man-centered circle, while the fourth presents an implicit tangential desire. The outermost circle consists of the waters of the "abyme." The first line presents the wrapping of the prophet in water. Yet one may be wrapped while having only one's sides covered. The term "hyndes" in the second line reinforces this sense of side-covering since one is usually bound by the sides, not from top to bottom. The third line, however, provides the needed lid to to the watery enclosure established in the first two lines. In between the two lines which establish this latest container, the poet has placed a reference to another enclosure, thus providing the mystical metaphor of vessel within a vessel. By referring to "be body hat I byde inne," Jonah distinguishes between his essence, the spirit, and its container, the flesh. Thus, the configuration pre-
sented is that of the spirit, the point, which resides within its containing circumference of the body, the circle, which is likewise circumscribed by the abyss. This configuration is the same as Jonah contained in the whale which is contained in the sea. There is an important reason for the distinction which Jonah makes between his spirit and his body. Until this point, they have simply been spoken of as though they were one, just as Jonah and the whale were essentially indistinguishable until the demarcation in the digression which precedes this prayer. As long as the spirit is unrepentant, it remains corrupt and therefore like the flesh; however, once the heart is cleansed the spirit becomes differentiated from the vessel which contains it. Thus, Jonah notes that the "abyme byndes be body" while implicitly stating that the "I" which dwells within the body is not bound by the "abyme." The spirit has a choice between between good and evil while the body is bound by the laws of the world. 124

The last line of the stanza introduces a new metaphor into Jonah's description of his moral situation. The process of becoming enclosed is compared to a physical fall while the enclosure implicitly becomes an abyss. 125 In so translating his three dimensional enclosure metaphor into one dimension, the poet begins a subtle process of reclamation whereby the emphasis becomes diverted from enclosure within the city of Hell to inclusion within the city of Heaven. While Jonah is bound by sin, the poetic emphasis
is squarely placed on the finitude and pettiness of the man-centered universe, yet having established the constrictive and enclosing nature of sin, the poet reverses his thrust by relegating Hell to an abyss whose formlessness comes in sharp contrast to the mount which defines the chasm. The emphasis in the line is clearly on mount from which Jonah has fallen, not on the enclosure which receives the fallen prophet. Furthermore, the mount is described in terms of its successive boundaries ("meres") calling to mind the impenetrable thresholds of the sanctum sanctorum in Purity as well as the circles of Dante's Hell and Purgatory. For the first time, the prophet becomes aware of something desirable and benign rather than threatening, which lies beyond the walls of his enclosure. Yet, this too is not absolutely the case. The prophet has previously been aware of that which lies beyond this area of confinement; however, here Jonah is not so much confined (i.e. included) as he is excluded. He is cast off the mountain rather than placed in the abyss.

The prophet's situation again becomes analogous to the process through the seemingly infinite circle is concurrently to be seen as a constricting, limiting form with the growing awareness of the infinite nature of the plane upon which it is plotted. With this recognition of the truly infinite, Hell, the false infinity of circular inclusion, becomes the excluded infinity of the outer circle which was formerly represented by the all-encompassing heavenly plane. The ironic casting out / conversion of the false, apparent
infinity of the circle into the actual infinity of the ex-
cluded plane may be considered parallel to the ironic ful-
fillment of Jonah's desire to escape the vision of God, for
the prophet flees and establishes his own protective circle-
cosmos in the hold of the ship where he believes God may not
observe his actions. When this insular refuge is shown to be
false and finite during the storm, Jonah is cast out and
placed within another circle, the belly of the monster,
where Jonah demonstrates his own recognition of the inver-
sion of the area of the circle and the plane upon which it
is drawn when he no longer believes God to be kept out of
his circle of which he is the center, but instead fears that
he has been "kest out" (314) from the God-centered one.

Through this inversion, the inside (Hell) becomes the
outside (Heaven) \(^{127}\) and thus the circumferance manifests
the dual nature of the wall which is thought to be the
inside, including boundary of city of Hell, but is, in re-
ality, the outer, excluding wall of the city of Heaven. To
summarize, the imprisoning circle, symbol of the moral myopia
which fails to recognize the infinite, begins to break down
into the formless abyss until it becomes the ironic parody
of the infinity whose garb it has usurped. An interesting
example of the word-play is employed to dramatize this
growing awareness of the conflict between the real and the
false centers from which a universe may emanate. The "mount"
(320) becomes the new, concrete center of the moral universe
while Jonah simultaneously discovers that the "vagne bynges"
of the man-centered world "... mountes to nozt" (331-2).
The first two lines of the next stanza reintroduce the metaphor of the enclosure and the desired object which lies beyond the perimeters. Once the circumference is seen not as a barrier which keeps out danger, as it is when the storm rages (301-2), but as a barrier which prevents the attainment of a desired object, it becomes a prison rather than a refuge. Thus, following the introduction of the implicit desire for the mout in the previous stanza, the whale becomes a prison whose sides are "barre3" (321) which "haldes" (321) the prophet. The confining sides of the whale are referred to as "bonkke3" (321) creating a striking contrast with the "bonkke3" of safety which the newly converted sailors (236) and the repentent Jonah (343) reach through divine aid. A similar reversal through language and deed further demonstrates the moral inversion which has led to Jonah's confinement. Jonah's obliviousness to the infinite is consistently portrayed through the metaphor of sleep. Indeed, sleep would appear to be the correlative of enclosure since Jonah is seen to sleep in the boat, whale, and bower. Whenever Jonah's cosmic perspective is limited such that he cannot see beyond the boundaries of his man-centered enclosure, he sleeps. However, within his prayer the prophet gives a rare definition of the concept of divine mercy upon which the poem is founded. He states, "pou schal releve me, renk, whil by ry3t slepe3, / pur3 my3t of by mercy pat mukel is to tryste" (323-4). Thus, for the sinful (i.e. sleeping) man to be freed from his imaginary, but hellish, enclosure, the wrathful eye
of literal, divine justice must be dimmed by the sleep of mercy which implies an act of enclosure whereby the formerly unbounded infinite plane displaces the area of the circle as the body circumscribed by its boundaries. Thus, one type of sleep or obliviousness (God's to repented sin) replaces another (man's to the infinite) and a new enclosure, the city of Heaven, is established. Sleeping remains the correlative of enclosure; however, it is here associated with the new circle of the elect who were formerly excluded from the first circle generated by ignorance of God, as the outside has become the inside and the last have become first. 129

VI.

Nineveh: Preaching, Penance, and Urbane Renewal

The prayer's concluding discussion of God's mercy as well as Jonah's pledge to make a proper sacrifice have already been dealt with, and it now becomes necessary to consider the act of deliverance which serves as the divine response to those prayers. The third Beatitude promises:

Thay ar happen also bat for her harme wepes,
For pay schal comfort encroache in kythes ful money (7-18).

Bonaventure describes the process of falling into sin and repentance, or weeping for others, as a circle, 130 while the Beatitudes, themselves, form the newly created circle of the elect due to the fact that the first and eighth Beatitudes are the same. Jonah has indeed wept for his sin and will now find comfort in the object of his tangential
desire, a "kyth" or land. Ironically, the land to which he is delivered "wat3 to be regiounes ry3t pat he renayed hede" (344). The use of the term "renayed" implies a spiritual return while the geography of Jonah's travels complete a circle, for in a Columbus-like fashion, the prophet has circuitously reached Nineveh by sailing away from the city rather than toward it.

The most striking aspect of the deliverance is, however, the swiftness with which it is effected. The one stanza devoted to the event consists of a single sentence describing the command and a single sentence describing its completion:

Thenne oure fader to be fysch ferslych bidde3, 
bat he hym sput spakly vpon spare drye.
be whal wende3 at his wylle and a warpe fynde3
And ber he brake3 vp be buyrne as bede hym oure lorde" (337-40).

The economy and swiftness of the action again provide a subtle testimony to the power of God, who effortlessly effects in the space of one sentence what Jonah has pleaded for during the previous eight stanzas. An interesting play on "warpe" (339) demonstrates the necessity of poverty of will. When the whale "wende3 at his wylle," that is, has the poverty of will to submit to God's will, he "a warpe fyndes." Not only does the whale find a "shore," but a "worth," or "purpose," as well. That man, like the whale, finds his worth in true poverty of will and submission is demonstrated by Jonah, whose worth is to be found in his prophethood which is predicated on the submission of his will to God. However, Jonah's new-found poverty of will is still not
perfected, and the narrator inserts an ominous reference to the parable of the wedding feast which serves as the touchstone for Purity in much the same way that the Beatitudes function in Patience:

\[
\begin{align*}
\text{benne he swepe to be sonde in sluchched clopes} \\
\text{Hit may wel be bat mester were his mantyle to wasche (341-2).}
\end{align*}
\]

In Purity the expelled guest is deemed unworthy because his garment is dirty, yet there is no mention made of the possibility of cleansing a soiled garment, so that the implication is that the host of acceptable guests have always maintained the purity of their garments; however, these lines from Patience demonstrate a change in emphasis from judgment and condemnation to repentance. The "sluchched clopes" are presented as a fact to be dealt with, not as an eternal judgment while the thematic stress is on the necessity of cleansing. The phrase, "Hit may wel be" robs the last line of the threateningly apocalyptic tone of Purity by reducing the tone of the warning to that of friendly advice, or at the least to that of a dispassionate observation.

Thus, the voice from the whirlwind which speaks to Jonah recognizes the imperfect nature of the vessel and in a combination of exasperation, belied by the double negative, and patience inquires, "Nyلت pou never to Nuniue bi no kynne3 waye3" (346)? The voice speaks further and commands Jonah,
'Ris, aproche bem to prech, lo, be place here! Lo my lore is in be loke, lauce hit per-inne!' (349-50)

The metaphor of mystical enclosure is self-evident. Jonah has become the vessel of divine lore which should, in turn, empty itself into the larger vessel of the city. The emphasis is again on spatial terms so that the command becomes a virtual geographical map for a spiritual pilgrim.

The two stages of the mystic's journey to the New Jerusalem, the Purgative and the Illuminative, find new expression in this latest divine command. It will be recalled that the Purgative state lifts the mystic above the great mass of men who have not transcended the world of flesh and ego, while the Illuminative state further divides the transcendent few by allowing some men within the walls of the heavenly city. This second stage does not represent an elevation of the mystic over the remainder of the purged, but may be thought of as a translocation into what may be described as a different mansion within the same city of the New Jerusalem. These two stages are represented geographically in the vertical (Purgative) and horizontal (Illuminative) movements advised in the command itself. Thus, Jonah is told to "Ris [vertical], aproche [horizontal]" the city. There is, of course, no reason for Jonah to "approche" to preach (a possible pun?) unless he has first risen (i.e. purged himself). As he has done so many times before, the poet elaborates the original command by dividing int into its two subparts and devoting a complete line to each:
penne be renk radly ros as he my3t
And to Niniue bat na3t he ne3edful euen (351-2).

The difference in quality of the two acts is also implicitly stated in the two prepositions of the second line of the command:

'Lo my lore is in be loke, lauce hit per-inne.'

Both "in" and "per-inne" imply containment; however, the subtle difference is an important one. The first preposition refers to the influx of the Divine into the prophet, an action which would traditionally be expressed as a vertical movement. The second preposition refers to Jonah’s filling of an earthly city that involves a horizontal movement, which is stressed by the prefix "per." It should be noted that although the major alliterative stress falls on the four words beginning with "L," a secondary alliteration is produced between "in be" and "per-inne" thus connecting the two words through sound while simultaneously stressing the intellectual juxtaposition of their connotations, a juxtaposition which is likewise mirrored in the reversal of the position of the preposition "in" from before to after the alliterating thorns. 131

Furthermore, God’s original command to Jonah contains the same double directional command followed by a similar differentiation between the placing of the message within the heart and within the city:

'Rys radly,' he says, 'and rayke forth even;
Nym be way to Nynyue with-uiten per speche,
And in pat cete my sa3es soghe alle aboute,
pat in pat place, at be poyn, I put in bi hert.' (65-68).
Jonah reacts to this message with his false prophecy and "ryses radly and raykes bilyue / Jonas toward Japh." (89-90). Yet, although Jonah would superficially appear to be imitating the divine behest, as is demonstrated by the repetition of the phrase "ryse [es] radly" and rayke[s]" which appear in the original command, the poet shortly afterward uses the same medium of language to demonstrate that Jonah's action is an inversion, or a false imitation of his original traveling orders, for at the will of God, "Ro3 rakkès ber ros" (139) and put an end of Jonah's flight so that the prophet is met by a pun as well as a punishment.

The city of Nineveh is is presented first by the God, and later by Jonah, and the King of Nineveh, as a vessel or container. God first portrays Jonah as a coffer into which the word of God is "loked" and then implies that the city likewise will act as a vessel:

'Lo, my lore in be loke, lauce hit þer-inne,' so that God's past filling of Jonah with lore is analogous to Jonah's future filling of Nineveh with that same lore; God is to Jonah as Jonah is to the City, and the equation leaves the filled city as analogous and equal to God. The still unrepentant city is, however, immediately equated with the whale, which itself was seen to be analogous to Jonah and which further strengthens the series of relationships implied in the previous line, The poet states,

Hit wat3 a cete ful syde and selly of brede
On to prenge þer-þu3e wat3 þre dayes dede (353-4).
The three days which must be spent to cross the sinful city make it analogous to the whale in which Jonah was also confined for three days (294), and in so making the prophet's journey to redeem souls another analogy for the Harrowing of Hell, the poet reinforces the general sense of confinement and containment. This sense of containment as well as the association of the unrepentant city with the whale is further substantiated by the poet's echoing of the terms "syde" and "brede" from one passage to another. 133

The actual prophecy which Jonah delivers to the city-dwellers has already been discussed in relation to the imagery of physical inversion, especially in relation to Jonah's tumble down the whale's throat; however, the proposed doom which the prophet pronounces presents an important continuation of the basic imagery of confinement and enclosure which is central to the poem. Jonah warns,

\[\text{set schal forty dayes3 fully fare to an ende,}\]
\[\text{And penne schal Niniue be nomen and to no3t worpe'}\]

Truly pis ilk toun schal tylte to grounde;  
Vp so doun schal 3e dumpe depe to pe abyme,  
To be swol3ed swyftly with pe swart erbe,  
And alle pât lyuyes here-inne lose pe swete' (359-64).

Much of the language and imagery of this speech serve to identify the city first and the whale and then the prophet. The forty-day interval makes the Ninevites who will dwell in the city analogous to the Israelites wandering in the desert for forty years as well as Christ wandering in the wilderness for forty days. 134 Both the desert and the wilderness were commonly associated with Leviathan, who
who was, in turn, associated with Jonah's whale.\footnote{135} Furthermore, as the town shall "tylte." (361) so Jonah has already "tult" (352) down the throat of the whale. As the city will soon be brought to "no3t" (360) so the sailors have been shown that "hade ȝay no3t in her honde ȝat hem help my3t" (222), just as Jonah also discovered in the belly of the whale that,

\[\text{... þose unwyse ledes} \\
\text{þat affyen hym in vanyte and in vayne þynges,} \\
\text{For þink þat mountes to no3t her mercy forsaken} \ (330-32).\]

Finally, the swallowing ("swol3ed" 363) of the city (called "mote" 422) clearly is analogous to the previous swallowing ("swol3" 250) of the man (called "mote" 268, 299). Thus, Jonah's experience appears to be truly internalized for he seems to be using himself as an exemplum and to be drawing upon the narrator's account of his experiences in order to present his prophecy.\footnote{136}

The use of the term "nomen" in the prophecy is also important. Jonah's original fear that he will be "nummen in Ninieue" (72-95) must now be seen as part of the process which transforms him into a prophet who can inversely warn that "Ninieue [shall] be nomen and to no3t worpe" (360).\footnote{137} The inversion which occurs between the presentation of Jonah's fear of being "nummen" by the Ninevites and the presentation of the fear of the Ninevites that they will be "nomen" by Jonah's God demonstrates the reversal of roles played by Jonah as a representative of both the righteous and the sinful few and their respectively opposing many.\footnote{138}
The "abyme" is not merely a passive receptacle into which
the sinful are cast. It actively "byndes" and is equated with
the threatening waters which "wrap" the prophet's sides and
"play" upon his head. Now the reaction of the townspeople
to the threat of being "dumpe[d] depe to be abyme" is impor-
tant because the same concept of the "abyme" as a prison
which binds the sides and covers the head re-emerges as the
Ninevites' attempt to substitute one type of confinement for
another:

Heter hayre\textsuperscript{3} bay hent pat asperly bited
And pose bay bounden to her bak and to her bare syde\textsuperscript{3}
Dropped dust on her here... (373-5).

The emphasis is clearly on physical penance and the
external rather than intellectual perceptions or internali-
zation of moral norms. The poet, who has thus far spent the
majority of the preceding 360 lines describing and present-
ing an internal view of Jonah, devotes a scant one and a
half lines, placed four lines apart, to the inner thoughts,
or hearts, of the people and moves quickly to the graphic
description of physical penance which dominates the passage.
In short, the poet here stresses, in terms of the working
dichotomies of the poem, the Purgative rather than the
illuminative state of consciousness as the end product for
the many of Nineveh, and he therefore describes their phys-
ical penance as somewhat similar to that endured by the
prophet and the whale during Jonah's purgative stage:

be bygge borne on his bak and bete on his sydes (302).
The language of the prophecy does, however, more than present a series of linguistic linkings with what has gone before it. The passage also serves to lay the foundation of a series of enclosure themes and images which will form the basis of the Ninevites' reaction to the prophecy. Although the prophecy graphically describes the fate of the city, or collection of edifices proper, it is, in fact, directed to "all pat lyuyes here-inne" (364), and although the warning ends with an overt recognition of the city as functioning as an including vessel as its citizenry, much that has gone before this last line has implied the further containment of the city itself and promoted the recurring metaphor of the vessel conyained within another vessel. The term "nomen" implies not only seizure, but imprisonment, and binding as is shown in Jonah's earlier fears of the "warlok" (76-80). The swallowing of the city provides a direct metaphor of enclosure as well as an indirect association of the earth, perhaps the realm of man as opposed to that of God, with the whale which has already been discussed as a vehicle for the poet's parade of the metaphors of confinement. The threat to "dumpe [the city] depe in be abyme" (362) likewise presents a direct and dramatic image of enclosure. The "abyme," however, as the reader was earlier told, was the area to which all sea-life was driven during the retributive storm that was thrown against the ship (143). It is also the seeming natural habitat of the willful whale (248, 253-4). Most interesting, in this
regard, is Jonah's description of his own situation during his prayer for deliverance:

I am wrapped in water to my wo stounde3, be abyme byndes be body bat I byde inne, be pure poplande hourle playes on my heued, To the last mere of vche a mount, man, am I fallen (317-20).

The binding of "sydes" not only implicitly makes a connection between the passages describing physical punishment visited upon the whale and the physical penance adopted by the Ninevites, but the poet's use of the noun "sydes".(374) so shortly after his use of the adjective "syde" (353) graphically demonstrates the change which has taken place in the city. The adjective is employed to describe expansiveness, while the noun is used in conjunction with an image of constriction, and the change of meaning reflected in the echoing of the word serve to underscore the sense of moral containment which is effected.139

What is gained by the Ninevites as a result of Jonah's preaching is essentially fear of God and not wisdom or knowledge of his "honde-werk," for that special knowledge is reserved for Jonah as a member of the few, or "joyned" prophets, rather than the faithful many. Thus, the Ninevites "chaunged her chere and chylled at be hert (368) ... for be drede of dry3ten doured in hert" (372). Again the reader is reminded of the whale that is made "wamel at his hert" (300) by Jonah the "mote" (299). By contrast, the people of Nineveh hope to use the dust (i.e. "mote") to cure what ails their hearts and save their city which is, in turn, described as a "mote" (422) once the Ninevites are truly repentant. It is the
backsliding Jonah who rejoices that his bower of the "bynde" is so well made that "no schafte my3t / be mountounance of a lytle mote upon pat man schyne" (455-6).

The King theoretically is as much a reflection of the national character as a generator of it, and the results of the city-wide mourning and penanct are suddenly felt in the royal palace:

And ay he cryes in bat kyth tyl be Kyng herde
And radly vp-rose and ran fro his chayer
His ryche robe he to-rof of his rigge naked,
And of a hep of askes he hitte in be mydde3

He aske3 heterly a hayre and hasped hym umbe,
Sewed a sekke ber abof, and syked ful colde;
per he dashed in pat duste, with droppande teres.
Wepande ful wonderly alle his wrange dedes (377-84).

The poet clearly has the Third Beatitude in mind:

Thay are happen also pat for her harme wepes,
For pay schal comfort encroche in kythes ful mony
(17-18).

The King weeps (379-80), and Nineveh which has either been called by name or referred to as "cete" (67, 353), "toun" (361, 416, 458, 506), or "bur3" (366, 387, 516) suddenly becomes a "kyth" (373). The poet skillfully uses the occasion of the King's portrait as an opportunity to expand both the description of the effects of Jonah's preaching and the divine command which initiated it. The King's immediate reaction ("he radly up-ros and ran fro his chayer") presents the vertical/horizontal movement which was previously discussed in relation to the operation of prophecy so that the latest recipient of the divine message imitates the very vertical/horizontal progression through
which that gnosis was introduced into the town: "Jonah's speche sprang in bat space and sprade all about" (365). What is implicit or internal becomes manifested through external action; the inside becomes the outside; the abstract becomes the concrete.

The enclosure metaphors introduced through the Ninevites' binding of themselves with hairshirts are reintroduced, and the King becomes a model of proper inclosure. As has been seen before, the vessel must be emptied and remade before it can be a container. The King's first action is to tear off his robe (destruction of the old vessel) and replace it with both a hairshirt (binding or partial containment) and a vestment of sack (total containment). The monarch, like his subjects, attempts to substitute one type of enclosure for another\textsuperscript{140} so that the action which is begun by the people is perfected by the King, who provides both a beginning and an end to the original movement. The King's recognition of the need for containment finds its direct expression in his subsequent decree that no beast shall "passe" (393) from the city and the images of containment and denial associated with the decree in general. However, the theme of reclothing has been seen before in Purity. The metaphoric thrust of that poem's "Exhortation of Purity," is the introduction of the theme of the ill-used vessel as a corollary to the "Parable of the Man in the Dirty Garment" so that either wearing the proper garment or properly maintaining one's own garment becomes the metaphoric key to the
poet's moral assessment of individual characters. Thus, the Ninevite King, who receives the prophecy in the correct fashion and therefore changes his clothes, becomes the antithetical model for Purity's Belshazzar who not only ignores the prophecy and clings to his worldly vestments but compounds his error by offering to dress Daniel in courtly robes.¹⁴¹

The dust of the people's penance becomes the dust and ashes in the King's penance. Ashes are the result of sacrifice or burnt offering upon the altar.¹⁴² Furthermore, Hell is almost universally associated with the stomach in both medieval literature and art so that the Devil is consistently portrayed with an extra face, imitating the mouth of Hell, on his stomach.¹⁴³ When the poet states, "And of a hep of ashes he hitte in the mydde" (380), he may mean that the King rather than placing himself in the midst of a pile of ashes, instead rubs ashes on the middle part of his body.¹⁴⁴ In so doing, the King would again be trying to avoid divine punishment through substitution and anticipation. Sinful men, i.e. the descendents of Cain who do not make proper sacrifice, will eventually become the sacrificial victims of the Hell-mouth which is the antithetical altar to the cross which Jonah metaphorically places himself upon in his offer to save the sailors during the storm. By anticipating the hellish altar and placing ashes upon his stomach, or for that matter even placing himself in ashes, a substitution of the original debt is made through anticipation of its payment.¹⁴⁵ Thus, Nineveh is spared from
becoming physically reduced to a wilderness with fruit of ashes (cf. Pur. 1041-8), as were Sodom and Gomorrah, because it anticipated the divine judgment and reduced itself to ashes metaphorically before the fact. Similarly, Nineveh is spared the fall through pride which Satan suffers in Purity. In the earlier poem, Satan's fall is associated with the winnowing of grain through a sieve and the falling of dust. By emphasizing the idea of dropping (375, 303) the poet demonstrates another anticipatory act. The city cannot "tylte to grounde" (361) because it has already done so metaphorically through the actions of the King and his subjects who "tylt to grounde" by placing dust (i.e. earth) "on her hede" (375). In his description of the destruction of Sodom and the fall of Satan, the poet has used the images of the proper sacrifice rising to Heaven in order to underscore the dramatic potential of the "falls" which are the center of his artistic focus. In Patience, the repeated emphasis on falling is counterbalanced by the rising cries of the penitent for mercy which the King recommends in his speech:

    Al schal crye, for-clemmed, with alle oure clere strenbpe;
    be rurd schal ryse to hym pat rawpe schal haue.
    (395-6).

    In fact, the progression from the people's repentance to the King's repentance to the King's final decree demonstrates the author's careful balancing of upward and downward movements. The message of the prophecy reaches the common people first and then rises to the pinnacle of the
social hierarchy, the King, who in turn addresses his
"seriauntes" (385) and sends the same message down to the
people whose "cryes in pat kyth pe herde" (373). The cir-
cularity of this process reflects the circular process which
Bonaventure claims is at the heart of repentance; and, in
fact, fors a microcosm of the divine sequence of events
for which the King prays, for he hopes that the cries shall
rise to the pinnacle of the cosmic hierarchy, God, who in
turn will send his mercy back down to the pentitent Nineveh.
Thus, the cycle of human repentance is an anticipation of
the cycles of divine mercy.

The King's decree, significantly addressed to those
"withinne pis bor3" (387), presents a final and formal re-
statement of much of the implied, and hence anticipatory,
imagery of the descriptions of penitance. The emphasis is
on the unpaid debt to God: "pa3 he be mysse-payed" (399),
and if we leuen be layk or our layth synnes" (401). Sin is,
therefore, not only defined as cupiditas, but also as the
lack of caritas. In such a case not only is man lacking,
but God is also "mysse-payed" in that He is denied the
love which is due Him. The King's logic is consistent with
what has come before. The natural punishment for the lack,
or withdrawal, of what man owes God is for a balancing or
antithetical "lack" to be visited upon the city. Thus, the
prophet's prediction of doom stresses voiding and negation
as he proclaims Nineveh will "to no3t worpe" (360) and "pe
verray vengaunce of God schal voyde pis place" (370). So
if the "layk" (sin) of the Ninevites generates another type of lack (i.e. of "vengeance," 370), voiding (i.e. lack of mercy, 370), the King hopes that the creation of a lack of attachment to the things of the earth will likewise generate a lack of vengeance, i.e. mercy, so that the city may be saved.

The King, therefore, immediately proposes a "faste" (390) for both man and beast so that God might "with-helde his vengaunce" (408). This penitential fast is, in turn, balanced by Jonah's lack of desire for food during his stay in the bower. By giving free rein to and hence maximizing his will, Jonah found himself in a giant "mawe" which was symbolic of Hell. In order to escape a similar Hell, the Ninevites attempt to reduce their wills or pride by curbing their stomachs or organs of appetite, a fact which returns the reader to the "askes he hitte in þe mydde" (380). A similar perception of God's mercy as a lack or withdrawal of the sterner virtues such as justice has already appeared in the poem during Jonah's own plea for mercy (323-4).

As with Jonah's deliverance from the belly of the whale, the omnipotence of the Divine is manifested in the abruptness with which deliverance is achieved. Sins which are atoned for in forty lines are forgiven in two, so that the poet quickly turns the narrative focus to Jonah upon whom "muche sorpe þenne satelled upon" (409). Furthermore, the poet's description of Jonah's wrath stresses his aliena-
tion from both the subservient communities of man and nature:

He wex as wroth as pe wynde towards oure lorde,
So hat3 anger onhit his hert, he calle3
A prayer to pe hy3e prynce, for pyne ... (410-12).

The phrase, "wex is wroth as pe wynde" is usually treated
as an alliterative formula since it appears in Sir Gawain and
the Green Knight as well as here in Patience, and because
the latter poem has been so eclipsed by the former, the al-
literation of line 410 has been consistently treated as a
prelude to the poet's implementation of it in the more fa-
mous poem. However, the earlier alliterative phrase serves
to present an appropriate contextual juxtaposition which
adds a thematic value which the contrasting more intensive
formula of Sir Gawain and the Green Knight lacks. That is,
the reader of Patience has already seen "wynds" that were
"wroth" in the forms of "Ewrus and Equiloun pat on est sittes"
(133) to which he can compare and contrast the prophet who
is "wroth as wynde" and who likesie sits "on est of pe
hy3e place" (432). The winds are the swift and obedient
instruments of the divine will while Jonah is in this case,
as in so many previous examples, simply an inversion, or
parody, of the norm. The winds are roused at God's bidding
to besiege and destroy the city at the prophet's bidding.
Thus, Jonah is again contrasted with and set apart from the
rest of God's willing servants, yet this is not by accident,
for the narrator begins a two-fold movement which will first
completely cut off Jonah from his surroundings and secondly
produce a distanced narrative perspective which will more
closely reflect and portray the divine perspective of the subsequent action.

The narrator states that Jonah is angry "towarde our lorde" (410). The word "towarde" implies a distance between Jonah and God; yet, in contrast to this implied separation is the unity or diminishing distance implied in the word "oure." The latter term brings the reader and the narrator together at the very ethical norm, the "lorde," from which Jonah is simultaneously being isolated. Thus, within two lines, Jonah is separated from the world as well as the natural forces within it, the community of men (both the reader and narrator of "oure" as well as the Ninevites), and God. The poet's repeated emphasis on the heart and the internality of the prophet's experience are suddenly reversed as the narrative perspective slowly withdraws.

Whereas, the reader has previously seen the inner working of the prophet's heart through the metaphor of the whale, the reader and narrator retreat to a safe distance from which they may observe Jonah's heart be "onhit" (411) or besieged with anger, much as Jonah has retreated to the distanced safety of the plain in order to see the city as it is besieged by the retributive forces of God. In the last analysis, the fourth section of the poem presents a dialogue between the prophet and God in which the reader is no longer privy to Jonah's innermost thoughts, but is, with the diminishing narrator, more an eavesdropper than a participant.
The next stanza begins with a self-assured statement of what the prophet knows:

I wyst wel, when I hade worded quat-so-ever I cowbe
To manage alle bise mody men pat in bis mote swelle3,
Wyth a prayer and a pyne bay my3t her pese gete ...

Here Jonah's statement of his knowledge sums up the opposing forces for it is clear that he perceives what he has "worded" as something which will be overturned by the Ninevites' repentance and preservation so that their penitential "pyne" (423) which saves the city is the direct cause of the prophet's "pyne" (412) and the source of the prayer itself.

After his two stanza recognition of the parade of divine virtues which are to effect the preservation of the city, the prophet suddenly pleads that the destructive vengeance which he had formerly wished upon the city be visited upon himself, but the prayer must be in vain for the same mercy that preserved the city will also be extended to Jonah:

Now, lorde, lach out my lyf, hit lastes no longe;
Bed me bilye my bale stour and bryng me on ende,
For me were sweeter to swealt as swype, as me bynk,
pen lede lenger pi lore pat pus me les make3 (425-28).

However, Jonah's prayer is not in vain. Although God does not literally "lach out" the prophet's life, the prophet is later "lachched" (i.e. confined) in the bower. Furthermore, Jonah's belief that it would be "swetter" (425) to die again demonstrates the juxtaposition of the prophet's fate and that of the city since he had previously prophesied that "alle pat lyuyes here-inne lose pe swete" (364). Jonah
believes annihilation to be sweet while the beleaguered sail-
ors struggle against impossible odds, "for be monnes lode
never so luþer, þe lyf is ay swete" (156).

The dialectical movement of the poem, which transforms
Jonah from an ironic carrier of God's warnings into a prophet
with an intuitive understanding of the divine will, has trans-
lated Jonah from his native "kyth" to the bower which serves
to encompass all that has come before by reflecting the two
previous enclosures, the ship and the whale. In fact, the
brief history of the bower also serves as a metaphor for the
creation, preservation, and destruction—in short, the com-
plete history—of the earthly city as it is presented in
Purity. The fragile nature of the edifices which men build
is shown in the impermanence and lack of utility of the make-
shift bower of herbs and hay. However, the transient earthly
city is strengthened and given permanence through divine
maintenance just as the bower is, through "grace" (443),
covered and thereby structurally reinforced with the sym-
bo lic blessing of the woodbine. Here, as in Purity where
the Ark cannot serve as protection against the flood until
it is covered with clay, the reader encounters the re-emer-
gence of the mystical image of the vessel, man's creation,
with another vessel, God's reaffirming grace. When man fails
to perceive the two-fold progression of the creative process,
the blessing is withdrawn so that God sends a serpent to de-
stroy the woodbine or a Nebuchadnezzar to sack Jerusalem.
Divine grace covers the repentant city as the woodbine
covers the flimsy bower, yet the literal-minded prophet refuses to admit the existence of the former because it cannot be seen. Because he believes in the independence and finally his own creation, Jonah does not realize that all actions initiated by men are completed through the Divine. This literal-minded myopic vision is first witnessed by Jonah's false, self-fulfilling prophecy and later seen in his anger toward God which finds its source in the prophet's assumption that his prediction of doom automatically generates its completion, or fulfillment, finally the prophet assumes that because he has initiated the bower construction, he is likewise responsible for its completion through the appearance of the woodbine which he earnestly believes to be his:

'I keuered me a cumfort pat now is ca₂t fro me, 
My wood-bynde so slonk pat wered my hebued ' (485-6).

In the end, the prophet is upbraided as he is shown that he has done nothing to bring the woodbine into existence and is asked to compare his own "honde-werk," the unreinforced bower, with that of God, the repentant city:

'penne by-benk be, mon, if be for bynk sore, 
If I wolde help my honde-werk, had bou no wonder.

bou art waxen so wroth for by wod-bynde, 
And travaylede₂ never to tent hit be tyne of a howe, 
Bot at a wap hit here wax and away at an oper 
And 3et lyke₂ be so luper, bi lyf wolde₂ bou tyne.

penne wyte not me for pe werk, pat I hit wolde help ... 
(495-501).

Thus, as Jonah studies the city, he unwittingly waits in a working metaphor for the very thing which he contemplates.
Ironically, Jonah is placed within the surface symbol of the revelation concerning the city of God's "honde-werk" until the bower's physical destruction frees the literal-minded prophet from the tangible world with which he is preoccupied so that the intangible revelation itself may be internalized, or placed within the prophet.

Given that the bower functions as a metaphor for the city, it becomes necessary to determine the nature of that city and its present place in the parade of events which the poet presents as the emerging pattern of the cyclic history of the earthly city. The bower, like any object, may either be used or abused, and it will be Jonah's perception and immediate reaction to the bower which will convert it into a metaphor for the earthly Babylon or the Heavenly Jerusalem. In De Doctrina Christiana Augustine defines the polar terms caritas and cupiditas in the following way:

By charity I mean the soul's movement toward delight in God for himself, and in himself and his neighbor for God's sake; but by cupidity, the soul's movement toward enjoying himself and any bodily thing than for God's sake. Jonah's reactions throughout the episode with the woodbine clearly indicate that he views the bower cupidinously and therefore abuses rather than uses it so that the prophet's literal-mindedness and his delight in the surface things and comforts quickly determine the nature of the bower and transform it into a metaphor for the city of Babylon.

Clearly, there is little delight in God, and the prophet appears completely uncognizant of God as author of the
woodbine, as is seen in the ego-centricity of Jonah's pronouncement that,

'I keuered me a cumfort bat now is caȝt fro me,  
My wod-bynde so wlonk bat wered by heued' (485-6).

Yet despite the plethora of first-person pronouns, there is very little, if any, delight in himself for God's or his neighbors' sakes. In fact, as a result of his exposure to the bower he reiterates his desire for annihilation "I dure to longe (488) and I wolde I were of pis world, wrappèd in molde" (494). Certainly there is no delight in his neighbor, for he plans to use, or rather misuse, the bower as a site from which he can watch the destruction of his neighbors, the repentant Ninevites, despite God's stated intention that they be spared. Similarly, Jonah's desire for this eagerly awaited destruction of the city springs directly from his delight in himself and his own knowledge as a prognosticator of soothsayer rather than a delight in sowing God's "sages" as a true prophet.  

What does exist is a tremendous capacity on the part of the prophet for delight in himself for his own sake. The bower is above all else a "cumfort" (485). Jonah appears to delight only in its physical beauty and comfort, and his delight knows none of the restraint of moderation which is characteristic of use rather than abuse.  

\[ \text{benne wat}_3 \text{ be gome so glad of his gay logge,} 
\text{Lys loltrande pe-inne lokande to toune;} 
\text{So blype of his wod-bynde he balteres pe-vnder.} 
\text{bat of no diet bat day-pe deuel haf! - he ro3t} \]
And ever he laged as he lookd pe loge alle aboute,
And wysched hit were in his kyth ber he wony schulde...
(457-62).

Laughter, as with the doubting Sarah and with Lot's disobedient wife, indicates a failure to restrain the will.\textsuperscript{158} The result of Jonah's cupidinous delight in the bower is a series of excesses beginning with excess joy which makes him consign food, possibly the metaphorical wedding feast, to the devil. The prophet gives himself over to sloth and its companion sleep as he did in both the ship and the whale. Finally, the free rein which he has given his will\textsuperscript{159} culminates in his excessive anger at God and the despair which induces him to beg for his own destruction.

The bower, then, is clearly a fool's paradise.\textsuperscript{160} Yet this judgment is not only borne out in Jonah's deeds and perceptions but in the physical description of the bower as well. From the beginning it is named a "bour" (437) as is the hellish's whale's maw (276), and the original bower is constructed "of hay and ever-ferne and erbe\textgreek{3} a fewe (438), the very materials which the repentant King of Nineveh said should be denied to the town's cattle:

Bope burnes bestes, burde\textgreek{3} and childer,
Uch prynce, voue prest, and prelates alle,
Alle faste frely for her falce werkes;
Sese\textgreek{3} childer of her sok, soghe so never,
Ne best bite on no brom ne no nauber,

Passe to no pasture, ne bike non erbes,
Ne non oxe to no hay, ne no horse to water (388-94).

The remaining material is also significant. The poet has chosen to use a woodbine rather than a traditional
gourd, and has chosen to first introduce it as a "bynde" (444) thus emphasizing its constrictive nature, and repeatedly emphasizes the type of plant under which Jonah rests (446-459, 480, 486, 491, 497). However, the first syllable is as important as the last, for it implies madness and the lack of restraint which so characterized the prophet who is "wrope as wynde."

The physical description of the bower immediately serves to present the dwelling as an inverted paradise:

penne wakened be wy3 vnder wod-bynde,  
Lokes alofte on be lef bat lylled grene  
Such a lefsel of lof neuer lede hade

For hit wat3 brod at be bopem, b03ed on lofte,  
Happed vpon ayber half, a hous as hit were,  
A nos on be norp syde and nowhere non elle3,  
Bot al schet in a schaze bat schated ful cole.

be some gly3t on be grene gracisouse leues,  
bat ever wayned a wynde so wype and so cole;  
be schyre sunne hit vmbe-schon, ba3 no schafte my3t  
be mountaunce of a lyttel note vpon bat man schyne  
(446-56).

As the sleeping prophet finally awakens, the first aspect of the bower of which he becomes aware is "be lef bat lylled grene" (447). In fact, the leaves of the woodbine become of central importance since they are similarly the first thing to be missed when the prophet who "slyde3 on a sloumbe-slep sloghe vnder leves" (466) finally awaken for the second time:

pen wakened be wy3e of his wyl dremes,  
And bluschd to his wod-bynde bat bropealy wat3 marred,  
Al welwed and wasted po worpbelych leves,  
be schyre sunne hade hem schent er euer be schalk wyst  
(473-76).
To fully understand the emphasis which the poet, through Jonah, places upon the leaves, one must see them as the chief instruments in the fulfillment of the prophet's desire to escape from the light to which he seems so antithetically inclined. Certainly lines 475-6 demonstrate that there is an inverse relationship between the presence of light and leaves, yet from the beginning Jonah has demonstrated not only a marked preference for shade and dark places, such as the secure ship's hold, but a demonstrable aversion to light (Illumination) and heat (religious ardor) which has twice before manifested itself in his, perhaps, escapist tendency towards sleep at seemingly catastrophic moments. The incident of the woodbine begins with the narrator's direct statement of Jonah's reason for erecting his makeshift bower of hay and herbs:

per he busked hym a bour, be best pat he myȝt ...
For-to schylde fro be schene oper any schadē keste.

He bowed vnder his lyttel bope, his bak to be sunne,
And per he swowed and slept sadly al myȝt (437, 440-42).

The sudden appearance of the woodbine, itself, elicits the revealing description of the completed bower which has already been cited:

Bot al schet in a schaye pat schaded ful cole...
be schyre sunne hit ymbe-schon, paȝ no schaftes myȝt
be mountaunce of a lyttle mote vpon pat schyne
(452,455-6).

Jonah, who from the beginning has fled the election, message, and duty which God has sent him, symbolically turns his back on the metaphorical illumination which is
thrust upon him. He refuses to open his heart to or understand the meaning of the repentant city, which he watches rather than contemplates and is never so happy as when that "mote" (456), a word for both "city" and "light," is "al schet" out.

In order to better understand this lightless bower, it is perhaps best to consider an explanation given to Sir Perceval of a tent in which that knight found himself tempted to sin that he might subsequently be illuminated:

"When she had won your confidence by dint of lying words and artful ruses, she had her tent spread to receive you, saying: 'Perceval, come and rest yourself and sit here until nightfall out of the sun, for I fear it is too hot for you.' These words of hers were far from trivial, inasmuch as she construed them differently from you. The tent, round in shape like the earth's environment, quite plainly signifies the world, which will never be free from sin; and sin being ever present in the world, she did not want you to stay outside the tent: that was the reason for its setting up. And when she called to you she said: "Perceval, come and rest yourself and sit down until nightfall." By sitting and resting she meant that you should be idle and give your body its fill of earthly cheer and gluttony. She did not exhort you to work in this life and sow your seed against the day when good men reap their harvest, the day of eternal judgment. She entreated you to rest until night came, which is to say till you were snatched by death, which is termed night most aptly whenever it catches unawares a man in mortal sin. She called you in lest the heat of the sun should be too much for you, and it was no wonder that she feared its strength. For when the sun, for which we must read Jesus Christ, the one true light, warms the sinner with the fire of the Holy Ghost, the chill and ice of the enemy can do him little hurt if he has fixed his heart on the heavenly sun. Now I have told you enough about this lady for you to realize who she is, and that her visit bodes you more harm than good."

Here one finds the same metaphoric distress which Jonah displays at the beneficial heat and light of the sun, and like that prophet, Perceval's immediate reaction upon entering
his shelter is to fall to sleep and give himself over the sloth ("He stepped inside the awning and fell asleep almost at once") as well as a subsequent reign of libidinous activity. Furthermore, the sage in white warns the knight against the "chill and ice of the enemy" while the Pearl-Poet within the space of three lines refers to both the coolness of the shade (452) and the coolness of the breeze which blows through the bower (454). Furthermore, the coolness of the shade and the breeze are directly associated with the green leaves. Surely the greenness of the leaves, a fact that is repeated twice (447, 453), implies coolness when considered in the context of a hot, barren plain which offers only hay and herbs and no other trees. However, green, like ice, was popularly associated with the Devil whose name suddenly appears in Jonah's indirectly quoted oath (460).

The association which the author of the French grail legend makes between "the enemy" and "the chill and ice" is not an obscure one since Dante himself presents Satan encased in the frozen lake of Cocytus, and this association, along with the two references to the bower's coolness, may likewise have been intended by the author of Patience to suggest the metaphoric if not real presence of Satan, for in his presentation of the bower as an inverted or fool's paradise, the Pearl-Poet draws on the tradition of the fall of Satan through his attempt to establish a rival (that is, antithetical) paradise in the North.
In *Purity*, the poet presents the rebellious archangel saying,

'I schal telde up my trone in pe tramountyne
And by lyke to pat Lord pat lse lyft made' (211-12).

and the result of this rebellion is likewise associated
with the cold as the

... fendez ful blake
[S] wered at pe fyrst swap as pe snaw pikke,
Hurled into helle-hole as pe hy ve swarmed (221-3).

Now Jonah's bower is directly associated with the North:

"A nos on pe norb syde and nowhere no elle..." (451).

and the pride which led Satan to erect his throne upon a
"tramountyne" is also evident in the prophet's pre-occupation with height and high places, for he immediately
"al joyless and janglande vp-ryses" (433) in order to con-
struct his bower. Upon wakening, Jonah immediately "loked
aloft" (447) in order to discover the marvellous vine which
had grown overnight. The narrator, adopting the prophet's
perspective in describing the bower is quick to note that
it is "bo3ted on lofte" (449). Finally, the prophet's
growing aspirations and hunger for height in the setting
up of his prideful paradise are revealed in his wishes for
the bower's removal to his native land for despite the fact
that it is the "fayrest bynde him abof pat ever burne wyste"
(444) and that "such a lefsel of lof never lede hade" (448)
he is still not satisfied:

He wysched hit were in his kyth per he wony schulde
On he3e vpon Effraym ober Ermonnes hille3 (462-3).
Yet despite the grandiose dreams and ambitions of the prophet, all is quickly deflated for it is the repentant city in the foreground and not the bower which is the reflection of the heavenly city, and it is, therefore, Nineveh which receives the narrative accolade of being referred to as the "hy3e place" (433), so that the proper perspective is restored and the moral norm re-established.

If the bower is "bo3ted on lofte," it is also "broad at be boopem...a hous as hit were" (449-50). The term "broad" appears in only one other instance in the poem where it is used to describe the whale's maw which is "broad as a halle" (272). That broad maw, though both the pun on "hall"/"hell" and direct iconographic reference is clearly associated with Hell so that the maw and the bower, two metaphors for Hell, are linked by their common adjective. The irony of the poet's substitution of "hous" for "halle" in the description earlier hellish chamber is heightened when the reader recalls the prophet's frantic prayer "bat in-to his holy hous my orisoun mo3t entre" (328) so that he might be delivered to the whale. The general configuration pf the round, broad and house-like bower is like that of the tent in which Perceval found himself so that the bower, like the tent, "signifies the world, which will never be free from sin." This artificially constructed world presents another image of the man-centered universe. The poet repeatedly emphasizes the inclusive nature of the bower which is "al schet" (452) so that the inside the out-
side are seemingly irrevocably separated, and Jonah never feels quite so happy or secure as when he is surrounded by the confines of his man-centered metaphysical constructs. Thus, when robbed of the encapsulating bower, he declares, "I wolde I were of pis world, wrapped in molde3" (494), meaning that if he may not enjoy the artificial confines of his bower, he could prefer the confinement of being enclosed in the earth itself. If the bower becomes the world of sun, the world which man has made for himself, then the woodbine becomes the tree of knowledge171 and,

To eat fruit from the Tree of Knowledge of Good and Evil is to corrup the Image of God, and to hide under the tree is to seek protection in lying rationalization. The shade of the tree where Adam and Eve sought refuge is frequently associated with scientia (as opposed to sapientia) for worldly wisdom os conducive to a false sense of security...Here the leaves of the tree are the objects of worldly vanity—wealth, physical beauty, music, and so on—and the shade is the deceitful comfort which things of this kind afford, a comfort fortified by a scientia which excludes true wisdom of sapientia. In the shade the image we see "sola est" (is alone) without the higher meaning of Divine truth. But the leaves ultimately fall, leaving the person seeking shelter fully exposed to the heat and light from which he sought to escape. As we shall see, this light is the sunshine of God's justice. These transitory leaves should be contrasted sharply with the evergreen leaves of the Tree of Life, which represent the unfa
ding and eternal Word of God. They offer true protec
tion to those who seek solace beneath them.172

Is this not exactly the case with Jonah who has already been seen to parody his own prophethood? His bower is clearly an inversion of the heavenly city since all men rest under one of the two trees because all men reside in one of the two polar cities of which the Tree of Knowledge and the
Tree of Life are the respective axes mundi, and the bower is associated with Hell both directly through allusion to the Devil and indirectly through contrast with the implicit norm of the repentant city which is always on the horizon. The erection of the bower under whose shade Jonah, as a parody of God, awaits the vengeful destruction of Nineveh, is directly preceded by the longwinded rationalization of the prophet who claims that he knew the Ninevites would be spared through God's "quoynt soffaunce" (417) which is the true wisdom which Jonah juxtaposes to his own scientia. Moreover, at the very heart of the incident of the woodbine lies the painful recognition of a man facing his own inability to control or even predict worldly events followed by his vain attempt to create order or at least an appearance of containment so that the reader finds Jonah retreating to the false security of the bower, which he calls a "cumfort" (485), and maintaining the validity of a prophecy which runs counter to the will of God. To predict events is to exercise a certain control over them, and Jonah, whose energies have been repeatedly, yet futilely, directed towards controlling his own destiny, refuses to abandon any vestige of the so-called "prophetic knowledge" which he believes orders an otherwise unpredictable, unknowable, and often hostile universe whose "plaything" he believes himself to be. But, indeed, the leaves of rationalization must fall, and such an attempt to bring the very retributive power of God, which was so pervasive in Purity, under mortal control
proves hopelessly futile.

There can, then, be little doubt that the bower functions as a metaphor for delusion, imprisonment, and Hell, and therefore an image of the tomb since sin and its resulting damnation clearly result in death of the spirit by turning it away from God. However, the bower is not presented as a static symbol and it is physically in a constant state of flux for it is begun, magically reinforced and destroyed with such rapidity that there is little permanence about it. For it is something that "at a wap...here wax and away at an oper" (499), and it is this lack of stability which leads to the metaphoric transformation of the bower from an image of the tomb to that of the womb, through which Jonah is born into the higher Illuminative life. The backsliding in the bower becomes the final resurgence of the ego of the individual mystic before his final rejection of the world of sense and self. What emerges is a pattern of enclosure/disclosure. Like his meditative model Christ, the Western mystic must first die and be entombed before he may rise and be reborn into any sort of "higher" life. Hence, the usual pattern for the medieval mystic is "enclosure," a ritual which borrows much of its symbolism from the office for the dead, and thus, as S. S. Hussey points out, "Helton's "mixed life... seems to demand some sort of enclosure:
Contemplatif lif lone longeth to swiche men and wymmen bat for loue of God forsaken alle open synners of be wred and of here flesch and alle besynneses charges and gouernwnses of werdly goodes and make bem self pore and naked to be bare nede of be bodely kynde and fre from souereynre of alle opere men to seriuse of God. (f.3r).

The point which seems to emerge from Hilton's teaching on this subject is that even in the lower stage of the second degree of contemplation...he demands enclosure of the mind, if not the body..." Similarly, the author of the French grail quest which provided the metaphoric tent of sin also recognizes the necessity of the enclosure/disclosure motif in his presentation of the first appearance of the grail and the revelation which follows:

The first dish had just been served when a most extraordinary thing occurred; for all the doors and windows of the place where the companions sat at meat closed of themselves without anyone setting hand to them; and yet the hall was not a whit darker.

Thus the encapsulating nature of the bower is repeatedly stressed for it is "happed" (449), as well as "al schet" (452) so tightly that even a mote cannot enter into it.

The effect of the enclosure is the purgation and metamorphosis of Jonah so that the sinister Tree of Knowledge becomes the Tree of Life. Again, the French grail legend, which presented the tent of sin as a corollary to the falls of Satan and Adam, provides a similar metaphor and an enlightenment gloss:

A long time had elapsed since Adam, as you have heard, first knew his wife, when it happened that the two of them were sitting beneath this tree (which grew from a twig of the Tree of Knowledge). Adam looked up at it, and started to bewail his sorrows and his exile.
prophecy, the one against the other, for Jonah has already predicted that Nineveh shall"be nomen and to no3t worpe" (360), yet if the city is, as the prophet fears, to be spared, then it is, instead, his "worde pat worpen is noupe." (414). Thus, Jonah carefully sets up the dichotomy and retreats "For-to wayte on pat won what schulde worpe after" (436), and one is tempted to imagine that Jonah is not simply waiting to see what will "become" or "happen:" but rather to see which of the two, the city or his word, will become "nought."

As Jonah places increasing emphasis on the validity of his "worde" he instinctively emphasizes what he believes to be the knowledge upon which his "worde" is founded. He begins by saying, "Well knew I pi cortaysye, by quoynnt soffranc" (417) and completes the rest of the stanza with a list of the divine attributes that he knows; yet, the first line demonstrates the fallacy of Jonah's reliance on his own knowledge since one of the qualities of which he complains is "quoynnt soffrance." Thus Jonah's knowledge is different from God's wisdom and the juxtaposition of the two is demonstrated by the strained alliteration between "knew" and "quoynnt." Yet despite Jonah's parading of his lore, the prophet ironically ends his boastful prayer with a confession that it is God's"lore, pat, bus me les make3" (428) along with an unknowing recognition that the source of his suffering is that in which he believes ("lede" - 428).
VII.

Rebirth: The Passing of The Bower

The dialogue between the prophet and God begins with Jonah's prayer which is itself borne out of "pyne" (412). Yet Jonah's prayer is that his life be "lach[ed]" (425) out, because he will not suffer, whereas the poet's earlier advice to his reader was, "And þere as pouert enpressions, þa mon pyne þynk, / Much, maugre his mun, he mot nede suffer" (43-4), and the inability of Jonah to accept "pyne," which results in his plea for annihilation, becomes juxtaposed to the Ninevites' prayers for preservation of life which grows out of their "pyne" (423), while Jonah's lack of "mercy," "grace," and "longe abydyng" are contrasted with these qualities which he finds as faults of God. 150

The prayer's first line, "I biseche þe, syre, now bou self iugge" (413) ironically recalls Jonah's previous peril when the reader was informed, "Jonas in-to his juis iugge bylyue" (224) and "Now is Jonas þe jie jugged to drowne" (245). However the judgment which the irate prophet first calls down upon the city and later upon himself is not a simple matter of doling out destruction or salvation on the relative merits of good and evil, but is, rather, the weighing in the balance of two mutually exclusive truths, the continuing existence of the city and the validity of the
At that they both began to weep most bitterly, each for the other. Then Eve said that it was no wonder if the spot reminded them of grief and suffering, for such was the very substance of the Tree, and none, however happy he might be, could sit beneath it but went sadly away; and it was only right they were unhappy, since it is was the Tree of Death. She had no sooner said this than a voice was heard saying to them: "Ah! poor wretches, why do you thus pronounce its nature to be death, persuading one another? Be not governed in your thinking by despair, but comfort one another, for the tree has more life in it than death." 160

And this is also the case of the bower which ultimately holds more life (illumination) than death (prideful ignorance) for Jonah. Even as Christ, the mystic's theoretical model, must descend into Hell in order for the Easter cycle to be completed, so Jonah must be contained in a metaphorical Hell; yet with the resurrection all is theoretically remade just as the bower becomes recast in the light of Jonah's final revelation. The seeming death of the spirit becomes a death to things non-spiritual. Whereas Jonah's rejection of food — "be deuel haf!" (460) signifies a possible, if not probable, rejection of the wedding feast if not the communal wafer and a resulting death of the spirit, this act of renunciation also signifies a banishing of worldly appetite to its appropriate confines. Here as in so many other instances with an author so given to double entendre the metaphor as well as the language cuts two ways.

However, the confinement in the bower is qualitatively different from the confinement in the whale. While in the "warlow" the prophet is literally inundated with sense data
and bombarded with the visual, tactile, and olfactory aspects of the giant "mawe," yet not only is the bower barren of such sense perceptions, but the prophet rejects the "stomach" outright: "pat of no diete pat day-pe devel-hat! - he ro3t" (460). Thus, the period of enclosure in the bower clearly becomes a type of death because it consists of a period of cessation of sensual input, symbolized by its shade of darkness. The tomb does, however, become womb since as Jonah is deprived of, and hence forced from, it, a new influx of sensory perceptions begins; there is a burst of light, heat, and wind, signifying life and providing a startling contrast with the dark, cold, and spiritless confinement in the tomb-like "mawe" and "bour:"

And syben [God] warne3 pe west to waken ful softe,
And saye3 vnte 3eferus pat he syfle warme,
pat per quikken no cloude bifore be cler sunne,
And ho schal busch vp ful brode and brenne as a candel
ben wakened pe wy3e of his wyl dremes,

And blusched to his wod-bynye pat brobely wat3 marred;
Al welwed and wasted bo worbelych leves,
be schyre sunne hade hem schent er euer be schalk wyst
And ben vp be hete and heterly brenned;
be warm wynde of pe weste, wertes he swybe3.
be man marred on pe molde pat mo3t hym not-hyde,
His wod-wynde wat3 away, he weped for sor3e.

With hatel anger and not heterly he calle3...(469-481)

Light, heat, and wind virtually explode into the scene and "overshadow" all else for twelve lines. Yet what is birth but the sudden drawing of breath and the seeing of light, and the freshly "wakened" (473) prophet who has just gone through experiencing these first motions of life weeps (488) like
a babe for the protective womb which as been left behind
since the umbilical "rote" (467) has been severed. The
wind is clearly the breath of life for it is warm and
clearly juxtaposed to the threatening winds of conflict
and storm or the deceptively cool and desensitizing breeze
of the bower/tomb. One need only recall the opening
reverdie of The Canterbury Tales for a parallel use of
Zephyrus as an "inspiring," rejuvenating force, yet the
presence of the winds must also be seen in light of
Nicodemus's questioning of Christ regarding rebirth:

Jesus answered and said to him (Nicodemus), "Amen,
amen, I say to thee, unless a man be born again, he
cannot see the Kingdom of God." Nicodemus said to
him, "How can a man be born when he is old? Can he
enter into his mother's womb and be born again?
Jesus answered, "Amen, amen, I say to thee, unless
a man be born again of water and the spirit, he can-
ot enter into the Kingdom of God...Do not wonder
that I have said to thee, "You must be born again."
The wind blows where it will, and thou hearest its
sound but does not know where it comes from or where
it goes. So is everyone who is born of the spirit.
(J. 3:2-8)... Now this is the judgment: The light
has come into the world, yet men have loved dark-
ness rather than light, for their works are evil.
For everyone who does evil hates the light, and does
not come to the light, that his deeds may not be
exposed. But he who does the truth comes to the
light that his deeds may be made manifest, for they
have been performed in God. (J. 3:19-21).

It should be noted that this is the very same Nicodemus who
is the reputed of the apocryphal of Christ's Harrowing of
Hell, a tradition which the poet draws upon in his descrip-
tion of the whale's maw. The application of the above
passage to Jonah seems fairly obvious. From the Christian
point of view, to be born into the world is to inherit the
original sin committed through the Tree of Knowledge and it is therefore appropriate that a "worm" brings about Jonah's birth by means of a tree. However, at this point the prophet os newly born but has not realized his birth, for like his biblical "first parents" he seeks to "hyde" (479) from light. It is significant that here Jonah openly admits that the bower was not merely a refuge but a hiding place. The stage is set for rebirth for Jonah's only other statement concerning hiding takes place in his prayer for deliverance from the whale:

For when p' acces of anguych wat3 hid in my sawle, benne I remembered me ry3t of my rych lorde, Prayande him for pete his prophete to here, pat into his holy hous myn orisoun mo3t entre (325-8).

It should be recalled the bower was shortly before referred to as a "hous" (450) and God will in a few lines explain the source and nature of his "pete."

The spiritual wind of which Christ speaks to Nicodemus necessary for rebirth is certainly omnipresent; yet, the baptismal waters, or at least the baptismal font, also is present through implication. And this same questioning of Christ by Nicodemus provides much of the womb imagery of the mass for Holy Saturday in which the conversion of the baptismal font from tomb to womb is set forth in the Blessing of the New Fire and Font.185 The bower, then, functions like the eight-sided font which is a tomb for the death of the Old Man and a womb for the birth of the New One.186 but like the tree in the French grail quest, there is "more life
in it than death." There are two peculiarities of the Mass for Holy Saturday which bear further light on the events which take place in the poem. There is no Offertory Offering of the Bread and Wine, and Jonah does not eat in the bower. If "diete" does refer to the communal wafer, then Jonah's remark "be de vel haf" becomes ironically fulfilled because if the bower is by analogy the newly blessed font of Holy Saturday, changing from tomb to womb, then the devil does "have" Jonah's "diete" for Christ does, in fact, pass Holy Saturday in Hell. Even more significant is the presentation and lighting of the Paschal Candle, for the sun is told to "busch vp ful brode and brenne as a candel" (472). The "brode" sun overwhelms and consumes the sins of the two "brod" enclosures which has preceded it. The bower is "marred" (474) by the sun, yet five lines later so is "be man marred." There is light, heat and fire everywhere until finally the man "With hate; anger and hot heterly he calle3 ..." (481). The images of light and heat are so pervasive that they engulf and hence purify all that lies within their sphere of influence for the world of shadows cannot stand before the intense light which wakened pe wy3e of his wyl dremes" (473). So that the final direct revelation may proceed and in achieving this they reflect the function of the newly blessed New Fire of Holy Saturday Mass which as was hinted at earlier in a discussion of the eight-sided font, may well be the "Hy3e mass" (9) which occasioned the poem.
VIII.

Revelation: The Collective City

The revelation which follows is straightforward and is in many ways more interesting in terms of its form rather than its content. It is preceded by a nice piece of divine debating skill whereby the prophet is tricked into admitting the problem is no "little thing," but is rather a matter of "ry3t" which is certainly God's bailiwick rather than Jonah's. Yet to understand the importance of how such a revelation is to be expressed, the reader must briefly return to Purity where the same question is raised by God in relation to what he wishes to reveal to Abraham:

    How my3t I hyde myn hert fro Habraham be trwe, 
    bat I ne dyscovered to his corse my counsayl so dere?  
    (Pur. 682-3).

What follows is a direct revelation, the content of the mystical experience, and it is therefore presented in the most direct manner possible where the logical development of the argument is strategically heightened by the seven lines of Jonah's illogic (482-88) where the prophet begins to believe himself to be author of the woodbine. Thus, in accordance with the straightforwardness of the presentation there are few "mysteries" here, for mysteries and mystical metaphors are indirect means of communication which are problems to be solved by the lower mind and are not the stuff
of direct communion.189 Men are not to be damned because "bitwene be stele and be satyre disserne no3t cunen" (513) which would appear to be a direct refutation of such metaphors. In keeping with this method of presentation, the poet does not place a narrator as intermediary between the reader and the revelation, for the reader cannot locate a point of view solely in Jonah, the narrator, or God, but rather it exists somewhere in between as befits true union,190 so that the poet begins to take up where he left off in Purity by examining the process through which a prophet such as Daniel receives the knowledge which enables him to read the writing on the wall, rather than presenting that same knowledge through an intermediary.

The poet, then, re-creates one of the individual, judgmental, and prophetic episodes which forms the essential core of Purity, and thereby provides the previously elliptical divine reasoning which is the preserving principle that keeps the historical procession of cities and the line of mankind from ending.

Jonah, and by implication the reader, is forced to consider the sententia of the woodbine as metaphor rather than as literal fact and fuel for his worldly scientia-oriented point of view. First, the woodbine must be shown to be valueless in and of itself.191 It lacks significance because of its acute finitude for it is the most transitory of things because it has previously been valued through the eyes of cupiditas:192
'pou art waxen so wroth for by wod-bynde,
And traugyled neuer to lend hit be of an howre,
Bot at a wap hit here wax and away at an oper,
And yet lykes be so luper, pi, lyf wolde3 pou tyne'

(497-500).

and the same theme is elaborated in *Pearl* as the Pearl-
maiden upbraids the literal-minded jeweler and points to the
impermanence of the rose upon which he has placed his heart:

'Bot, jueler gente, if pou schal lose
by joy for a gemme bat be wat3 lef
Me pynk by put in a mad porpoise,
And busye3 be aboute a raysounbref;
For bat pou leste3 wat3 bot a rose
bat flowred and fayled 'as Kynde hyt gef' (*Pearl* 265-70).

Yet if the woodbine and the rose lack significance of value
because they wax and wane within the space of a moment, then
what of man and the city which is man's "honde-werk" which are
equally transitory?

This, then, is the implicit question to which the major-
ity of God's final speech is addressed, for it is God's
message that man and his city derive their significance,
values, and hence identities from their relative contexts.
For example, the Ninevites are at first defined as sinners
(people who have disobeyed Divine Law) and are in this iden-
tity no different from the Sodomites who are destroyed in
Purity; however, the Ninevites are sinners in the context of
repentance and are therefore differentiated from their un-
fortunate predecessors. Similarly, the bower may be read
as a metaphor for Hell, or the tomb, in light of Jonah's
cupidinous appreciation of it, or as a metaphor for the Holy
Saturday baptismal font, or the womb, in the light of God's
use of it as an instrument of revelation. The distance between Jonah's perception of the bower and the reader's perception of that same object is, simply put, context. Any given symbol of example derives its symbolic value, whether it be *in malo* or *in bono* from the context of its use in a larger system.¹⁹⁵

What develops out of this emphasis on context is a curious ambivalence between the individual and society and therefore the few are the many so that what emerges for the first time during the final revelation is a conception of society as a collection of individuals, and by implication a view of history as a collection of individual cities which although similar in form are unique unto themselves. Until the final revelation the prophet and the narrator, who so often adopts the prophet's point of view, treat the city or society which *inhabits* it as a homogenous unit each of whose inhabitants is a moral and intellectual reproduction of every other so that all of Jonah's fellow Hebrews are goodly, all of the Ninevites are sinners, all of the sailors are at first pagan and later devout converts, and all of the Ninevites are, finally, repentant, and the uniformity of these group portraits is usually emphasized in order to create a more vivid tension with the usually contrasting actions or stance of the prophet. However, this point of view undercuts itself from the very beginning since sinful Jonah is not like the rest of the society of which he is a representative, so that society cannot be uniform. By contrast, the major part of God's final
speech consists of his recitation of a collection of the individual exceptions to the uniform characterization of the city (such as unknowing women, helpless babes, and dumb beasts) which make up the collective whole.

This implicit inherent tension between the individual and society finds its expression in the puzzlement of the Jeweler who at first cannot grasp the simultaneity of the Pearl-maiden's existence as both an individual who as his daughter owes him subservience and as a member of a heavenly society who is his moral and intellectual superior. In the same fashion he cannot penetrate the paradox involved in the finding his daughter Bride to Christ and Queen of Heaven yet at the same time only one member of a society of Brides and Queens. Each confusion arises out of the jeweler's failure to understand the relative context which gives his daughter her significance. Similarly, Jonah is a member of the few, Hebrews, as opposed to the many, gentiles. Yet in another context, the member of the Hebrew society of which Jonah speaks becomes the many as opposed to the few who are prophets.

The relationship between object and context, individual and society finds its ultimate expression in the problem of distinguishing "between be stele and be stayre" (513). The "stele" or side of the ladder is the societal context which gives the "stayre," or individual step, its larger meaning. Together they form a ladder where each step is subordinated to the concept and function of the shole, yet each step does
remain and exists at its own distinct level which is occupied by no other rung no matter how tightly they are bound by a common cause. So it is with each of the individual members of society who are cited as steps in the divine argument for the sparing of the city, for each type of person is unique despite the fact that all are bound together by the point which they illustrate. It should never be forgotten that the concept of context ("stele") like the concepts of the circle, the vessel, the city, and the society is an inclusive binding idea which limits and therefore defines.

Yet given that it is context, "stele," which lends value and meaning to individual "styres," what then is the proper context in which to see man? To the Pearl-Poet that context is God, for man is ultimately God's creature since he is God's creation:

"Fyrst I made hem my self of materes my one" (503).

Thus, the individual or the city seen in its own light is as valueless and unstable as the woodbine. It is only when they are viewed in the proper context as God's "honde-werk" that there is absolute value. Similarly, the transient rose which the jeweler or Pearl had lost, when translated into the context of Heaven, becomes the "Pearl of Great Price:"

"Now pur3 kynde of be kyste pat hyt con close
To a perle of prys hit is put in pref.
And pou hat3 called by wyrde a pef
pat o3t of ho3t hat3 mad be cler;
pou blam3 pe bote of by meschef,
p ou art no kynde jueler"

(Pearl 271-5).
These lines could as easily be spoken directly to Jonah as the jeweler since this is exactly the case with the irate prophet who blames God for what is ultimately a remedy and not a "theft" of a coveted object:

'A, thou maker of man, what mystery be thynke3
bus by freke to forfare forbi alle per?
With alle meschef but thou may, never thou me spare3'  
(482-4).

And in the last analysis the Pearl-maiden's assessment is also correct for Jonah in that he has lost only the literal fulfillment of his prophetic knowledge of the phenomenal world, and this knowledge of worldly things has, through enclosure, become a Pearl of Great Price, ontological knowledge/experience of the Divine.

The problem of knowledge which has been so central to the poem re-emerges for a final time so that it is inextricably bound up with the concept of God as the context which defines all earthly phenomena. To know God, the fountainhead, is to know all that flows from the font. Jonah, on the other hand, is preoccupied with knowing and later forecasting only the phenomena. In his final speech, God clearly states that knowledge of God is the final goal of man:

Why schulde I wrath wyth hem, Sythen wr3e3 wyl torne,
And cum and crawe me for kyng and my carpe leve?  
(518-9)

To "know" God is also take (eat) the sacrament as the poet demonstrates in his pun on "know/know." Thus, knowledge is internalized and made real to the recipient. Mystically received Knowledge of God is juxtaposed to externally learned
earthly knowledge whether it is practical or esoteric, and this juxtaposition is clearly demonstrated in God's use of "wyte" to mean "blame" rather than "know:"

'penne wyte not me for pe werk, bat I wolde help' (501). Jonah relies on earthly knowledge and its literal accuracy, and the end result is that he "blames" God and does not "know" mercy, patience, or God. But whereas, God insists that all "cnae we him as Kyng." He likewise disdains all other knowledge as being merely derivative and therefore of lesser import so that He extends mercy and patience to:

'wummen unwytte bat wale no coube
pat on hande fro bat ober, for alle pis hy3e worlde;

Bitwene pe stele and be stayre disserne no3t cunnen;
What rule renes in roun bitwene pe ry3t hande
And his lyfte, pa3 her lyf schulde lost be per-for

(54-15).

A man need not know his one hand from the other, but he must know the difference between his own hand and that of God. Jonah is never clear as to whose hand actually constructed the bower as he is never able to distinguish between his knowledge and God's.

The object of knowledge is clearly God's heart, and that knowledge is gained by making over ones own heart in accord with God's. Thus, the Divine Heart becomes the vessel in which all else is contained and from which all else emanates:

'And if I my trauayl schulde tyne of termes so longe,
And type down 3onder toun when it turned were,
be sor of such a swete place burde synke to my hert,
So many malicious mon as mourne3s pe-inne.

(505-8).
The key word is "per-inne" due to its ambiguous object which by being either the city or God's heart associates the two containers. God clearly describes himself as a container with the emphasis placed on His inclusive nature and the importance of what is contained within:

'I may not be so malicious and mylde be halden,
For malyse is no3 to mayntyne boute mercy with-inne'

(522-3).

In fact, throughout the final speech, the emphasis is on inclusion and containment through the presentation of God as a vessel and fountainhead, and the use of context as the yardstick by which all is measured. Virtues which restrict or contain the will and its predilection for the material world, are promoted, and since all does emanate from God, the final speech is a virtual catalogue of all that has come before, for it contains the basic metaphors and much of the key language upon which the poem has previously turned so that it contains, the reader finds, the metaphor of the heart and point, the wearing of the proper garment, the concept of sin as inversion, the theme of "honde-werk" as well as an eight line conclusion and summary of the virtues of patience.
THE ENVOY OF JULIAN:

Here The Maker Of This Book Takes His Leave

In the Divine Comedy, Dante presents a similar concern for History but in a static form. The inverted mountain, Inferno, and the positive mountain, Purgatorio, which is crowned by the Paradiso, co-exist side by side in a single space for a single time, eternity. The landscape remains static and permanent; one senses motion, progress, only on Dante's part. This is underscored by the inability of the static indwellers to move about at will or effect great transitions in space. In contrast, the Pearl-Poet, in his cinematic scene-shifting appears to make space change or metamorphose with time. This is especially true of Pearl. Rather than being bound by one, great, all-inclusive symbol, he is able to use a series of different cities, each of which represents a different facet of the larger whole that Dante describes directly.

The individual city, in this series, functions as a vessel or, more specifically a communal chalice whose function is to be filled and emptied in order to effect salvation which the poet equates with direct vision of God and attainment of the holy city. Thus, the consecrated wine is poured out into the imperfect communicant enabling him
to attain the Blessed Kingdom, which is, doctrinally, Christ who is again made present in the wine, and the cycle is, thus, completed. Like the chalice, the city or world, is refilled by the miracle of divine grace, and like the Virgin, it is a vessel that must pour out its contents in order that it might be saved from destruction and resurrected in the form of a new, succeeding edifice.

Implicit in this series of cities, as opposed to the one, great Dantean city, is the metaphor of the city besieged by sin.\(^1\) The best example of this metaphor is to be found in The Castle of Perserverence. In this play, sin performs two functions. It is seen as an agent which besieges the Tower of Virtue or temple of the body. The sieges of Lot's house and of Jerusalem recall this image in Purity. Even more interesting is the other function of sin, that of beguiling man to leave his castle of Perserverence, which is in reality impervious to direct attack. The second flagbearer states, "The God Angel and the Bad be ever at distance:/The Good holdeth him in; the Bad would bring him out. The First Flagbearer adds, "The Bad Angel to the World tolleth him down. /The Castle of Perseverence to flee from the dayle /and bless."\(^2\)

An important aspect of the seduction of man from the security of his castle involves the promise of servitude made by Sin. In many of the moralities, Sin approaches man and offers to be his servant, as though he were liege-lord of a manor-house. However, as soon as man agrees, an inver-
sion takes place and man becomes the servant, as though he were liege-lord of a manor house. However, as soon as man agrees, an inversion takes place, and man becomes the servant of Sin. What is important, in terms of this study, is that man, falling into sin, participates in an inverted relationship, and his city, therefore, becomes inverted, much as the Inferno is an inverted Mount Purgatorio. The inverted city, as the sunken Sodom and the resulting wasteland, becomes an important metaphor for the poet. Likewise, the father-child, lord-servant relationship and its inversion also are of primary importance to the poems being considered.

The Castle of Perserverence, like most morality plays portrays the fall and eventual reclamation of man; however, the play is unique in the it, like the works of the Pearl Poet, relies on the castle as its central metaphor. Whereas, the playwright expresses this cycle as the desertion and return to the same tower, the poet portrays the process as consisting of desertion of the city and the construction of a new city, not return to the old, and therefore, takes man to a new Jerusalem rather than a return to the old one.

Finally, although the scope of this present study embraces only Purity and Patience the metaphor of the city is equally seminal to an understanding of Pearl and Sir Gawain and the Green Knight. All four poems are bound together by a series of linking metaphors of the city, especially in terms of inclusion and exclusion. Taking the poems in the hypothetical chronological order the Purity provides a founda-
tion upon which the other three poems are built. It consists of an introduction and parable (involving inclusion and exclusion) which is followed by histories of a series of cities or inclosures which are destroyed except for saving a remnant. Patience attempts to answer questions raised by the first poem, and its high point is the incident of the "Woodbynde" which provides a thorough explication of the metaphor and process of the city as well as demonstrating the other half of the divine process, the salvation and maintenance of cities. Pearl provides a detailed description of the ultimate Edifice of God, the building of which is portrayed in the first two poems. Sir Gawain and The Green Knight translates the process into secular terms and is bounded by the same inclusion/exclusion metaphors in relation to the two feasts which function like those in Purity. Again, Purity serves as the foundation or source of many themes which not only function to being the individual parts of the separate poems together, but which also draw all four poems together into a single schema. For example, in Purity God becomes increasingly remote from man, and a pattern is established. But as Spearing points out, the distance between man and the Divine becomes progressively longer in each of the other three poems. Thus, the same pattern which binds the individual portions of Purity together also links Purity with the other three poems. Both Purity and Pearl end on a note of exclusion while Patience and Sir Gawain take their chief characters outside in order to bring them back in. Both Abraham and Jonah
debate with God over the destruction of a city, while the Dreamer in *Pearl* is given the vision of the New Jerusalem. Gawain is led to a truer vision of himself and his own society at Camelot.
NOTES

Introduction:


2 Ibid., pp. 29-30. Also see John Gardner, The Complete Works of the Gawain-Poet (Chicago: Univ. Chicago Press, 1965) who discusses the theme of "the disparity between the imperfect and the perfect, earth and heaven" (p. 52) in all four poems.


4 Ibid., p. 305.


7 Ibid., p. 11.


9 Cornelius, Castle, pp. 37-49.

11 Maertens, Themes, p. 221.

12 Ibid., p. 307.

13 Cornelius, Castle, p. 3.

14 See Sir Gawain and The Green Knight (1-26). A similar concept of history may be seen in Geoffrey of Monmouth's History of the Kings of Brittain, trans. by Sebastian Evans, revised by Charles W. Dunn, (New York: E. P. Dutton, 1958), where history is presented as a parade of kings where kingship is clearly bound up with the founding of cities which ultimately serve as the tombs of their respective founders. See: pp. 64, 82, 83, 88, 97, 111, 124, 132, 143, 145, 194.

Chapter I: Purity


3 See Menner's note on Purity, lines 7-16.


5 On the theme of "appearance vs. reality" see Robertson, Preface, pp. 174, 199. Also, for a discussion of the two temples of the priest (the outward and inward) see Cornelius, Castle, p. 4.

6 A similar dichotomy of feasts is found in Sir Gawain and the Green Knight between Arthur's and Bertilak's Christmas feasts.
7 For a similar pun see Patience, line 72.

8 Kelly and Irwin, Cleanness, pp. 248.

9 Ibid., pp. 250ff.; also, Irwin and Kelly, Patience, pp.

10 Maertens, Themes, p. 297.

11 For a similar discussion of the significance of the objects thrown overboard by the repentent sailors see above, p.

12 See Pearl, lines 433-456.

13 Purity, lines 193-234, 265-280.


15 Only a scant fourteen lines are devoted to the fall of Man while forty-three are devoted to the fall of the Angels.


17 Not counting "in" or vertical prepositions and adverbs such as "under" or "over"; "perinne"; 311, 321, 351, 352, 372, 498, 527; "wipinne"; 284, 305, 312, 431, 434; "bynne"; 452, 467; "withouten"; 252, 313, 350, 417; "peroute"; 220, 453, 495, 502.


21 Kelly and Irwin, Cleanness, p. 237.


23 See Pearl, lines 257-264.

24 For the connection between happiness and blessedness note the poet's use of "happe" in the Beatitudes as they are presented in Patience, lines 11, 13-29.
25 Laughter as a sign of knowledge appears frequently in *Sir Gawain and the Green Knight*. Gawain finds himself constantly surrounded by laughter of those who understand the humor and irony of his situation (ll., 988, 1623, 2389, 2514).

26 Christ is often spoken of as a metaphorical gate. In the Old Testament, the gate is often a judicial meeting place and hence symbolic as a place of judgment.


28 See Kelly and Irwin, *Cleanliness*, and *Pearl*.


31 See the Wakefield Master's *Macatio Abel* for an excellent example, also N-Town and Chester Cycle plays concerning the slaying of Abel.


33 See Menner's gloss of "gate," p. 151.


35 In Augustinian terms, love of neighbor is, here, an extension of God's love for Man.

36 Note the large amount of similar reduplicated language which link this story to the others. This technique will become progressively more important in both *Purity* and *Patience*; however, the specific language of the Beatitudes will be seen to form the foundation of most of the key passages in the poem. See above, pp.

37 The poet may have the Dantesque tradition of the dual gate in mind here (cf. *Inferno*, Canto III).

38 In every other case "gate" refers to outer walls and therefore appears at the end of its respective line.

39 Cf. *Pearl*, lines 785ff, 867ff, 973ff.
40 See Robertson, Gardens, pp. 178-9, for a discussion of the manifestation of such inversions in Nature. Also see The Quest of the Holy Grail, p. 174, for an example of the divine blessing and maintenance leaving a corrupted edifice.

41 Kelly and Irwin, Cleanness, p. 240.

42 See Morse, Vessel, and Kelly and Irwin, Cleanness.

43 Cornelius, Castle, pp. 12, 37 ff.

44 As the door is the meeting place where outside and inside meet, so the Virgin is the meeting place of the human and the Divine. See Eliade, Sacred and Profane, pp. 25-27, and J. E. Cirlot, A Dictionary of Symbols, trans. by Jack Sage (New York: Philosophical Library, 1962), p. 81.

45 Cornelius, Castle, p. 3.

46 "Bigge" (1183, 1190) is also used to describe the waters which besiege Jonah in Patience (302).

47 Also see Patience, lines 121-4 as well as above pp.

48 Here the traditional "inside" has again become metamorphosed into the "outside," demonstrating the moral inversion of the inhabitants of Jerusalem and their inability to remain as "axis mundi."

49 Pearl, lines 1033-44.

50 See Cornelius, Castle, p. 3.

51 Ibid., p. 58.

52 Ibid., p. 5. Also see Robertson and Huppe, Piers, p. 214.

53 For a similar pun in Patience see line 168.

54 Here sin directly brings about the destruction of the family; see note 27.

55 See Morse, Vessel, pp. 213 ff.

56 See Robertson, Preface, p. 302, for a discussion of Augustine's admonition against adhering solely to the letter and not the spirit: "At the outset you must be very careful lest you take figurative expressions literally."
57 See Robertson, Preface, pp. 153-4, 200, for a discussion of the manner in which sin makes man more animal-like. Similarly, Sir Gawain becomes associated with a descending series of animals during his temptations.

58 Again, the theme of the disruption of the family re-emerges in this son who is clearly an inversion of his father.

59 The five cities here may be associated with the five senses, servants of the flesh which lead Man to ruin.

60 See Menner's gloss of "koynnt" p. 181.

61 Kelly and Irwin, Cleanness, p. 258; also see Robertson, Preface, p. 326 for a discussion of the Wife's inversion of Scripture regarding her role as vessel.

62 For a similar association of the cry of "Wassail" with sin see Geoffrey of Monmouth's description of Vortigern, History, p. 125.

63 See Patience, lines 350-2.

64 Spearing, The Gawain-Poet, p. 70.

65 Ibid.

66 See Sir Gawain and the Green Knight, lines 691-712.

Chapter II: Patience

1 Irwin and Kelly, Patience.


3 See above, Chapter I, pp. 12 ff.


5 The poet's use of the term "poynt" (1) is central to the meaning of the poem in general as well as these eight lines. The poet's method, as we have seen in Purity, is to present the theoretical, or non-specific, present (the good and evil priests or the servant running an errand) as a stage in the dialectical movement toward the timeless New Jerusalem which is, in turn, informed by the past (various Old Testament
exempla). Thus, one finds the term "poynt" appearing first as a key in the discussion of patience as a timeless, abstract quality. Eight stanzas later the word "poynt" (35) appears in the first line of the poet's own time, the present, and again, eight stanzas later, "poynt" appears in God's message to Jonah (68) and it should be noted that in each case the term appears in the important middle position in the line as the second of the three alliterating words, thus drawing to itself additional prominence. The term is repeated again only in the "signature" at the end of the poem. Here are three consecutive usages of the same term which demonstrate the narrowing narrative focus, each of which represents a distinct period of time, i.e., line 1, the timeless future; line 35, the present; and line 68, the past. The fact that three eras are thus brought together in the quality patience allows the poet to manipulate the past, present, and future as though they were as interchangeable as the one word with which he has linked them.

6 Due to the juxtaposition between the direct declarative statement of the strongly alliterating first half-line and the rather vague conditional clause which contains only one weakly alliterating word, the emphasis is clear, and the wealth of different translations for the off-line testify to its essential vagueness of meaning.


8 For an excellent discussion of the point and its noumenal significance in Pythagorean geometry, see Vincent Hopper, Symbolism, pp. 35ff., 39, 42-44. However, the doubleness of the point may be best compared to the doubleness of the pearl which allows the maiden to participate in the worlds of both Christ and the jeweler. Also see Alan Watts, Myth and Ritual in Christianity (New York: The Vanguard Press, ), pp. 225-30.

9 Here the term is used in its phenomenal sense as it is in Sir Gawain and the Green Knight, ed. by J. R. R. Tolkien and E. V. Gordon, 2nd ed. rev. Norman Davis (Oxford: Clarendon Press, 1967); see lines 627, 658, and Glossary.

11 Thus the point acts as mediator between the purely ontological quality and the phenomenal worldly man just as the Pearl-Maiden is the mediator between Christ and the jeweler. Similarly, the prophet is the mediator between God and man, and the point placed in the heart will later be seen to be the agent which makes Jonah a prophet.

12 By "variation" what is meant is "a double or multiple statement of the same idea, each restatement through its choice of words either a general or a more specific quality or a different attribute of that concept," from Sidney B. Greenfield, A Critical History of Old English Literature (New York: New York Univ. Press, 1965), p. 77. Also see Larry D. Benson, Art and Tradition in Sir Gawain and the Green Knight (New Brunswick: Rutgers Univ. Press, 1965), pp. 151-66, for a discussion of that poem's style, including "variation."

13 Following the Old English practice the primary alliterative stress falls on the noun and the gerund rather than the adjective and the verb. "Herttes" bears extra thematic weight as a variation of "poynt" while "hepyng" acquires added emphasis by the fact that it is a variation of the first line ("displese") and is elaborated in the next line by "swelme."

14 Patience is a poynt pa3 displese ofte.

When heuy herttes ben hurt wyth hepyng opere elles
Suffraunce may áswagen hem and pe swelme lepe

The arrows represent "variations": "Patience" and "Suffraunce" both demark the first stress in their respective lines while "poynt" and "herttes" represent the second stress in theirs. "Hem" either represents a further alliterating pronominal variation of "herttes," or it possibly completes the progression from the abstract to the concrete which begins with the point which is contained in the heart and ends with the persons ("hem") who contain the hearts. "Displese" and "asswagen" both present examples of anacrusis which creates a metrical coupling of the two antithetical terms which, in turn, heightens the contrasting "medes" of the patient and the impatient. "Hebyng" and "swelme" reflect each other in terms of their meanings and alliterative functions.


18 It should be noted that the poet also stresses the "eighthness" of the Beatitudes in Purity, line 24.

19 In regard to Patience, it is striking that, despite the myriad opportunities in the work of a poet who is so given to descriptions filled with earthly details of society and its objects, there are only five instances where the poet has seen fit to use numbers. The paucity is in keeping with the poet's seeming reluctance to use quantifiers unless they have a clearly metaphorical function, for he seems to find such metaphors too potent a spice to be sprinkled at random, and because the poet does not have to rely on numbers or quantity to add realistic dimensions to the objects upon which he turns his descriptive power, one seldom, if ever, finds a number included in his stock of descriptive rather than metaphorical tools, which acts as a realistic rather than a metaphorical detail within his canon.


21 See Robertson, Preface, pp. 123-4: "In England the octagonal shape became normal during the thirteenth, fourteenth and fifteenth centuries...."


23 Davies, Baptism, contains references to two fonts (Feldstedt, Denmark, p. 83 and Kruiskerk Amstelweeen, p. 160) upon which Jonah appears; also see Gilbert Cope, Symbolism, p. 35.

24 Certainly there existed no paucity of churches which contained representations of the eight Beatitudes, as well as eight-sided fonts. The poet's interest in the font, itself, may be seen in Purity, line 164. Also see Robertson, Preface, pp. 123-4.


28 Cf. lines 294, 354.


30 The rewards of Beatitudes 1, 2, 3, and 8 are clearly expressed in the spatial terms of The Kingdom of The City. The reward of the sixth Beatitude is "pay her sauoyr in sete schal se with her y Bên" (24). "Sete" may be a pun on "city" although the "throne" (Anderson's gloss) of God was often a metaphor for the Heavenly Jerusalem. The poet also equates the heavenly reward of direct vision of God with presence in the Heavenly City in the Parable of the Wedding Feast (Purity, 25-124). The fourth Beatitude with its reward of being "refete ful of alle gode" (20) may also be an oblique reference to the same wedding feast.

31 Male, Gothic Image, pp. 20-21. In Pearl, the poet associates the content of the Beatific Vision with the New Jerusalem, and draws on the vision of the city on the hill in the Apocalypse of St. John. See Gordon's note for line 868.

32 See above, Chapter I, p. 32, 37, 38, 44.


37 Ibid., p. 206.

38 Here Julian, like many other mystics not only demonstrates a preoccupation with the place or site of hierophany, but also uses the heart as the metaphor for that place.

39 For an excellent example of the language and treatment of the theme of the mystical vessel see Purity, lines 1143-56 as well as above, Chapter I, pp.

Cf. Underhill's "better country" or "heavenly Syon," Mysticism, pp. 126-27. The New Jerusalem is clearly the end of the visionary experience in Pearl.

Julian, Revelations, p. 145; also see pp. 161ff. The following passage from Julian of Norwich's Revelations (p. 183) provides an excellent summary of the metaphors which have just been discussed in relation to Patience:

Then our Lord opened my spiritual eyes, and showed me the soul in the middle of my heart. The soul was large as if it were an eternal world, and a blessed kingdom as well.

Its condition showed it to be a most glorious city. In the midst of it sat our Lord Jesus, God and Man, beautiful in person, and great in stature, the greatest of bishops, most majestic of kings, and most worshipful Lord. And I saw him arrayed in solemn state. Most gloriously is he seated within the soul, in rightful place forever.... Nor will he quit the place he holds in our soul for ever--as I see it. For in us he is completely at home, and has his eternal dwelling.

As is readily apparent, here in one paragraph Julian employs the notion of the heart as the seat, home or dwelling place of the soul; the heart as Blessed Kingdom; and finally, the soul and heart, as a glorious city in which Christ dwells. Here, then, is a likely model as any of the traditional glossary of mystical metaphors from which the Pearl Poet borrows in order to enrich his own work.


Patience, lines 2, 21, 23, 27, 68, 168, 283, 308, 368, 372, 411, 507. It should be noted that of the 77 usages of "hert" in Purity, Patience, Pearl, Sir Gawain and the Green Knight, and St. Erkenwald, Patience contains the only instance of the term in the plural (2). Although "word-counting" for its own sake is of little value, in order to understand the frequency of the poet's use of "hert," it is interesting to note that the word "heuen" appears only 36 times in all five poems and only once in Patience.

See Morse, Vessel, pp. 202-16.

of the tri-partite theory of cognition of Bonaventure and Hugh of St. Victor to the structure of *Pearl*.


48 The basic ambiguity of the final lines of *Patience* lies in the certainty as to the identity of the speaker. They may represent the summary of God's Speech, Jonah's recognition and assumption of Divine Knowledge, or the Narrator's resumption and conclusion of his tale. See Anderson's note on line 524.


50 See Irwin and Kelly, "Patience."

51 It should be noted that Purity consistently deals with the Church as an institution or a collection of individuals, first in the juxtaposition of the good and the evil priests and later in the feast of the introductory parable.

52 Cf. Underhill, Mysticism, pp. 3ff.

53 L. Blenkner, "Pearl," successfully demonstrates the ability of the poet to present three distinct (episodic?) landscapes and still maintain a progression.

54 Although the Jonah story is often presented as being divisible into the two distinct episodes of the whale and the bower, the poet, as will be seen at a later point, goes to considerable lengths in order to unify the two parts much as he achieves a working synthesis between the beheading game and the temptation scenes in *Sir Gawain and the Green Knight*. Note that in Gerard Schmidt, *Arzneibibelin*, the artist(s) attempts to unite the incidents of the bower and the whale by consistently portraying the disgorged Jonah as holding a branch of the bower.


56 Cf. Innocent III's *De Contemptu Mundi*, 1, 16 (Minge, P.L., CCXVII, 708ff.).

58 Julian, Revelations, pp. 142-43.

59 See Robertson, Preface, pp. 8ff. The city is metaphorically represented by its inhabitants so that in the case of the New Jerusalem the presence of the city may be said to be implied by the proper hierarchy or orders of angels.


61 See Cirlot, Dictionary, pp., 37, 47, 343.

62 Julian of Norwich presents an excellent example of the mystic's desire to suffer the death of Christ. See Revelations, p. 63 as well as Irwin and Kelly, "Patience," pp. 41-43.

63 Underhill, Mysticism, pp. 171ff.

64 Ibid., p. 169; also "colde" (1.264), "glaymande glette" (1.269), "Stank" (1. 274), "Sornie pat sauoured as helle" (1. 275), "ramel and myre" (1. 279), "gaule" (1.285), and "fylpe" (1. 290).

65 "gutte2" (1. 258), "wombe" (1.262), "blober" (1.266), "prote" (11. 252, 267), "stomak" (1. 274), "nauel" (1. 278), "bouel" (1. 293), "mawe" (1. 299), "hole" (1. 306), "hellen wombe" (1. 306).

66 I am indebted to T. D. Kelly for pointing out the metaphoric significance of the objects thrown overboard in relation to Letchery, Pride, and Gluttony. Also see Robertson, Preface, pp. 332ff.

67 For the apocalyptic separation of the few from the many see Irwin and Kelly, "Cleanliness."

68 See Underhill, Mysticism, pp. 380-413.

69 Lot's backsliding which allows him to dwell in Sodom is not mentioned while Lot is portrayed as the moral norm against which his disobedient wife and the Sodomites are measured.

70 This kind of backsliding may be said to be the very essence of the trials of the "Dark Night of the Soul."

71 See above, Chapter II pp.77 ff. Also see Julian, Revelations, p. 192.
72 See Anderson's note on line 39. Also see above, Chapter I, p. 60.

73 Here Patience is seen to be complementary to Purity in that the latter poem begins with an example of a lord calling in his people while the former begins with a lord sending out his servant.

74 See Kelly and Irwin, Patience.

75 See above Chapter I, p. 30.

76 There is here a possible ironic pun on "joy" and "joyned" since Jonah's " joynyn3 " is received with anything but joy.

77 Such near fatal zeal for one's "professional reputation will surface again with disastrous consequences in arthur's and Sir Gawain's concern with their "fame" and reputations.

78 See Menner's note on line 499 of Purity as well as Anderson's note on line 63 of Patience.

79 Cf. Purity (499, 830, 849) and Patience (63).

80 The importance of "in" is seen in the two Beatitudes which are specifically "in hert" (13, 21) as well as God's speech in which He tells the prophet that His "lore is in pe loke" (350).

81 The following circle is formed:

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Nynye
  cete
place → poyn → hert
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82 An interesting parallel with Purity is created through a pun on "malt" (malt/melt) for Belshazzar wants the word of God " to malt [ hys] mynde wythinne" (1566).

83 Cf. lines 66,252,267.

84 Cf. lines 52 (present), 72 (future), 202(past).

85 See Spearing, "Patience and the Gawain- Poet," for a discussion of the emphasis which the poet places on internality.

86 The whale is presented as a prison through the poet's use of the term "barre3" (321). See above Chapter II, p. 136.
87 A possible pun? See Anderson's glossery and notes on lines 80 and 258.

88 Another possible pun on "sete" as "seat/city."

89 See Anderson's glosses of "poynt" and "place" as well as his note on line 61.

90 God is for the first time in the poem referred to as "high" in lines 93-96 where that aspect becomes for the moment His defining characteristic.

91 The poet's pattern is to present thought, then verbalization, and finally action. See Robertson, Preface, pp. 72ff., 84 ff.

92 Anderson's gloss reveals that "carf" and "couren" are derived from the same root (O. E. "ceorfan"). Also see lines 223 and 485.

93 For the importance of "hands" in Purity see above, P. 59 ff


95 See The Man of Law's Tale where the wicked Sowdanesse says of Baptism,
We shall first fayne us cristendom to take--
Coodl water shal nat greve us but a litle
(II, B-1, 351-2)

96 See above, Chapter I p. 30.

97 See above, Chapter I, p. 38.

98 See lines 163, 164, 168 for puns on "bote" ("boat/ remedy"), "beste" ("best/beast"), "hert" ("hurt/heart"), respectively.

99 The "with-outen's" are "weak" in the sense that they denote abstract states, i.e. the lack of something, rather than concrete spatial relationships as in Purity, lines 20, 313, 1205, etc.

100 Anderson glosses "crafte" as "power" and therefore assumes that "crafte" refers to the agency of creation;
however, if "crafte" is taken to mean "handicraft," then it becomes instead the object of the creative act, and therefore refers to the sea.

101 See Robertson, Preface, pp. 282-3 and above, note 66.

102 See above, Chapter I p. 23.

103 In the same fashion, God warns Noah,

For I schal waken up a water to wasch alle 
be worlde,
And quelle all þat is quick wyth quavende 
flodez"(Pur.323-4)

104 See above Chapter I, pp. 26 ff. Also, the pun on "dryȝlych" (235) links this passage with Purity's story of Noah in which a similar pun is used twice (344, 476).

105 The term " auter" appears in Purity in the opening exemplum of the good and evil priests who penetrate to God's altar (10) as well as in lines 506,1276, 1443, 1451, and 1477. There are in Patience several instances where Anderson reports conflicting readings of the letters "u" and "n," i.e. line 350 ( "lauce/lance").

106 See Kelly and Irwin, Patience, pp. 35 ff.

107 Anderson glosses "rode" as "road," but the probable pun on "rood" converts the whale into an altar upon which Jonah places himself. See above, Chapter II, pp 135-6

108 A similar play on "tres" is found in the description of Noah's Ark in Purity, (310). By placig clay "with-inne" (312) the beams of "tres clanlych planed" (310) Noah is placing his human nature within a trinity (three) and on an altar/cross (tree).


110 Kelly and Irwin, Patience, p.42.

111 The ambiguous antecedent of "he" (grammatically it must refer to Jonah while it cotextually fits the whale) serves to slow the reader down and divert his attention from the narrative, and, thus, prepare the way for the digression which follows.

112 Cf. lines 257-62. The general tone of these lines is remarkably similar to the Man of Law's speech about the sustaining power of God in his tale of Custance (cf. II, B-1,484-504).
113 The gate to Hell is often portrayed as the mouth of a monster. See *Biblia Pauperum*, pp. 20, 28.

114 See Above, Chapter II, note 42.

115 Cretien de Troyes uses this same metaphor in *The Knight of The Cart* in his presentation of Lancelot’s crossing of the sword-bridge.

116 The poet uses a triple pun. "Hele" means "heel," "Hell;" and "health;" so that each is appropriate. See above, Chapter I, note 7, for another example of the poet's punning on "Hell."

117 See Robertson, Preface, p. 49 for a discussion of the inversion of hierarchies using the same term, "up-so-doun."

118 It will be recalled that patience is the virtue which Christ demonstrates on the cross. See Kelly and Irwin, *Patience*, p. 42.

119 "mawe" (255, 299), "gutte" (258), "wombe" (262, 306), "stomak" (274), "nauel" (278), "gut" (280), "bouel" (293)

120 The two cycles of prayer anticipate the two cycles of sin and redemption i.e. the whale and the bower. The second cycle of prayer (285-8) perfects the incomplete and general movement of the first cycle (282-4) by rearranging its internal parts and providing a subtle variation.


122 See above, Chapter I, pp. 35-38.


124 The concept of binding is an important one within the poem since the poet clearly indicates that sin binds the flesh. When Jonah, the sinful man, is thrown overboard, the poet states, "Tyd by top and bi to pay token hym synne" (229). The puns on the first and last words make the thematic meaning clear. When Jonah's tumble down the whale's throat is described as, "relande in by rop" (270), the poet presents yet another pun which associates rope, the instrument of binding and therefore a metaphor for sin, with the intestines, the metaphorical prison in which sin places man. The stomach, or intestine, is the seat of appetite and therefore the source of sin. Finally, instead of the usual gpurd, the poet chooses a wodebynde, which may present another pun
on binding.

125 The same metaphorical associations are made in the description of the physical fall of Satan in Purity (21929).

126 See above, Chapter I p. 54.

127 Although this conversion of inside to outside may appear somewhat abstract if not esoteric, it is little more than the geometric expression of a common theme in the morality plays. The corrupt, and therefore hellish man, consistently leaves his haven and goes outside into the world of sin. Thus, what is inside becomes what is outside. Cf. The Castle of Perseverence.

128 For the significance of "bonkkey" in Purity see above, Chapter I, p. 19.

129 Cf. Pearl lines 547-8.


131 The "innes" might also be said to alliterate with the "i" of "is" and possibly with "hit."

132 Thus the following sets of equations or correspondences are set up: Jonah/whale, whale/city, Jonah/city, and all three (Jonah, whale, city) are referred to as "mote."

133 Cf. lines 184, 218, 302, 353, 374, 451. A pun on "breed" (143) serves to link the frightened fish with the inhabitants of the "broad" city who likewise fear the wrath of God.

134 A common association. See Frye, Anatomy, p. 205.


136 Repetition of key phrases and words is, of course, one of the poet's favorite methods of linking passages together. Here Jonah acts as the vessel of his own experiences, thus providing the mystical vessel within a vessel which, in turn, acts as a metaphor for God-head which acts as a vessel for its self-generated God.

137 Jonah's original fear of being "numen" is a perversion of the verb in the original command to "Nym by way to Nyuye" (66). Jonah had taken an intransitive command and made it into a transitive action of which he was
the chief object. The final appearance of "nomen" demonstrates Jonah's return to the sensus of "nym" in the original command, for he has again made God, not the Ninevites, its subject.

138 See above, Capter I, pp. 62 ff.

139 Jonah echoes the threat of being swallowed by the earth in his own desire to be buried in the earth once he realizes that the prophecy will not be realized and that it is his bower, not the city, which is overthrown (494).

140 This type of substitution represents the acceptance of the sacrifice of the Second Adam for the first. In throwing off his robe the King metaphorically casts off the old man for the new one (see Robertson, Preface, pp. 382).

141 Cf. Purity lines 1741 ff.

142 See Cirlot, Dictionary, pp. 238-9. The ashes which result from the destruction of the five cities are the result of their being placed upon the altar since the would not accept a substitute i.e. a new order of repentence.

143 Possibly symbolizing appetite and reinforcing the associations made with stomach which have already been noted.

144 Although Anderson in his note on line 380 translates the line so that the king lands in the midst of a heap of ashes, there is no real evidence to support this reading of the line over the one proposed here.

145 Thus, by effecting the microcosm, the King is subsequently able to effect the macrocosm, the city. He anticipates the judgment rendered against the city in the way that Christ anticipates and atones for original sin through substitution.

146 The willingness of the penitent Ninevites to "tylt to grounde" by sprinkling dust on themselves contrasts with unrepentent Jonahs desire to die and be covered with the earth.

147 See above, Chapter II, note 130.

148 The sorrow settling on Jonah implies a downward motion which is juxtaposed to the rising cries of the penitent Ninevites.

149 See Anderson's note on line 408.
150 The events in the bower, then, correspond to the mystical via negativa. See Underhill, Mysticism, pp. 381 ff.

151 See Anderson's note on lines 414-16 for an alternate translation.

152 The poet uses "lachched" for "confined" (266).

153 See Robertson, Preface, pp. 65 ff.

154 Ibid., pp. 99 ff.

155 Ibid., pp. 165 ff.

156 Jonah's delight in the woodbine make it a Tree of Knowledge whose fruit can only bring destruction. See Robertson, "Gardens," p

157 See Robertson, Preface, p. 98 ff.

158 See above Chapter I, p 30.

159 Ibid.

160 In this regard it is much like the garden in The Romance of the Rose. See Robertson, Preface, pp 98 ff., 196 ff.

161 The change may have been made with the intention of introducing a tree which does not bear fruit, as well as for the possible pun on "wod" and "bynde."

162 See above Chapter II note 124.

163 The poet uses a form of "wode" as "-anger" in line 142.

164 Another obvious pun. See Robertson, "Garden" p. 172-75.

165 Quest for Grail, p. 132.

166 Ibid., p. 128.

167 The devil was often associated with the color green, and was frequently portrayed as the green-clad huntsman in search of souls. Thus it is the Green Knight's color which gives him his threatening appearance.

168 The North was popularly thought to be the region in which Satan set up his throne. Thus because of his Northern...
home the devil was also associated with snow and ice. See *Inferno*, Canto XXXIV.

169 Cf. line 451.

170 See Menner's note on line 211 as well as his gloss of "tramountyne."

171 The gloss of the Tent of Sin from the French *Grail Quest* which has already been cited in relation to Jonah's bower is preceded by an account of the falls of Adam and Satan as well as an account of the Tree of Knowledge.

172 Robertson, "Gardens," pp. 170-1.


174 For a discussion of the metamorphosis of the womb and tomb see Irwin and Kelly, "Patience," pp. 52-53.

175 Such backsliding is often referred to as "The Dark Night of the Soul."

176 See Kelly and Irwin, "Patience," pp. 51ff.


179 *Quest of the Grail*, p. 36.


181 It is extremely important to note that all of these references are added by the poet.

182 Thus recalling the Beatitude:

"They are happen also pat for her harme wepes"

183 Zepherus is traditionally associated with life and regeneration as it is in the opening of *The Canterbury Tales*. See Anderson's note on line 470.

184 Thus the Tomb becomes the; Life conquers
Death; and for the second time Jonah becomes a type of Christ harrowing Hell. This spiritual victory which Jonah is enjoying takes place because the sun has risen and thus banished the icy coolness that was associated with Satan (see above, Chapter II, note 168). By rising with the sun Jonah begins his reintegration into harmony with the rest of nature which has been seen to obey willingly the commands of God.


186 Ibid.; also see Robertson, Preface, pp. 127ff.

187 The poet thus shows that Jonah's problem is a matter of uncontrolled will through his pun on "wild/will." The term "dream" also demonstrates that the bower represents a state of mind.

188 Cope, Symbolism, pp. 104ff.

189 The mystical experience is generally held to be ineffable. Since the supreme moment of Union between mystic and God is characterized by direct communication there is no need for language or symbol which imply a difference between the seer and God.

190 See Anderson's note on these final lines. There is a genuine ambiguity concerning their speaker that is reminiscent of the ambiguity of line 253.

191 See Robertson, "Gardens," pp. 170-71, as well as Robertson, Preface, pp. 302-3.

192 See Robertson, Preface, pp. 294ff.

193 The point of this line is that all goods are loaned which is the point that God drives home in lines 497-500.

194 Here the Pearl-Maiden points out that the problem of the Jeweler, as with Jonah, is a mental one, a problem of perspective and attitude.

195 See Robertson, Preface, p. 297.
Envoy of Julian

1 Corneilus, Castle, pp. 58-9.


Primary Texts


