A STYLISTIC ANALYSIS OF THE BOOK OF MARGERY KEMPE

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PREFACE

This study is concerned with the stylistic elements in The Book of Margery Kempe. In order to determine that Margery Kempe selectively employs deviations from ordinary Middle English diction and syntax and thus makes a stylistic choice, recurrent linguistic elements in passages with daily life were compared to those found in passages with religious content.

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CHAPTER I

INTRODUCTION

Margery Kempe

Margery Kempe holds many titles, both contemporary and posthumous ones: genius, business woman, mystic, mayor's daughter, wife, heretic, housewife, fanatic, pilgrim, mother, miller, introvert, Lollard, and the first English autobiographer. She has been called a hysterical, sensitive, and impulsive woman as well. From her many titles one gathers that she was an extremely complex woman who may have been one of the most courageous women of the Middle Ages; a woman who, despite all discouragement from family, friends, religious and social advisers, nevertheless followed her spiritual call to go on a pilgrimage from her native Lynn in Norfolk to Jerusalem.

The Book of Margery Kempe[1] has also been called by many different names--from diary, mystical instruction, and autobiography to fragmented pieces of an oversized imagination and distorted memories. It describes not so much Margery's physical journey and the struggles for mere survival as a pilgrim in the early fifteenth century as it describes her spiritual journey towards God and her strug-

gles to keep her steadfast way amidst adversity both from within and without. Book I contains eighty-nine chapters,[2] thirteen of which deal with spiritual revelations, and fourteen of which mainly describe matters of daily life, such as food, travel routes, and the weather. The other sixty-two consist of confessions, meditations, and contemplations, all of which perhaps can be called holy thoughts.

Book I was revised by a second scribe in 1436, after the death of Margery's first scribe, some twenty years after Margery had her first revelation. The second scribe also wrote down her dictation of Book II two years later, in 1438. It consists of nine chapters describing her travels in countries bordering on the Baltic Sea. There are no mystical chapters in Book II.

One can only conjecture as to the reasons why Margery dictated her memories of her pilgrimage and its accompanying religious experiences, but one important influence in her decision must have been the popularity that religious prose instruction and mystical works enjoyed in her day. Piers Plowman, The Pearl, Richard Rolle's Form of Living, and Julian of Norwich's Revelations of Divine Love are considered by posterity as the best examples of religious verse and prose instruction in Margery's day. Along with The Cloud of Unknowing, Hilton's Scale of Perfection, and Nicholas Love's The Mirror of the Blessed Life of Christ, they represent the scholarly, at times lyrical, style of the mystical writers in the Middle Ages. When one adds the countless transla-

tions of devotional literature, the most widely diffused of which is Vices and Virtues, circa 1400, the religious interests and moral attitudes of the fourteenth and fifteenth century readers are easily identified. The importance of religious worship for both the literate and illiterate members of the medieval society, and the popularity of the sermon in England surely must have been a great influence on Margery in her decision to lead a religious life and ultimately to write about it in her Book. Since Margery's religious experiences lie both within and without the frame of institutionalized religion, they present the medieval trend toward individualization and reformation of the church.

Another reason for Margery dictating her Book may be that she saw herself as a mystic and, as such, felt compelled to communicate her experiences for present and future religious audiences, as did St. Bridget of Sweden, her compatriot Dame Julian of Norwich, and the many German mystics whose works were read to Margery by her priest, since she was illiterate and thus unable to read their works herself.[3] Several times in her Book, Margery shows inclinations toward desiring to be a female preacher;[4] hence, she perhaps desired more to reach contemporary rather than future audiences and thus contribute to conversion and salvation of her peers rather than posterity. Although the priesthood was exclusively for males, some traveling women preachers emerged throughout Europe in the first half of the twelfth century, so one might consider

Margery's Book as a method of disseminating sermons.[5] At any rate, the fact that she publicly aired her desires to preach from the pulpit can only be seen as another instance of her courage, and one may add to her numerous titles the title of medieval feminist.

Frauenmystik

The descriptions of Margery's experiences and the struggles for acceptance of herself by both secular and religious communities have much in common with the descriptions by other feminine mystics of her time. She met personally with Dame Julian of Norwich, some of whose teachings are incorporated into Margery's Book, and she also tells of works by St. Bridget of Sweden, Bl. Dorothea, and St. Catherine of Siena. Furthermore, Margery was in her fifties when Joan of Arc was burnt at the stake, and although Margery does not mention her, one might easily assume that she knew of her. Thus the phenomenon of a Margery Kempe is but a part of the general European Frauenmystik movement.

Throughout Europe, in the early thirteenth century, a new religious fervor resulted in the foundation of numerous religious orders. Yet with the two opposing views on women, the one culminating in the cult of the Virgin, the other springing from the view of Eve as the supreme temptress and ultimate obstacle in the way of salvation, religious women who wanted to participate fully in the religious life had

difficulties founding their own orders. Early attempts were in vain, and instead the women were either undisciplined followers of mendicant traveling preachers, or they were under the protection and pastoral care of the existing male orders. By the early fifteenth century, however, the women had become an established part of the institutionalized church, seen for example in the founding in 1415 of The Bridgettines of Syon by Henry V. The founding of this Swedish order in England may be due to the fact that Henry's sister was the queen of Sweden, but it is also a consequence of the increase in the number of pious women seeking the vita apostolica led by such women as Mary of Oignies, St. Bridget of Sweden, and St. Catherine of Siena.[6]

It is quite understandable that St. Bridget was known to Margery, since Lynn was a trading port to Sweden. Through the teachings of St. Bridget, Margery was introduced to a severer type of mystical worship and a new kind of supernatural experience that was not previously encouraged in the native mystical writing. For instance, Ancrene Wisse, a thirteenth century religious prose instruction for nuns, prohibits the self-infliction of pain without the specific permission of the confessor, and Richard Rolle warns against too much physical exertion by the novice in the contemplative life. In contrast, St. Bridget's teachings are quite austere, and Margery follows such austerities as blood-letting and tearing herself with her finger nails early in her religious career. Margery also follows St. Bridget's

example of wearing white (116/12) and of confessing several times each day (12/23). Like St. Bridget and Bl. Dorothea, Margery went on pilgrimage to Aachen (237/31).

Many of the medieval religious women had goals and backgrounds similar to Margery. They were from wealthy families and had entered into the contemplative life and spiritual marriage to Jesus Christ as a superior substitute for earthly marriage. Whether they were already married and had children, or were young and unmarried, they placed a great importance on virginity. Many of Jesus Christ's speeches in Margery's Book assure Margery that she is just as pure as any virgin since she renounced her earthly marriage and obtained a vow of continence from her husband, and so Jesus Christ considers her his virgin bride.

A commonplace devotional practice among medieval feminine mystics which is also described in the Book is the shedding of profuse tears. For instance, Margery wept for five to six hours every Good Friday for a period of ten years (140/24). This may seem strange and exaggerated religious worship to modern audiences, and her tears have been misinterpreted by both her contemporaries and some modern day critics as an expression of hysteria; but her tears align Margery with traditional religious practice as it is explained in works by such mystics as Ieronimus, St. Bernard, St. Bridget, Bl. Dorothea, and Mechthild of Magdeburg.[7] Margery's affinities with feminine German mystics is also seen in her certitude of salvation, to which she

frequently alludes in her Book.[8]

In spite of these similarities to feminine mystical practice, Margery's Book is not generally considered the work of a true mystic, and the differences between it and the writing of her contemporary mystical sisters are as numerous as are the similarities. For instance, all of Margery's revelations relate to her immediate situation with few, if any, prophecies of matters that would not directly concern her alone. She has no doctrinal revelations that are not applicable to her own situation. This lack is in stark contrast to the spiritual instruction found in works of Hilton and Julian of Norwich, for example. More specifically, in contrast to St. Bridget and Bl. Dorothea, Margery relaxes her physical austerities in her later life (particularly she returns to eating meat), and she also exhibits a degree of self-centeredness which is absent from the true mystic.

Mystical Style

Furthermore, Margery is unschooled, and her lack of education makes her language more conversational than that of the regular mystic. Other mystical writers were usually schooled in doctrinal literature, although the female recluses were not normally expected to be knowledgeable in Latin. The writers of mystical prose had to employ a simple yet persuasive rhetorical style in order for their writing to convince ordinary men and women to join them in the

austere eremitic life. The result was a clear, balanced, yet simple and somewhat monotonous prose. In contrast, Margery's prose presents the natural speech patterns of the uneducated with few rhetorical devices. However, the rhetorical devices that are present in the Book resemble those of other mystical writings, but without the sophisticated, at times euphuistic, balance. The similarities may attest to a divine source of inspiration common to Margery and her contemporary mystics, they may be a result of conscious imitation by Margery, or, most probably, both.

Because of the inspirational nature of mystical writing, critics have been wary of analyzing its purely literary qualities. Since the purpose of mystical writing is to enlighten and delight on an emotional level, scholars such as Professors C. H. Talbot and Nancy A. Barta-Norton warn of the danger of turning the study of mystical works into a scholastic exercise, a procedure in direct opposition to the teachings of the mystics.[9] However, as a result of the increasing popularity of both eastern and western mysticism in today's automated and computerized society, the question inevitably arises as to just how mystical writings manage to attract so many ardent followers. Mysticism itself is a "spiritual sensation as real and concrete as hunger and thirst, and one in which a man's whole being is engaged."[10] This sensation is "largely the product of education, temperament, cultural background, and personal effort. It is a phenomenon that the world has always known and presumably

always will know."[11] It is precisely because mystical writing is so universal and has always been so venerated, and because it is a spiritual, emotional account of the "otherworldly," that one can profitably analyse it objectively and academically so as to gain insight into the kind of language used to express the inherent human desire to approach the supernatural. To read mystical writing only with the subjective emotional reaction that it is designed for would be similar to reading Cicero's speeches without regard to their rhetorical devices, only to their emotional effect. By examining the linguistic elements of mystical writing one may realize that mystics are human beings at their most human, using human language selectively in order to achieve certain stylistic effects.

In addition to their shared experience of having contact with something other than everyday human experience, all mystics have certain stylistic characteristics in common in their writings. Professor Wolfgang Riehle, in a summary of a not yet published book on the metaphorical language of the English mystics, states that all the English mystics center their communion with God on an affective level,[12] which can in part be caused by the mystics' high degree of emotionalism. The impressionable and self-suggestive nature of Margery Kempe renders her mystical passages all the more overwhelming in their emotionalism, even though this does not mean that she is a mystic in any narrow sense of the word. For our purposes, whether or not Margery

Kempe should be considered a mystic is secondary in importance to the question as to what language she uses in her attempts to communicate her experiences. Does her style have certain characteristics in common with other mystical writing? The problem then is to establish a stylistic norm against which Margery's text can be evaluated.

Several scholars have found continuity in English prose from Old English through Middle English through a study of the medieval mystical writings, though some critics contend that French influences need to be more closely examined.[13] Some of the most important stylistic elements of mystical prose have been identified by Antonie Omes:

> Denn der mystische Weg führt notwendig über die Brücke gewisser sprachlicher Hilfsmittel, die der dem Mystiker aller Zeiten und Länder eigentümlichen Geistesstruktur entsprechen. Und zwar offenbart sich diese Gemeinsamkeit in gewissen typischen Stilfiguren. Insbesondere sind die auch bei Rolle vorkommenden Repetitionen, Vergleiche, Antithesen, und der besondere Rhythmus ureigenste Bestandteile der Sprache eines Mystikers.[14]

The repetition, comparison, antithesis, and special rhythm that Omes find in mystical prose can properly be called style markers, which Nils Erik Enkvist defines as "the linguistic items that only appear, or are most or least frequent in, one group of contexts."[15] Thus style can be viewed on the basis of contextual situations, both intra- and extra-textual, rather than on semantics. The frequency of recurrent patterns that are found throughout a selected

text can thus be important in terms of both stylistic and non-stylistic features. If a word or structure recurs without a limited context, it is a non-stylistic feature. If it recurs within a certain group of contexts or is absent in another group, it is a stylistic feature, implying a selective choice on behalf of the speaker/writer. A study of the style markers and their frequency in The Book of Margery Kempe should reveal that the author adopts the language of the mystics in the revelatory passages, and if the style markers in those passages are different from those found in passages dealing with everyday affairs, Margery can be said to be a true stylist, varying form to fit content through a selective choice of diction and syntax.

Review of the Literature

The absence of such stylistic studies of The Book of Margery Kempe is evident from the following review of the literature. I include a complete bibliography, since such a bibliography has not yet been published. It shows that the majority of the secondary sources on the Book is concerned only with biographical and socio-cultural aspects of Margery herself.

The definitive edition of The Book of Margery Kempe was published by S. B. Meech and H. E. Allen in London by Oxford University Press for EETS in 1940 and reprinted in 1961. This edition includes the excerpts that were printed

in London in 1501 by Wynkyn de Worde, all of which came from devotional passages of the Book and were reprinted in 1521 by Henry Pepwell. The only other complete version is a modern translation published by W. Butler-Bowden, who owns the manuscript. The Book of Margery Kempe: A Modernized Version naturally loses some of the scholarly appeal of the original, but it is nevertheless an enlightening text, enhanced by an introduction by R. W. Chambers.[16] Translated excerpts appear in two anthologies edited by Eric Colledge[17] and William Matthews[18] respectively, the former treating Margery as a mystical writer, the latter as an autobiographical writer.

The critical literature deals mostly with these two aspects. Biographical accounts are provided by Henry Stanley Bennet in his Six Medieval Men and Women, which includes vivid descriptions of Margery's travels,[19] and by Katherine Cholmeley, Margery Kempe: Genius and Mystic.[20] Similarly, two books by Louise Collis, The Apprentice Saint[21] and Memoirs of a Medieval Woman: The Life and Times of Margery Kempe,[22] cover more or less the same material, the latter being conveniently divided into thematic chapters such as "Taking Ship," "On Shipboard," and "Arrival in Rome." Kempe is also included in three separate works on medieval mystical writers, one by Thomas William Coleman,[23] one edited by James Walsh,[24] and one by E. I. Watkin.[25] These texts examine Margery Kempe's life for its mystical content.

Two other authors have critically focused on Margery's mystical claims. David Knowles calls Margery a minor mystic in the Preface of The English Mystical Tradition,[26] a work which studies the mystics such as Rolle, Hilton, Julian, Margery, and father Baker in relation to their influence on the Catholic tradition. Yet in the chapter devoted to Margery in that work, Knowles contradicts himself by refuting her role as a mystic and showing no concrete historical relevance in regard to her influence on the development of the Catholic Church. Herbert Thurston, who writes on Margery Kempe in Surprising Mystics,[28] looks at the element of hysteria found in many mystics. Both Knowles and Thurston conclude that Margery was primarily a hysterical rather than mystical woman, and a product of the turbulent religious era that she lived in and which influenced her so much because of her high suggestibility.

Many reviews and two book-length works have been written on the literary merits of The Book of Margery Kempe. The first review appeared in 1934 which told of the discovery and identification of the Book.[29] The two literary critical works were published in the early sixties. Martin Thornton examined Margery's text in terms of the English pastoral tradition,[30] and Sara Lou Berry identified some of the religious imagery in the visionary passages.[31]

Only four studies examine the linguistic aspects of Margery's Book. S. Shibata examines its vocabulary,[32] and Alfred Reszkiewicz in Main Sentence Elements in 'The Book

of Margery Kempe' dates the development of fixed word order in English by divising a set of deep structure word order relationships and accordingly classifying the varieties in the surface structure word orders.[33] While helpful in a diachronic analysis, Reazkiewicz' study can but provide a background against which Margery's syntactic variations can be identified and evaluated stylistically, especially since it does not provide any statistical analysis of the syntax in the Book. A cursory analysis of Margery's style has been published by R. M. Wilson who, in his "Three Middle English Mystics," compares the prose of Dame Julian, Richard Rolle, and Margery Kempe.[34] Wilson finds that Margery's style is characterized by short sentences, repetition, and monotony, with occasionally balanced rhythm, detailed descriptions and illustrations, yet overall falling short of Julian's strict control of ornamentation and of Rolle's lucid, didactic, highly balanced prose with its many borrowings from ornate Latin rhetorical devices.

Robert Karl Stone, whose Middle English Prose Style compares the works of Margery Kempe and Julian of Norwich, builds upon Wilson's findings, contradicting them at some minor points.[35] For instance, in his section on alliteration, Stone, who studies closely only every fifth chapter of Margery's Book, finds abundant alliteration, disagreeing with Wilson and also with H. E. Allen. Furthermore, Stone finds that Margery's metaphors show more vigour, vividness, and development than Julian's, and he bases their different

styles on differences in personalities: Julian is an extrovert emphasizing intellect and object, whereas Margery is an introvert emphasizing emotional worldly matters for the purpose of her self-glorification.[36] Stone, however, confuses linguistic description with stylistic evaluation. For instance, his long lists of examples of alliteration and tautological pairs, which nevertheless are incomplete, do not imply--as Stone would have it--a deliberate stylistic choice for significant variation, but they merely show that they are there. The fact is that the numerous tautological pairs are used by Margery indiscriminately in all types of contexts so that they do not represent a systematic variation from a set of norms. Furthermore, Stone's statistical comparison between Margery's and Julian's alliterative tendencies, which Stone concludes are abundant in Margery and "not confined to formulae" in Julian, does not consider any laws of probability of the chance of alliteration occurring incidentally in a language of "144,000 words made up of about two dozen alliterates,"[37] nor does he at any point indicate that Margery's Book is almost twice as long as Julian's Revelations, and that therefore the probabilities of this variety of rhetorical devices occurring would be double in Margery's Book, all other circumstances being equal.

Stone accurately concludes that figures of repetition are the most prevalent rhetorical device in Margery's Book, but he unfortunately does not analyze them in terms of

their context to see if the repetitions occur in a selective environment and therefore would be elements of style. As William K. Wimsatt has shown throughout his analysis of Dr. Johnson's prose, the more consistent in terms of exactness, number of elements, and number of repetitions found in a text, the more significant do the various repetitions become to the description and ultimate evaluation of the author's style.[38] The evaluation especially depends on a study of the contexts in which the repetitions occur, since without contextual boundaries the frequencies of the linguistic items become a matter of non-stylistic rather than stylistic choice. In other words, stylistic choice becomes synonymous with the contextually restricted use of style markers.

Statement of Thesis and Method

In a stylistic analysis of Margery's prose it is necessary then to find a consistent pattern in the rhetorical repetitions within the text, if they are to have any stylistic relevance,[39] and also to compare these to extratextually similar systems in order to discover the aesthetic purpose of the deviations. An analysis of certain repetitive patterns in the diction and syntax in The Book of Margery Kempe will show that they are similar to the linguistic patterns found in Medieval mystical prose, and that these patterns are used selectively by Margery so as to vary form to fit content, attributing to selected passages the

impression of being mystical. Whether or not Margery succeeds in convincing the reader that she is a mystic is less important for this study than her very endeavor to be a mystic. Her struggle to be a mystic manifests itself in repetitious similes, sumtyme, and negatives which are almost exclusively found in religious or mystical contexts in her Book. Considering Margery's lack of education and the opposition that she met from the authorities of the English Church in the form of persecution of Lollards and other "freethinkers,"[40] Margery assimilated the accepted religious language quite successfully. This is seen in her accomplishments such the receiving of the protective seal of the Archbishop of Canterbury and the writing of her Book in various styles are evidences of this success.

In the following chapters I shall first consider Margery's characteristic variations in diction, especially her similes and their selective use, and then show that certain syntactical patterns, in particular repetitions of sumtyme and ne, are context-bound and selectively used by Margery to give her prose a mystical effect. The method I use in this study is to document the presence or absence in every chapter of the Book of the recurrent patterns in diction and syntax in order to discern groups of contexts. I then compare these variations in style with those found in Medieval mystical writing in general.

END NOTES

[1] S. B. Meech and H. E. Allen, eds., The Book of Margery Kempe, I, EETS 212 (London: Oxford University Press, 1940), Further references to this work will be from this edition, and page numbers will appear in parentheses in the text.

[2] Please note that chapters in Margery's Book, as in many Middle English prose works, are of no thematic importance, signifying little more than an intermission in the writing process.

[3] cf. 143/25-29.

[4] For example, in 141/26-27 Margery asks God if she may give "þe pepyl contricyon."

[5] Brenda Bolton, "Mulieres Sanctae," in Women in Medieval Society, ed. Susan Mosher (Philadelphia: University of Pennsylvania Press, 1976), p. 143.

[6] Meech, Allen, p. 349, note 245/31.

[7] Meech, Allen, p. 326, note 161/1.

[8] For bibliographical information, see Meech, Allen, p. 282, note 50/30.

[9] Fourteen Century English Mystics Newsletter, II, 3 (Aug., 1976), 2 and III, 1 (March, 1977), 4.

[10] Gerald William Bullet, The English Mystics (London: Joseph, 1950), p. 20.

[11] William Johnston, The Mysticism of 'The Cloud of the Unknowing': A Modern Interpretation (St. Meinrad, Indiana: Abbey Press, 1975), p. 270.

[12] Fourteenth Century English Mystics Newsletter, III, i (March, 1977), 7.

[13] R. W. Chambers, On the Continuity of English Prose from Alfred to More and his School (Oxford: EETS, 191A, 1957) and Norman Davis, "Styles in English Prose of the Late Middle and Early Modern Period," Langue et Littérature, 161 (Paris: F. I. L. L. M. Langue et Littérature de la collection Bibliothéque de la Faculté de Philosophie et lettres de l'Université de Liege, 1961), pp. 168-181. Cf. R. M. Wilson, "Continuity in Question: Aelfric to Rolle," extracts from "On the Continuity of English Prose," Melanges de linguistique et de philologie Fernand Mossee in Memoriam (Paris: Libraire Marcel Didie, 1959), pp. 486-496; rpt. in James R. Bennet, ed. Prose Style: A Historical Approach through Studies (San Fransisco: Chandler Publishing Co. 1971), pp. 25-30; and Elizabeth Zeeman, "Continuity in Middle English Devotional Prose," Journal of English and Germanic Philology 55 (1956), 417-422.

[14] Antonie Omes, "Sprache und Stil der Englischen Mystic des Mittelalters unter besonderer Berücksichtigung des Richard Rolle von Hampole," Studien zur Englischen Philologie, 76 (Halle, Saale, 1933), 57.

[15] Nils Erik Enkvist, et al., Linguistics and Style (London: Oxford University Press, 1967), p. 34.

[16] (London: J. Cape, 1936; rpt. New York: The Devin-Adair Co., 1944).

[17] The Medieval Mystics of England (London: Murray, 1962), pp. 283-305.

[18] Later Medieval English Prose (New York: Appleton-Century-Crofts, 1963), pp. 74-84.

[19] (Cambridge: Cambridge University Press, 1955), pp. 124-150.

[20] (London: Longmans, Green and Co., 1947).

[21] (London: Michael Joseph, 1964).

[22] New York: Thomas Y. Crowell, 1964).

[23] English Mystics of the Fourteenth Century (Westport, Connecticut: Greenwood Press, 1971), pp. 153-176.

[24] Edmund College, "Margery Kempe," in James Walsh, ed., Pre-Reformation English Spirituality (New York: Fordham University Press, 1965), pp. 210-223.

[25] Poets and Mystics (London and New York: Sheed and Ward, 1953), pp. 104-135.

[26] (New York: Harper Brothers, 1961), p. vii. In the first edition, called The English Mystics, (London: Burnes, Oates and Washbourne, 1927), Margery Kempe was not included since her Book was not identified until 1934.

[27] Knowles, English Mystical Tradition, p. 148.

[28] ed. J. H. Crehan (London: S. J. Burns and Oates, 1955), pp. 27-37.

[29] Hope Emily Allen, "A Medieval Work: Margery Kempe of Lynn," London Times, Dec. 27, 1934, p. 15. Other reviews and brief surveys are, in order of appearance: Times Literary Supplement, Oct. 10, 1936, p. 805.; E. Underhill, "Margery Kempe," The Spectator 157 (Oct. 16, 1936), 642; Justin McCann, "The Book of Margery Kempe," Dublin Review, 100 (1937), 103-117; S. Undset, "Margery Kempe of Lynne," The Atlantic Monthly, 164 (1939), 232-240; G. Coffman, "The Book of Margery Kempe," Speculum 17 (1942), 138-142; B. G. Brooks, "Margery Kempe," The Nineteenth Century and After 132 (July, 1942), 30-32; Helen C. White, "Margery Kempe of Lynn," Commonweal 39 (1943), 164-166; Leonard Bacon, "The Book of Margery Kempe," The Saturday Review of Literature, 27 (Nov. 4, 1944), 12; Albert C. Baugh, ed., A Literary History of England (New York: Appleton-Century-Crofts, 1948), pp. 230-231; and Doris Mary Stenton, The English Woman in History (New York: Macmillan, 1957).

[30] Margery Kempe: An Example in the English Pastoral Tradition (London: Talbot Press, 1960).

[31] Religious Imagery in 'The Book of Margery Kempe' (Gainesville, Florida: University of Florida Press, 1962).

[32] "Notes on the Vocabulary of The Book of Margery Kempe," in Studies in English Grammar in Honour of Tokanobu Otsuka (Tokyo: Kenkyusha ltd., 1958), pp. 209-220.

[33] (Warsaw: Polish Academy of Sciences, 1962). Cf. Howard George Zetler, "Word Order in Late Middle English: An Analysis of Revelations of Divine Love" (unpublished Dissertation, Ohio University, 1971), p. 3.

[34] Essays and Studies for the English Association, Jubilee Volume 1956 (London: John Murray, 1956), pp. 87-112.

[35] (The Hague: Mouton, 1970).

[36] Stone, pp. 29-30.

[37] P. F. C. Field, Review of Stone's Middle English Prose Style, Speculum 48 (1973), 183. Field further maintains that many of the examples listed by Stone are only incidentally alliterative.

[38] William K. Wimsatt, The Prose Style of Samuel Johnson (New Haven: Yale University Press, 1941).

[39] Rene Wellek and Austin Warren, Theory of Literature, 3rd ed. (New York: Harcourt, Brace, and World Inc., 1956), p. 180.

[40] Sir John Oldcastle was executed for heresy in 1417, shortly before Margery returned to England from her pilgrimage to Jerusalem.

CHAPTER II

CHARACTERISTIC DICTION

Introduction

In examining the characteristic diction of a certain author, one must avoid the classification of a word as an element of style simply because of its frequency and not because of its selective use. In such cases the vocabulary is merely dictated by the subject matter, as seen for example in the differences in the lexicon of a philosophic treatise and a romantic novel. Also, if one would study an author's vocabulary by merely tabulating the frequency of words occurring in a given text, the universal style markers for English writers would be and, the, of, and so forth. But even if more specific vocabulary were tabulated, the result would be a linguistic description rather than a stylistic evaluation. In order for the latter to take place, the vocabulary must be studied not only in terms of its frequency, but also in terms of its contextual restrictions.

Since much of Margery's autobiography presents her religious thoughts and revèlations, it is only natural that such words as fyer of lofe, God, Fadyr, Modyr, and other words reminiscent of the Bible and other religious works

are frequent throughout The Book. Other idiosyncratic subject-related characteristics are an aversion to swearing and a fondness for Fridays, evident simply by the number of times these subjects and words are repeated. But these elements can hardly be called style markers, since they are dictated by the subject matter and not selectively used.

One example of such non-stylistic markers found in Margery's as well as in just about any other religious work, is Biblical quotations, of which Margery has at least twelve from the New Testament and four from the Old Testament.[1] Synonyms for the word Bible are equally frequent and scattered throughout the Book.[2]

Labowr

There is, however, one word that appears in the text at a curiously frequent rate and, furthermore, appears in passages where subject matter does not necessarily dictate its use, whereas it is absent from passages where it could and should logically be present. I am referring to the word labowr and its derivatives, which in Middle English as well as in modern English has many different definitions both as physical and mental work. Hans Kurath, in his Middle English Dictionary,[3] has listed sixteen different connotations of the verb labouren, eight of which refer to mental work (for example "to take pains," "to request," "to harass") and eight of which refer to physical activity (such as "work hard," "mix," "perform," and "till land").

A possible reflection of the frequency of labowr in Margery's Book is the fact that Kurath has included no less than nine quotations from Margery as examples of various interpretations of the word. In two instances a quotation from Margery is the only example used to substantiate the definition.[4] The number of quotations from Margery (nine) compared to only five from the multi-volume Paston Letters should indicate an excessive presence of the word in Margery's text. It would be a fair assumption, then, that labowr is one of Margery's idiosyncratic word choices, and much of her book deals with that subject in various connotations, but this assumption would be a linguistic description and not a stylistic observation. The latter requires a comparison of the contextual elements both within the text and with other texts on similar subject matter. In Margery's case, such a study shows that the word is used selectively, by the comparison of its excessive presence in passages on daily life and physical work to its limited presence in religious passages.

Since the Book is basically about Margery's struggles to accept and believe that God has a special purpose for her on earth with rewards for her in heaven, it is all the more remarkable that the word labowr, with two exceptions, does not occur in revelatory passages. In neither exception is the word spoken by God to Margery as she recalls her revelations. Considering the austere labour of both a physical and mental nature that the medieval mystics ad-

vocated in order for man to reach God, it is curious that Margery does not write about "laborose penaunce," or "labourand in þe law of God day and nyth," so frequently found in mystical literature.[5] Neither does she say that "My good angell consailed my sawle to labour all the means that he cowth whill he was in the world to get hymself the mercy of almyghty God."[6] When labowr does occur in passages describing her visions, it is mainly in the context of mental anguish over horrible visions and sinful thoughts, but she also labours mentally to keep from crying and a few times she uses the word to mean intellectual effort. Nowhere does she use it in the context of meditation and contemplation of God.

With seventeen instances of the word in the connotation of mental anguish and sixteen in the connotation of physical exertion, it is not immediately clear that it is the latter number that is significant in indicating a stylistic choice. The statistical fact that nearly half of the thirty-seven occurrences of the word connote daily life activities must be placed in relation to the percentage of the chapters dealing with every-day life, which is only 15.7%, or fourteen chapters. Accordingly, when Margery describes every day activities, she frequently mentions physical work, so that one may hypothesize that daily life and hard work are often synonymous in Margery's view. The times when labowr is used in religious passages, it is in the context of a negative or mentally exhausting, even

frustrating, idea concerning religion, such as for instance devils, sin, and "fowle & horibyl thowtys."

When combined with the statistical fact that the word labowr is absent in descriptions or direct quotations of Margery's mystical revelation and also in any positive connotations of joyous reward in heaven because of hard labour on earth, a traditional, Biblical idea, one can begin to discern a definite group of contexts in which it is conspicuously present and also another group of contexts in which it is strangely absent. For Margery, Labowr has negative connotations only, since she never uses it in any positive sense as a means toward reaching God.

One reason for Margery's inclinations to use labowr in the context of strenuous physical activity may be detected in the opening statement of Capitulum Unum where she mentions child bearing and labour pains. Being careful not to commit the biographical fallacy as exemplified, for instance, in Elizabeth Spurgeon's personality profile of Shakespeare, which she arrived at by studying his characteristic diction in his plays,[7] one may only speculate about the psycholinguistic implications of Margery's frequent use of labowr. However, since the book begins with the subject of child birth and suffering in the form of pain during pregnancy and delivery, since she almost died during labor, and since she gave birth to no less than fourteen children, Margery's experiences could be seen as an influence in directing her active vocabulary toward the word labowr. The

use of that word in her Book would then reflect real life activities, but it would be absent in mystical passages where she is communing with God. Whether or not the biographical fallacy is less apparent when examining an autobiographical work than when examining a fictional drama in order to find characteristic diction that also reflects the author's personality traits, the conclusion is nevertheless that a study of Margery's diction shows that she in general mentions hard work when she describes real life situations, but not when she describes her mystical experiences. This contrasts with mystical writing in general, examples of which appear in CHAPTER IV.

A final support of the idea that labowr is a style marker for daily life passages is the fact that the ten chapters in Book II contain no less than fourteen instances of Labowr. This book as a whole mostly describes Margery's travels to the Baltic and none of its chapters are mystical in nature. Here labowr, with one exception, refers to physical hardships on a journey, and, again, the overwhelming use of the word in passages dealing with daily life shows that Margery selectively uses that word. Labowr can therefore be said to be a style marker for Margery's daily life passages.

The following four tables list the use of labowr according to intra-textual contexts. TABLE I lists the examples of mental labour, all of which are strenuous efforts in negative connotations rather than positive,

spiritual labours that Margery gladly and voluntarily could have engaged in for her future reward in heaven. TABLE II may be seen as the exception to the rule, since the listed items connote intellectual effort. Interestingly enough, all four examples describe efforts by people Margery knew and not by herself. The people mentioned are all men, including Lord of Norwych, Alnewyk, Master N, and a bachelor of law. TABLE III lists the use of labowr in the connotations of physical exertion, and together with TABLE IV, in which are listed the examples of labowr in Book II, this table demonstrates that the occurence of labowr is deviationally frequent in passages dealing with aspects of daily life. Book II contains no less than fourteen instances of the word in only seventeen pages (226-243), and all but the first example are in the connotation of enduring the physical strains of a difficult journey.

TABLE I

LABOWR IN THE CONTEXT OF MENTAL STRAIN

---

1. labowryd wyth spyritys. (7/22)
2. þan sche had iij ȝer of gret labowr wyth temptacyons (12/35-36)
3. so labowrd wyth þe mannys wordys þat sche myght not heryn hir euynsong. (15/3-5)
4. but was mor labowrd þan euyr sche was befor. (15/6-7)

TABLE I (Continued)

5. þis creatur was so labowrd & vexyd al þat nygth. (15/16-17)

6. But euyr sche was labowrd wyth þe oþer man for to syn wyth hym. (15/21-22)

7. labowrd wyth horrybyl temptacyons of lettherye and of dyspeyr. (16/15-16)

8. & sythen sche was labowrd wyth temptacyons of dyspeyr as sche was befor. (16/20-21)

9. hir labowrs wer so wondyrful þat sche cowd euel far wyth hem but euyr mornyn & sorwyn as þow God had forsakyn hir. (16/24-26)

10.# labowryn in hir mende. (69/35)

11. &, whan þe body myth ne lengar enduryn þe gostly labowr. (69/36-37)

12. & þe mor þat sche wolde labowryn to kepe it ⌈crying⌋ in. (70/2)

13. & þerfor þei ⌈the good women⌋, desiryng to make hir solas & comfort aftyr hir gostly labowr. (99/2-3)

14. sche ⌈Mary⌋ wolde han hir ⌈Margery⌋ dischargyd of hir vow þat sche xulde ben mythy to beryn hir gostly labowrys. (162/15-16)

15. ⌈to the new priest she confesses all⌋ hir synnes, hyr labowrys, hir vexacyons, . . . & swech grace as God wrowt in hir thorw hys mercy. (169/14-16)

16. Sche ⌈a leper⌋ was so labowryd wyth hir gostly enmy þat sche durst not blissyn hir ne do no worschep to God for dreed þat þe Deuyl xuld a slayn hir. (177/20-22)

17. And sche ⌈a leper⌋ was labowryd wyth many fowle & horibyl thowthys, many mo þan sche cowde tellyn. (177/22-24)

See footnote 4.

TABLE II

LABOWR IN THE CONTEXT OF INTELLECTUAL EFFORT

1. "þe gracyows labowrys þat he /Master N/ hath had abowt me in heryng of my confession." (20/26-28)

2. he /a man/ schuld o ȝer hyer men to chyde hym & repreuyn hym for hys synnes & he xuld ȝeuen hem syluer for her labowr. (28/10-12)

3. He /lord of Norwich Alnewyk/ laboryd þis mater diligently. (59/24-25)

4.# a bachelor of lawe, canon, a wel labowrd man in Scriptur. (168/3)

See footnote 4

TABLE III

LABOWR IN THE CONTEXT OF PHYSICAL EXERTION

1. /she tied herself up and scratched herself with her finger nails/ & whan sche had long ben labowrd in þes & many oþer temptacyons. (8/8-9)

2. And aftyr þat sche had conceyued, sche was labowrd wyth grett accessys tyl þe chyld was botn. (6/27-29)

3. what for labowr sche had in chyldyng & for sekenesse goying beforn, sche dyspered of hyr lyfe. (6/29-31)

4. Sche preyd . . . þat he /Willyam Wever/ wolde helpyn hir at hir nede, & sche xulde wel rewardyn hym for hys labowre. (64/31-33)

5. "Good Richard, ledith me to Rome, and ȝe xal be rewardyd ȝowr labowr." (77/3-4)

6. "I xal ȝeue ȝow too noblys for ȝowr labowr." (77/15-16)

7. þei þat wer in þe feldys & in her labowrys wyth-owtyn-

TABLE III (Continued)

forth. (95/31-32)

8. /Master Richard Caister marvels at Margery being back in Norwich/, "how ȝe can be so mery & han had so gret labowr & ben so fer hens." (102/33-34)

9. /Margery/ sped better þan they /fellow pilgrims/ for al her labowr. (107/6-7)

10. /Margery tells Patrick, who was almost put in prison for her sake, that/, "God xal rewardyn ȝowr labowr ryth wel." (118/25-26)

11. sche schulde not ellys han enduryd, hir labowr was so gret. (140/21-22)

12. /Margery/ had ful mech labowr wyth hym /her husband/, for in hys last days he turnyd childisch . . . þat he cowd not don hys owyn esement. (181/1-3)

13. þerfor was hir labowr meche þe mor in waschyng & wryngyng. (181/7-8)

14. sche xuld an yrkyd hir labowr. (181/9-10)

15. & sumtyme sche was al on a watyr wyth þe labowr of þe crying. (185/26-27)

16. þe creatur thowth sche wolde not gon tyl an-oþer ȝer, for sche myth euyl duryn þe labowr. (202/8-10)

TABLE IV

LABOWR, BOOK II

1. euyr was labowryd & comawndyd to gon ouyr þe see. (226/36) (The only example of mental labour in Book II)

2. Sche thowt it was heuy to hir to takyn sweche labowr vp-on hir. (226/37-38)

TABLE IV (Continued)

3. And þis good man thorw gret labowr gate hir leue to gon wher sche wolde. (232/31-33)

4. He went so fast þat sche myth not folwyn wyth-owtyn gret labowr & gret disese. (233/37-38, 234/1)

5. so þei passyd forth to-Wilsnak-ward wyth gret labowr. (234/12-13)

6. And þerfor sche labowryd as long as sche myth tyl þat sche fel in sekenes and myth no ferþer. (234/15-17)

7. þei durst not labowryn owtward. (234/26)

8. he ⌈her travel companion⌋ was worthy gret blame for he labowryd hir so sor. (234/36-37)

9. So sche folwyd aftyr hem wyth gret labowr tyl þei comyn at a good town. (238/23-24)

10. þan sche spak wyth þe powr frer whom sche had cheryd be-forn, preferyng to a-qwityn hys costys tyl he come at Caleys, yf he wolde abydyn wyth hir & latyn hir gon wyth hym tyl þei comyn þer, & ȝet ȝeuyn hym reward be-syden for hys labowr. (239/12-16)

11. þe good wife of þe hows, hauyng compassyon of þe creaturys labowr, cownselyd þat sche xulde takyn a wayne wyth oþer pilgrimys & not gon so wyth a man a-lone. (239/24-27)

12. Sche was so wery & so ouyrcomyn wyth labowr to-Caleys-ward þat hir thowt hir spiryt xulde a departyd fro hir body as sche went on þe wey. (241/17-20)

13. Thus wyth gret labowrys sche cam to Caleys. (241/20)

14. Sche preyid hym ⌈a poor man⌋, yf he had any hors, þat he wolde helpyn hir to Cawntyrbury, & sche xulde aqwityn hys labowr. (243/1-3)

Trauail and its derivatives are synonymous with labowr in many of its connotations in Middle English. Kurath's examples of labowr includes trauail eleven times either as a synonym found in other editions of the work quoted or in conjunction with labowr so that they form a tautological pair, a rhetorical element frequently found throughout both Old English and Middle English prose and poetry alike, not being limited to religious contexts.[8] Yet Margery uses trauail rarely, if ever (my research yielded negative results), in spite of the fact that it is used in mystical literature, and in spite of the fact that Margery uses numerous other tautological pairs. It is even more surprising that Margery does not use it in the connotation of labor pains, since it is so used in a translation of Marie of Oignes, who at confession is "constreyned to crye loude in maner of a womman traulynge of childe."[9] In view of this absence of the word trauail in Margery's Book, one may even more strongly suspect that labowr is a word consciously or unconsciously sought out by Margery when describing real life situations.

Wey

Trauail also had the connotation then as it has today of travel, yet Margery seems to completely omit that word from her vocabulary, even though much of her book concerns travel. Instead she uses the words journe and, more often, wey. Wey is also used to describe the spiritual way to Heaven a total of eight times in Margery's Book, so that

this word, though occuring relatively frequently, cannot be said to occur in one group of contexts. Instead, as TABLES V and VI show, it is used with almost equal frequency in spiritual and realistic contexts, although the spiritual contexts come from only three separate passages. TABLE VII lists instances of wey in abstract connotations.

TABLE V

WEY IN THE CONTEXT OF PHYSICAL DISTANCE

1. and euyr þis creatur wept abundawntly al þe wey þat sche went for compassyon of owyr Lordys Passyon. (72/11-13)
2. a lityl wey owte of Rome. (100/32)
3. þei xuld gon her wey in þe name of Ihesu. (102/7-8)
4. as sche went fro-hym-ward be þe wey, owr Lord seyde to hir sowle, "I will not þat þu be gouernyd be hym ⌈Sir Edwarde, a priest⌉." (103/24-26)
5. to lede forth in hir wey. (110/9)
6. he ⌈a priest⌉ wandrid forth in hys wey. (127/5)
7. sche cryed & roryd wondirfully so þat sche myth be herd a gret wey. (164/18-19)
8. mech dysese þat sche xuld sufferyn be þe wey. (60/29)
9. þer wer many thewys be þe wey whech wolde spoyl hem of her goodys & perauentur slen hem. (100/1)
10. he ⌈a priest⌉ . . . mad hir as good cheer be þe wey. (101/2-3)
11. as sche went in þe wey. (241/20)

TABLE VI

WEY IN THE CONTEXT OF SPIRITUAL DISTANCE

1. /Margery/ was parfythly drawen & steryd to entren þe wey of hy perfeccyon. (2/2)
2. whych parfyth wey Cryst ower Savyowr in hys propyr persoone examplyd. (2/2-4)
3. way to heuyn-ward. (13/8)
4. Cryst hym-self ches þat way. (13/8-9)
5. alle þat euyr comyn to Heuyn passed be þe wey of tribulacyon. (13/10-11)
6. sche was entryng þe wey whech wold leden hir to þe place þat sche most desyred. (13/13-14)
7. "þu hast þe ryth wey to Heuyn." (156/10)
8. "Be þis wey cam I /Jesus Christ/ to Heuyn." (156/11)

TABLE VII

WEY AS AN ABSTRACTION

1. And a dubbyl man in sowle is euyr vnstabyl & vnstedfast in al hys weys. (42/30-31)
2. he /a friend/ was so gentyl & so kende to hem þat þei may be no wey forȝetyn hym. (70/34-35)
3. And þe sayd creatur went to hir /a mad woman/ iche day onys er twyis at þe lest wey /at least/. (178/24-25)

Even though it is also relatively frequent in Book II, where in six out of seven instances it implies a physical distance (TABLE VIII), the word wey is too commonly used by Margery and others to suggest any stylistic choice. At the most one can conclude that Margery has a preference for wey rather than jurne or trauail, but since its use is not restricted to a certain context, wey is a non-stylistic marker frequent in Margery's Book.

TABLE VIII

WEY IN BOOK II

1.	Sche wolde ȝet excusyn hir yf sche myth in any wey. (227/7) (The only example of abstract connotation in Book II.)
2.	as sche was in þe wey þedir-ward. (227/19-20)
3.	and be lond wey sche myth not gon esyly. (232/1-2)
4.	Hir felaschep thowt þei sped no wey. (232/36)
5.	sche had knowlach of her intent o wey. (242/3-4)
6.	sche knew not þe wey. (242/33)
7.	Sche proferyd hym to aqwityn hys costys be þe wey homward. (247/19-20)

Dalyawnce

One final frequently occurring word in the Book which deserves mention although it too is an idiolect rather than a stylistic marker, is the word dalyawnce. Along with speaking of herself as þis creatur, dalyawnce seems to be a word that Margery is very fond of using. The Middle English Dictionary quotes it from Margery's Book no less than nine times.[10] It is frequently used in terms of God speaking to Margery in her soul (fourteen times), and less frequently (five times) in terms of one human being speaking to another. However, if one also takes into consideration its occurrences in Book II, this ration of 14:5 is about the same as the ration of holy and mystical chapters to the real life chapters (75:24),[11] so that no deviation of the word to designate holy speech nor to designate human speech can be seen. TABLE IX lists the occurrences of the word in holy and mystical contexts, and TABLE X shows its use in the context of daily life activities.

TABLE IX

DALYAWNCE IN HOLY AND MYSTICAL CONTEXTS

---

1. dalyawns whech our Lord spak. (2/32-33)
2. & dalyid to hir sowle. (2/33)
3. many holy spech & dalyawns of owyr Lord. (29/13)

TABLE IX (Continued)

4. þe maner of dalyawns þat owyr Lord dalyid to hyr sowle. (36/35)

5. dalyid to hyr sowle. (36/35)

6. & whyl sche dalyed in þe Passyon. (39/5-6)

7. Fadyr of Hevyn dalyd to hir sowle. (39/16-17)

8. Alle thre Personys in Trinyte & o substawns in Godhede dalyid to hir sowle. (39/19-20)

9. Qwen of Mercy, Goddys Modyr, dalyed to þe sowle of þis creatur. (50/5)

10. Whan owr Lord had thus swetly dalyed to hir sowle. (93/5)

11. þan was hir sowle so delectabely fed wyth þe swet dalyawns of owr Lorde. (98/27-29)

12. Owr Lord made summe to lofe hir . . . & hir dalyin in owre Lord. (107/37, 108/3)

13. þis swet dalyawnce in hir sowle. (214/15)

14. Holy seyntys . . . dalyd vn-to hir sowle. (230/23-24)

TABLE X

DALYAWNCE IN DAILY LIFE CONTEXTS

1. þe good preste of Inglonde dalying & comownyng in her owyn langage, Englysch. (97/23-24)

2. þei [the vicar and Margery] dalyed in owr Lord a good while & had ful goodly cher. (102/37-38)

3. a-fore-tyme hys [a young man who returned to England] langage al uanyte, now . . . hys dalyawns was ful of

TABLE X (Continued)

4.	þe doctowr schewyd hir gret cher & dalyid wyth hir as he had don be-for-tyme. (227/32-33)
5.	þei /pilgrims/ had restyd . . . and dalyid wyth þe good wife of þe hows. (239/30-31)

Tropes

In order to examine elements of style in terms of deviations from normal word usage and sentence structure to see if Margery has a specific purpose for those deviations, I shall employ the traditional though not infallible classification of tropes and schemes, the former designating deviations in word sense, the latter in word sounds. The problem, of course, lies in the fact that audiovisual or sound figures also possess semantically linking elements so that, for example, alliteration and rhyme schemes connect words to each other in a way that also links their meaning, since form and content can never be completely separated. For convenience, I shall, however, consider them separately, treating the characteristic tropes, mainly the simile, in this chapter; the characteristic schemes of construction, mainly repetition in various forms, will be examined in a later chapter. My terminology comes from Edward P. J. Corbett's work, which elucidates and simplifies the original

rhetorical categories devised by Quintilian.[12]

Metaphor

Although the fire-of-love image may be metaphorical for today's audience, it was a common symbol or sign for the love of Jesus Christ in the Medieval religious community. Therefore one cannot consider it a stylistic variation when Margery employs this metaphor. Instead, when Margery uses fyr of lofe, it is part of the subject that she describes, and to her, fyr of lofe most probably had little if any tension between its vehicle and tenor.[13] Although it invokes an image of flames, this image is so frequently called upon in mystical literature (as shown in CHAPTER IV below), that it becomes little more than another expression of God. Margery's use of the image, then, must be said to be non-stylistic if we view her as a mystic writing in the mystical style. If, however, we widen the context and consider Margery as a medieval writer in general, her frequent use of the fire-of-love image identifies her as a mystical writer. The Book includes the image in holy or mystical contexts, and excludes it from any daily life passages, in Book I and also in Book II. But since this study analyzes Margery's text from the point of view that it is a mystical work, the presence of the fire-of-love image becomes a non-stylistic marker since it is part of the norm of mystical writing.

TABLE XI lists examples of fyer of lofe in Margery's Book. They are all from holy or mystical passages.

TABLE XI

FYER OF LOFE IN SPIRITUAL CONTEXTS

1. fyer of lofe þat brent so feruently in hir sowle. (70/21-22)

2. Whan sche felt fyrst þe fyer of loue brennyng in her brest. (88/ 33-34)

3. þe vnqwenchabyl fyer of lofe whech brent ful sor in hir sowle. (98/32-33)

4. Whan sche cam in þe chirch-ȝerd of Seynt Stefyn, sche cryed, sche roryd, sche wept, sche fel down to þe grownd, so feruently þe fyer of lofe brent in hir hert. 147/16-19)

5. I /Jesus Christ/ come into thy sowle, & . . . sett it al on fyr wyth lofe, & make þe fyr of lofe to brenn þerin & purgyn it ful clene fro alle erdly filth. (182/24-27)

6. sche myth no lengar kepyn þe fir of lofe clos wythinne hir brest. (185/21)

7. /Mary Magdalene/ al inflawmyd wyth þe fyre of lofe. (197/15-16)

8. sche myth stondyn vn-ethe on hir feet for þe fervowr of lofe & deuocyon þat God putte in hir sowle. (198/17-19)

9. sche was al inflawmyd wyth þe fir of loue. (200/35)

10. þe fyr of loue encresyd in hir. (209/8)

11. oftyn-tymes þer came a flawme of fyer a-bowte hir brest ful hoot & delectabyl. (219/3-4)

Other tropes, including metonomy, synecdoche, allegory, and other metaphors, have been pointed out in Margery's Book by Stone, but since these also represent non-stylistic

choices, I shall not list them.[14] Instead, I have chosen to examine at length the presence of similes in Margery's Book, since in my opinion they constitute a stylistic choice.

Margery's text abounds in simile, more so than in metaphor, allegory, or any other trope. Since this study is mainly concerned with style markers, it is unnecessary to describe all linguistic elements here; only those that constitute a stylistic choice need to be analyzed in depth. Simile fulfills this requirement. Also, similes can more easily be identified than can metaphors or other rhetorical tropes, since the development of the English language from the Middle Ages until the present has only increased the problems with the so-called "dead metaphor." Dead metaphors are those which were authentic in Middle English but which may not be considered metaphors in modern English, and vice versa. On this point Stone's study is criticized by Field who deplores Stone's efforts to "make dead metaphors rise up and walk."[16] Certainly some of the religious metaphors that Margery used were already in her day part of the traditional Catholic terminology, although it is impossible to say whether Margery was not rediscovering and using some of them on her own. For instance, Margery's erotic language when describing her relationship to Jesus Christ[17] may be just as original as, for example, Donne's application of traditional biblical erotic imagery in his love poems.

Simile

Not only can the simile be easily identified, but it can be seen to have an intrinsic value that is partly lacking or at least less emphasized in the metaphor. Indeed, for just such a reason Margery may have preferred the simile over the metaphor. The simile reveals, more than does the metaphor, the fact that its use is an attempt to describe something which can only be approximated; the dissimilitude in the similitude when comparing the supernatural with the natural world is never relinquished in the simile and this explicitness may be what attracted Margery to use more similes than she does metaphors.

The major goal of mystical writing is to describe the supernatural; hence, Margery's abundant use of similes must be seen in that context. Intent upon expressing feelings that they do not create, and at times do not understand themselves, the mystics resort to pictorial descriptions, and they expand their explanation with similes and metaphors, because, "das Stilmittel des vergleichs ist bei den Mystikern innerlich begründet."[18] Ancrene Riwle can be cited as one of many examples of highly imagistic mystical prose,[19] and also Julian's Revelations has numerous similes and metaphors, though they are less developed than Margery's, lacking in vigor and vividness.[20] Stone classifies Margery's similes as follows: objects in nature; human relationships; excess of feeling centering around death, violence, or injury; and religious references. Although Stone presents an impressive

list, it is nevertheless incomplete, not accounting for twenty-eight similes. Furthermore, the categories that he presents are valuable as a linguistic description, but no conclusions are presented concerning Margery's stylistic choice of similes, since contextual comparisons are absent from Stone's study. Such comparisons show that Margery employs the simile in selective contexts, these contexts being visions and revelations.

Of the eighty-three similes in the Book, twenty-two are found in the thirteen mystical chapters, and fifty-six are found in the sixty-two chapters on holy thoughts. The fifty-six include twenty-nine similes found in descriptions of Margery's visions. Only five similes are found in the fourteen chapters that deal predominantly with daily life situations. The conclusion that must be reached is that the simile is present in mystical and visionary passages partly because of the necessity of describing the supernatural subject matter in terms of natural phenomena, but with the dissimilitude clearly expressed. This is successfully done with the use of the simile more so than with metaphor. The use of the simile is also partly a result of Margery's imitation of mystical prose in general, and partly a stylistic choice by which Margery complies with fourteenth-century rhetoric's hierarchy of figurative constructs. According to medieval rhetoric, the higher the rank of the speaker, the more complex the figures of speech must be, even though the vocabulary need not be different.[21] This is demonstrated in

Margery's text by the fact that God or Jesus Christ is the speaker[22] where twenty-three of the similes are concerned (eighteen from mystical chapters, four from visionary passages, and one from a chapter on daily life[23]), as shown in TABLE XII below. Of these twenty-three instances of simile in divine speech, ten have holy subjects as their tenor as well, and two have holy subjects as their vehicle. Besides the ten similes with divine speech and tenors together, another twenty-eight of the similes have divine tenors only, thereby totalling thirty-eight similes in which the comparisons amplify supernatural matter (TABLE XIII). Also, besides the two similes with both divine speech and vehicle, another seven similes present divine material in their vehicles, such as God, Jesus Christ, angels, and Paradise, thus totalling nine in number (TABLE XIV). Altogether then, fifty-eight of the eighty-three similes present in the text are found in divine context. This high number shows that the simile is used as an intricate part of the communication of holy or mystical matter, as if the simile provides an elevated style for the elevated subject matter.

TABLE XII

SIMILES WITH DIVINE SPEECH

---

1. "Þow xalt ben etyn & knawyn of þe pepul of þe world as any raton knawyth þe stokfysch." (17/16-17)

TABLE XII (Continued)

2. "ryght as þow seyst þe prest take þe chyld at þe funtston & dyppe it in þe watyr & wasch it fro oryginal synne, ryght so xal I wasch þe in my precyows blod fro alle þi sinne." (30/21-24)

3. "I far sum-tyme wyth my grace to þe as I do wyth þe sunne. Sum-tyme þow wetyst wel þe sunne schynyth al abrod þat many man may se it, & sum-tyme it is hyd vndyr a clowde þat men may not se it, & ȝet is þe sunne neuyr þe lesse in hys hete ne in hys brytnesse. And ryght so far I be þe & be my chosyn sowlys." (31/14-20)

4. "I xuld as wel han excusyd hym /bishop/ ȝyf he had fulfyllyd þi wyl as I dede þe chyldren of Israel whan I bad hem borwe þe goodys of þe pepyl of Egypt & gon awey þerwyth." (35/22-25)

5. "I far liche a man þat louyth wel hys wyfe, þe mor enuye þat men han to hir þe bettyr he wyl arayn hir in despite of hir enmys." (81/30-32)

6. "Dowtyr, for þu art so buxom to my wille & cleuyst as sore on-to me as þe skyn of stokfysche cleuyth to a mannys handys whan it is sothyn." (91/14-16)

7. "Drede þe not, dowtyr, for þu & alle þat ben in thy cumpany xal gon as safe as ȝyf þei wer in Seynt Petrys Cherch." (100/16-18)

8. "as mech good as þu woldist ȝeuyn hem be ȝer to serue me wyth I take it as yf it wer don in dede." (204/7)

9. "þu woldist ben hakkyd as smal as flesche to þe potte for her lofe." (204/27-28)

10. "& þerfor, dowtyr, I telle þe trewly þu hast as gret cawse to enjoyin & ben mery in þi sowle as lady er maydyn in þis world." (206/10-13)

11. "how þu maist best receyuyn me to þe saluacyon of thy sowle wyth al maner of mekenes, lownes, & charite, as any lady in þis werld is besy to receyue hir husbond whan he comyth hom & hath be long fro hir." (213/29-33)

TABLE XII includes ten instances of divine speech and TABLE XIV includes two instances of divine speech that are not listed here. These are designated by S in the left margin. Similes with divine speech thus totals twenty-three.

TABLE XIII

SIMILES WITH DIVINE TENOR[24]

---

1. And a-noon, as he /Jesus Christ/ had seyd þes wordys, sche saw veryly how þe eyr openyd as brygth as ony levyn. (8/21-23)

2. Sche teld hym /the vicar of St. Stephen/ how sum-tyme þe Fadyr of Hevyn dalyd to hir sowle as pleynly and as veryly as o frend spekyth to a-noþer be bodyly spech. (39/16-18)

3. Than þis creatur lay stylle al in wepyng & sobbyng as hir hert xuld a brostyn for þe swetnesse of spech þat owyr Lord spak on-to hir sowle. (50/2-3)

4. hir thowt sche saw owyr Lord be betyn er wowndyd lyk as sche saw in þe man er in þe best, as wel in þe feld as in þe town, & be hir-selfe alone as wel as a-mong þe pepyl. (69/5-8)

5. Sche had so very contemplacyon in þe sygth of hir sowle as yf Crist had hangyn befor hir bodily eye in hys manhode. (70/5-7)

6. Sche sey wyth hir bodily eyne many white thyngys flying al a-bowte hir on euery syde as thykke in a maner as motys in the sunne; it weryn ryth sotyl & comfortabyl, & þe brygtare þat þe sunne schyned, þe bettyr sche myth se hem. (88/6-10)

7. For, thow þe wedyr wer neuyr so colde, sche felt þe hete brennyng in hir brest & at hir hert, as verily as a man schuld felyn þe material fyer ȝyf he put hys hand or hys fynger þerin. (88/30-33)

S8. "Dowtyr, thow desyrest gretly to se me, & þu mayst boldly, whan þu art in þi bed, take me to þe as for þi weddyd husbond, as thy derworthy derlyng, & as for thy swete sone." (90/18-21)

S9. "for I wyl be louyd as a sone schuld be louyd wyth þe modyr & wil þat þu loue me, dowtyr, as a good wife owyth to loue hir husbonde." (90/21-24)

10. On was a maner of sownde as it had ben a peyr of belwys blowyng in hir ere. (90/35-36)

11. Þan was hir sowle so delectably fed wyth þe swet dalyawns of owr Lorde & so fulfilled of hys lofe þat as a

TABLE XIII (Continued)

drunkyn man sche turnyd hir fyrst on þe o syde & sithyn on þe oþer wyth gret wepyng & gret sobbyng, vnmythy to kepyn hir-selfe in stabilnes for þe vnqwenchabyl fyer of lofe whech brent ful sor in hir sowle. (98/27-33)

12. sche as a creatur al wowndyd wyth lofe & as reson had fayled, cryed wyth lowde voys, "þe Passyon of Crist sleth me." (98/35-37)

S13. "I am as mythy to kepyn þe her in þe felde as in þe strengest chirche in alle þis worlde." (101/29-30)

14. "God is as mythy in a lityl schip as in a gret schip, for I wyl go þerin be þe leve of God." (102/11-12)

15. "Lord, I wolde for þi lofe & for magnyfying of þi name ben hewyn as smal as flesch to þe potte." (142/12-13)

S16. "&, as sodeynly as þe leuyn comith fro Heuyn, so sodeynly come I into thy sowle, & illumyn it wyth þe lyght of grace & of vndir-stondyng & sett it al on fyr wyth lofe, & make þe fyr of lofe brenn þerin & purgyn it ful clene fro alle erdly felth." (182/23-27)

S17. "as sekyr as þu art of þe sunne whan þu seest it schynyn bryghtly, ryth so sekyr art þu of þe lofe of God at al tyme." (183/2-4)

18. hys Modyr lying stille as sche had ben ded. (189/2)

19. Owr merciful Lord as a meke lombe seying on-to hem, "Whom seke þe?" (189/31-32)

20. & þerfor þe sayd creatur must nedys wepyn & crying whan sche sey swech gostly syȝtys in hir sowle as freschly & as verily as ȝyf it had ben don in dede in hir bodily syght. (190/26-29)

21. And þan sche sey sextene men wyth sextene scorgys, & eche scorge had viij babelys of leed on þe ende, & euery babyl was ful of scharp prekelys as it had ben þe rowelys of a spor. (191/6-9)

22. sche wept & cryid ryth lowde as ȝyf sche xulde a brostyn for sorwe & peyne. (191/12-13)

23. & sche was so weyke þat sche myth not ⌈carry Jesus Christ's cross⌉ but fel down & swownyd & lay stille as it had ben a ded woman. (191/22-24)

TABLE XIII (Continued)

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24. þan sche wept, sobbyd, & criyd as þow sche xulde a deyid for pite & compassyon. (191/28-29)

25. þan þat precyows body /Jesus Christ's/ aperyd to hir syght as rawe as a thyng þat wer new flayn owt of þe skyn ful petows & rewful to be-holdyn. (192/5-7)

26. þan hir thowt sche sey owr Lady swownyn & fallyn down & lyn stille as sche had ben ded. (193/18-19)

27. þan þe creatur thowt þat sche ran al a-bowte þe place as it had ben a mad woman, crying & roryng. (193/19-21)

28. The creatur herd as clerly þis answer in þe vndirstondyng of hir sowle as sche xulde vndirstondyn o man spekyn to an-oþer. (195/22-24)

29. /Margery/ went waueriyng on eche syde as it had ben a dronkyn woman, wepyng & sobbyng so sor þat vn-ethe sche myth stondyn on hir feet for þe fervowr of love & deuocyon þat God putte in hir sowle thorw hy contemplacyon. (198/15-19)

S30. "Dowtyr, þow xalt han as gret mede & as gret reward wyth me in Heuyn for þi good seruyse & þe good dedys þat þu hast don in þi mende & meditacyon as ȝyf þu haddyst don þo same dedys wyth thy bodily wittys wythowtyn-forth." (203/11-15)

S31. "þu xalt haue þe same mede & reward in Heuyn for þis good willys & þes good desyrys as ȝyf þu haddist don hem in dede." (204/1-3)

S32. "as gracyows to hem as I was to Mary Mawdelyn & þat þei myth han as gret lofe to me as Mary Mawdelyn had." (204/11-12)

33. sche fel in a lityl slomeryng, & a-non aperyd verily to hir syght an awngel al clothyd in white as mech as it had ben a lityl childe beryng an howge boke be-forn hym. (206/30-33)

34. & hyr thowt verily þat sche saw owr Lord aperyn to hir gostly syght in hys manhod with hys wowndys bledyng as fresch as þow he had ben scorgyd be-forn hir. (207/16-19)

35. & a-non in þe syght of hir sowle sche sey owr Lord standyng ryght up owyr hir so ner þat hir thowt sche toke hys toos in hir hand & felt hem & to hir felyng it

TABLE XIII (Continued)

---

weryn as it had ben very flesch & bon. (208/21-24)

S36. "ȝet xal þu han þe same grace & reward in Heuyn as ȝyf it weryn of thyn owyn merytys." (209/36-210/1)

S37. "I far lyke an husbond þat schulde weddyn a wyfe." (213/20-21)

38. The sayd creatur lay ful stille in þe chirch, herynġ & vndirstondyng þis swet dalyawnce in hir sowle as clerly as on frende xulde spekyn to an-oþer. (214/14-16)

S designates a divine speaker as well. Whenever a pronoun is unidentifed, it is assumed to refer to Margery.

TABLE XIV

SIMILES WITH DIVINE VEHICLE

---

1. a melody so sweet . . . as sche had ben in Paradise. (11/13-14)

2. & þe forseyd creatur wept & sobbyd so plentyvowsly as þow sche had seyn owyr Lord wyth hir bodyly ey suffering hys Passyon at þat tyme. (68/7-10)

3. & þei ⌈women travelers⌋ wold puttyn schirtys þerup-on & kyssyn it ⌈an image of Christ⌋ as þei it had ben God hym-selfe. (77/33-34)

4. sche sey wyth hir bodily eye lych as sche had beforn wyth hir gostly eye ⌈the birth and childhood of Christ⌋. (78/5-6)

5. Sche seruyd hir ⌈a poor old woman⌋ as sche wolde a don owyr Lady. (85/37)

6. þan þis creatur brast al in-to wepyng, as þei sche had seyn owr Lady & hir sone in tyme of hys Passyon. (94/14-16)

TABLE XIV (Continued)

S7.	"Also, dowtyr, þu wost wel þat I send sum-tyme many gret reynys & scharp schowerys, & sumtyme but smale & softe dropis. & ryth so I far wyth þe, dowtyr, whan it likyth me to spekyn in þi sowle." (183/4-8)
8.	The creatur had so gret swem & heuynes in þat worde "towche me not" þat euyr when sche herd it in any sermown, as sche dede many tymys, sche wept, sorwyd, & cryid as sche xulde a deyd for lofe & desir þat sche had to ben wyth owr Lord. (197/33-38)
S9.	"Þu art as sekyr of my lofe as God is God." (218/23-24)

S designates a divine speaker. When a pronoun is unidentified, it is assumed to refer to Margery.

In the remaining twenty-five similes, one can further detect a correlation between the use of the simile and a high ranking subject in the context, since ten of these similes are found in contexts where holy beings are the speakers. They are quoted directly or indirectly by Margery: St. John, the Virgin Mary, Margery's Anchor, Dame Julian, and various priests (TABLE XV). It seems that whenever Margery's subject matter becomes elevated, her style becomes more complex.

TABLE XV

SIMILES WITH RELIGIOUS CONTEXTS

1. (indirect quotation of Dame Julian). He þat is euyr-mor dowtyng is lyke to þe flood of þe see, þe whech is mevyd & born a-bowte wyth þe wynd. (42/31-33)

2. (Anchor). ⟨other non-believing confessors⟩ "faryth wyth ȝow as a smyth wyth a fyle þat makyth þe yron to be bryte & cler to þe syght whech be-forn aperyd rusty, dyrke, & euyl colowryd." (44/31-33)

3. ⟨as⟩ A good prest ⟨was⟩ heldyng up þe Sacrament in hys handys ouyr hys hed, þe Sacrament schok & flekeryd to & fro as a dowe flekeryd wyth hir wengys. (47/17-18)

4. he ⟨St. John, the Evangelist⟩ seyd "Dominus" verily in hir sowle þat sche saw hym & herd hym in hire gostly vndirstondyng as sche xuld a do an-oþer preste be hir bodily wittys. (81/5-8)

5. ⟨The English priest in Rome is⟩ preying hir for charite to receyuen hym as hir sone. (96/32-33)

6. Sche seyd þat he ⟨a priest from England in Rome⟩ was wolcom to God & to hir as to hys owyn modyr. (96/34-35)

7. ⟨A priest is⟩ trostyng to hir as to hys modyr. (97/15)

8. þe good preste, whech as is beforn-wretyn þis creatur had receyued as for hir owyn sone. (100/32-34)

9. he ⟨a priest⟩ trustyd meche in hir felyngys and mad hir as good cher be þe wey as ȝyf he had ben hir owyn sone born of hir body. (101/2-4)

10. (The Virgin Mary). "þu xal fyndyn me a very modyr to þe to helpyn þe and socowr þe as a modyr owyth to don hir dowtyr & purchasyn to þe grace & vertu." (175/27-29)

The parentheses indicate speakers other than Margery.

TABLE XVI presents nine instances of similes in the context of tears and crying. When added to the six instances in which similes on divine subjects also include tears in their context, the presence of these fifteen tropes supports the above proposition, that similes occur mainly in holy or religious contexts, as well, since tears were considered an intricate part of the various phases of divine communication. This is true in the traditional Christian experience, but it is also true in the experiences of the German female mystics surfacing in the thirteenth century.

TABLE XVI

SIMILES WITH CRYING IN CONTEXT

---

1. sche kept it ⌈crying⌋ as long as sche myght & dede al þat sche cowde to withstond it er ellys to put it a-wey till sche wex as blo as any leed. (69/32-35)

2. sche wyth þe crying wrestyd hir body turnyng fro þe o syde in-to þe oþer & wex al blew & al blo as it had ben colowr of leed. (105/19-21)

3. sche howlyd as it had ben a dogge. (105/23)

4. he ⌈Thomas Marchale from Newcastle, upon listening to Margery,⌋ was al meuyd as he had ben a new man wyth terys of contricyon & compuncyon, boþe days & nyghtys. (108/8-10)

5. sche cryed what tyme sche schulde ben howselyd as ȝyf hir sowle & hir body xulde a partyd a-sundyr. (138/29-31)

6. sche cryed so lowde þat it myth ben herd al a-bowte þe Chirche & owte of þe Chirche as sche xulde a deyid. (139/23-24)

TABLE XVI (Continued)

7.	þan wex sche al blew as it had ben leed & swet ful sor. And þis maner of crying enduryd þe terme of x ȝer. (140/23-24)
8.	/Margery is/ cryyn ful lowde & wepyn ful sor, as þei sche xulde a deyd. (148/9-10)
9.	sche /an ill woman/ cryid & gapyd as sche wolde an etyn hem. (178/15)

Cries are mentioned in the following similes listed in TABLES XII, XIII, and XIV: 50/2-3; 68/7-10; 94/14-16; 190/26-29; 191/12-13; 197/36-38; 183/5-10.

TABLE XVII presents six instances of similes in the contexts of daily life. These must be seen as the exceptions to the rule, without which the above conclusions might not have been as easily reached. The exceptions show that the simile is part of Margery's rhetorical vocabulary, but they also support the notion that the similes are consciously chosen in the environment of mystical or visionary material. As a whole, the similes in Margery's Book are effective in the same way as they would be in any mystical writing, namely in their rendering close to nature what one cannot comprehend, specifically in their anthropomorphic descriptions of God.

TABLE XVII

SIMILES WITH DAILY LIFE CONTEXTS

1.	he /a man proposing to Margery, but who refuses when she gives in/ had leuar ben hewyn as smal as flesch to þe pott. (15/27-28)
R2.	"and ȝe /Margery's husband/ schul haue mor mede in Heuyn þan ȝyf ȝe weryd an hayr or an haburgon." (23/34-35)
3.	sche /an innkeeper's wife/ chongyd hir cher & hir cuntenawns sondyrly as thow sche had ben gylty. (78/35-36)
R4.	"I am as redy, ser /the mayor of Leicester/, to gon to preson for Goddys lofe as ȝe arn redy to gon to chirche." (112/3-4)
5.	/A pain in her side was/ so hard & so scharp þat sche must voydyn þat was in hir stomak as bitter as it had ben galle neyþyr etyng ne drynkyng whil þe sekenes enduryd. (137/25-27)
6.	as a childe /her sick old husband/ voydyd his natural digestyon in hys lynyn clothys þer he sat be þe fyre er at þe tabil, wheþyr it wer, he wolde sparyn no place. (181/4-6)

R designates similes that have some religious context as well.

If one uses Stone's subject clssification of the similes, adding a contextual analysis (as in TABLE XVIII), a final similarity to medieval mystical prose is seen, namely the strong tendency to use nature as the vehicle of the simile. Thirty-four of the similes use natural elements in their comparisons, such as colors, lightning, rain, fish, and other animals. The similes containing analogies of ex-

cessive feeling about violence, death, and such, are primarily found in passages on holy thoughts and visions. Only two such instances are set in a mystical context, and two others in a daily life situation. The similes from chapters on daily life are not necessarily from passages on daily life. Also, one simile with excessive feeling as its subject and describing a daily life situation comes from a chapter that deals mainly with holy thoughts (78/35-36). Of the human relationships expressed in the similes, fifteen are on familial relationships, most of which probably were influenced by biblical precedent.

TABLE XVIII

SIMILES BY SUBJECT OF VEHICLE

		Mystical Chapter	Holy Thought Chapter	Daily Life Chapter
Nature	34:	13	19	2
Excess of feeling	21:	2	18	1
Human relationships	15:	5	10	0
Religious	13:	2	9	2
Total:	83:	22	56	5

Finally, TABLE XIX shows the total number of similes divided into their contextual categories.

TABLE XIX

TOTAL NUMBER OF SIMILES BY CONTEXTS

Divine speech	11	(23)	plus 10 with divine tenor plus 2 with divine vehicle
Divine tenor	38		
Divine vehicle	9		
Holy or religious	10		
Crying	9	(16)	plus 7 with divine contexts
Daily life	6		religious context: 2
Total	83		

Summary

An analysis of the diction in Margery's Book has shown three separate characteristics: her idiolects, her mystical vocabulary, and her individual style markers. Examples of Margery's idiolect, which are high frequency words that are contextually free, are the biblical quotations, wey, creatur, and dalyawnce. Recurrent vocabulary which is restricted to mystical contexts in Margery's prose is exemplified here

in the metaphors of the Fyer-of-lofe image and of familial relationships. Finally, labowr and similes are style markers in the Book, since they occur throughout the book but with deviational frequency, depending upon intra-contextual elements. Labowr is a style marker for daily life passages, and the simile is a style marker for elevated style found mainly in visionary and mystical passages. All three characteristics are elements of style, but whether they individually may be considered as style markers depends upon the norm against which they are compared. Thus they may be style markers when compared to one norm, but they may be stylistically neutral when compared to another. The idiolects may offer psycholinguistic evaluations of Margery's style when viewed against the background of Middle English literature as a whole. The mystical vocabulary may become a matter of stylistic choice when comparing the Book to other mystical prose in an effort to determine whether Margery exhibits a mystical style. But when the stylistic elements that distinguish the Book from other medieval mystical literature are sought, both the idiolects and the traditional mystical terminology become stylisticallly neutral elements; only Margery's stylistic deviations within the characteristics of medieval mystical prose become proper style markers. This study has determined that the use of labowr and similes in the Book are such style markers. Labowr is here used differently than in other mystical literature, since it is not found in the positive context of a successful spiritual

struggle toward rewards in Heaven. The use of the simile is deviating from the norm found in medieval mystical prose in that the similes are not only excessively present, but their presence also correlates with the hierarchical rank of the speaker, the majority of the similes occurring in divine speech or in quotations of holy or religious personages. This trait is not necessarily a mystical style marker, but rather an element of fourteenth-century rhetorical practice. Examples of mystical prose that includes labowr and similes will be given in CHAPTER IV.

END NOTES

[1] The explicit references to or quotations of verses from the New Testament Are: Matt. 5:34-37 or Epistle of James 5:12; Matt. 5:44 or Luke 6:27 or 35; Matt. 10:19-20; Mark 3:35; Luke 11:27-28; Luke 19:41-44; John 8:3-11; John 20:15; Rom. 8:26; 8:28: and 8:31; and I Cor. 14:34-35. The quotations of particular verses of the Old Testament are: Gen. 1:22; Gen. 18:21; Psalm 126:5-6; and Isa. 66:2. The story of Exodus is alluded to 35/23-25. Meech, p. 270, note 27/30-31.

[2] Examples of Bybyl: 143/26; of Scriptur: 27.31, 29/31, 168/1, 168/4, 168/8, 168/11, 170/23, 235/36; of Wrytte: 28/4, 97/34, 43/11, 116/3, 183/34; and of Gospyl: 31/24, 65/12, 65/34, 66/5, 110/38, 126/7, 153/18.

[3] and Sherman Kuhn, eds. (Ann Arbor: University of Michigan Press, 1954), Vol 6, pp. 604-611. Work in progress.

[4] The two instances of Margery's Book being the only work quoted by Kurath for one specific interpretation of labowr are marked with # in the lists on pp. 29-30.

[5] Imit. Chr. 34/4 (Kurath, p. 605) and Capgrave, St. Aug. 50.5 (Kurath, p. 610).

[6] Leversedge, Vision 33 (Kurath, p. 610).

[7] Caroline Spurgeon, Shakespeare's Imagery and What it Tells Us (Cambridge: Oxford University Press, 1935).

[8] Kurath, p. 606 (five times), p. 607 (twice), p. 608 (once), and p. 610 (three times).

[9] Meech, Allen, p. 323, note 153/14.

[10] Kurath, Vol. 3, pp. 827-828.

[11] Sixty two holy chapters plus thirteen mystical chapters equals seventy-five chapters; fourteen worldly chapters plus ten chapters of Book II equals twenty-four chapters.

[12] Classical Rhetoric for the Modern Student, 2nd ed. (1965; New York: Oxford University Press, 1975).

[13] Rosemarie Gläser, "The Application of Transformational Generative Grammar to the Analysis of Similes and Metaphors in Modern English," Style 5 (1970), 265-283.

[14] Stone, p. 66.

[15] Norman Francis Blake, Middle English Religious Prose (Evanston Illinois: Northwestern University Press, 1972), p. 7.

[16] Field, p. 184.

[17] Examples of erotic language are found on 17/4, 31/22, 161/6, and 214/6. A mixture of sexual imagery and images of familial relationships is seen.

[18] Omes, p. 62.

[19] Mary Elizabeth Harris, "The Word in the Wilderness: Style in English Anchoristic Prose" (unpub. diss., University of California at Berkeley, 1970), p. 132.

[20] Stone, p. 68.

[21] Robert O. Payne, The Key to Remembrance (New Haven: Yale University Press, 1963), p. 190.

[22] I do not pass judgement here on Margery's spiritual powers, nor do I ascribe to her any divine graces when I mention divine communication. I simply describe her experiences as she relates them, and as a method of analysis I study the work in terms of mystical prose.

[23] Over one-half of the chapter concerns matters of daily life in order for the chapter to be classified as a Daily Life chapter, but the rest of the chapter can include both religious and mystical material. For a delineation together with an annotation of each chapter, see APPENDIX.

[24] By tenor is meant both the idea being expressed and the subject of the comparison.

[25] Cf. 30/21-24, TABLE II.

[26] Cf. 153/1-33 and 154/1-14.

CHAPTER III

CHARACTERISTIC SYNTAX

Introduction

The syntactical structures found in Margery's Book are quite typical of Middle English prose and within the development of English prose as demonstrated by Raymond W. Chambers.[1] Moreover, these syntactical structures exhibit traits found in both secular and religious prose. The Book includes paratactic structures as in Wulfstan's Orosius.[2] It also includes frequent use of unnecessary and, as in Julian's Revelations of Divine Love,[3] and in Mandeville's Travels.[4] Naturally, the dominant sentence structure has the regular SVO order of Middle English found even in the inflectional Old English prose. But one can also find more rhetorical structures, such as the euphuistic devices of alliteration, repetition, balance, antithesis, and figures from natural history, as found in the fourteenth century Latin and English works of Richard Rolle.[5] Similarly, Margery's Book has examples of the rhetorical devices of allegory, narrative, description, dialogue, exhortation, and exposition as seen, for instance, in the early thirteenth century's Sawles Warde.[6] Indeed, although Margery is not an educated woman and her writing seems quite different in scope

from anchoritic works such as Ancrene Riwle and The Form of Living, it nevertheless at times exhibits some of their intensity of purpose through the use of rhetorical devices. The anchoritic writers expressed themselves not merely in a persuasive style but in a "folksy" style as well, which had to be personal because of its historical aims and audience. Because of the austerity of the eremitic life which they advocated, they had "to persuade their readers of the primacy of the eremitic life. They had in short to be rhetoricians."[7] Likewise, Margery used rhetorical devices in her attempts to make people believe in her mystical powers.

Margery, however, does not use a rhetorically complex style throughout her book; on the contrary, most of the autobiography is written in the so-called middle style, which often appears bare and monotonous. The monotony is in part caused by the many repetitious passages, and the bareness in part by the fact that Margery's presentation of her memories is oral, being verbally communicated to her two amanuenses who then wrote them down. The general impression of the style in Margery's Book is one of natural speech, flowing and rhythmical. The conversational tone of the following prayer from the Book illustrates the predominant style of the work, including the frequent use of initial, unnecessary and.

> I thank al-mythy God what-þat-euyr he sendith me, and I pray God þat al maner of wikkydnes þat any man xal seyn of me in þis world may stonde in-to remissyon of my synnys, and any goodnesse þat any man xal seyn of þe grace þat God werkyth in me

> may turnyn God to worschep & to preysyng & magnifying of hys holy name wyth-owtyn ende, for al maner of worschep longith to hym, & al despite, schame, & reprefe longyth to me, & þat haue I wel deseruyd." (155/1-10)

Margery's natural speech patterns are clearly discernible with the characteristic repetitions giving the effect of parallelism and balance.

Deviations from ordinary sentence structures do occur in Margery's Book, and if one can find a pattern in these deviations, it is most likely that they are aspects of a stylistic choice. In their separate linguistic studies of Margery's Book, R. M. Wilson and R. K. Stone, though their conclusions vary to a considerable degree, each mention as a curious after-thought that Margery's sentences are longer and more complex and that they include more rhetorical devices in the mystical passages than in passages dealing with every-day life.[8] For instance, Wilson finds that Margery's most emphatic repetition is found in Christs's speeches,[9] but the implications of this very interesting comment is unfortunately not pursued, a fact also deplored by P. J. Field.[10] When Stone gives three examples from Margery's Book to substantiate his claim that her rhetorical skills equal those of Julian, whose prose is considered some of the best in Middle English, he makes no mention of the fact that all three quotations are taken from revelatory speeches by God to Margery.[11] The three passages follow.

> For wher-so God is Heuyn is, & wher þat God is þer be many awngelys, & God is in þe & þu art in

hym. (88/18-20)

> þerfor þow hast gret cawse to louyn me ryth wel, & ȝet þu xalt han grettar cawse þan euyr þu haddyst to louyn me, for þu xalt heryn þat þu neuyr herdist, & þu xalt se þat þu neuyr sey, & þu xalt felyn þat þu neuyr feltist. For, dowtyr, þu art as sekyr of þe lofe of God as God is God. (89/6-11)

> eche knowyth þat oþer knowyth, & ech may þat oþer may, & eche wil þat oþer wil. (211/23-24)

Stone describes the complex combination of the rhetorical devices found in the three passages, namely climax, anaphora, epistrophe, antimetabole in the first quotation; climax, epistrophe, polyptoton, epanalepses, anaphora in the second; and climax, anaphora, epistrophe or epanalepsis in the last one, but he fails to relate the rhetorical devices to the subject matter. The importance of linking form to content through an examination of contextual relationships, which is so essential to any stylistic study,[12] seems to have been largely neglected by both Wilson and Stone. After comparing certain rhetorical devices to the subject matter in which they recur, it is possible to demonstrate that Margery uses an elevated style when relating holy thought or divine communication. Her choices of rhetorical structural devices appear to be influenced by the existing rhetorical tradition and specifically by the mystical tradition. Margery was familiar with these only through oral presentation, but it seems that her high degree of suggestibility and emotionalism[13] enabled her to assimilate and use them to her advantage in her efforts to be thought of as a mystic by her fellow man and, through her book, by posterity.

Subordination

It has been pointed out by Field that Margery's Book is less paratactic than many other medieval works.[14] although the sentences in Margery's Book mostly appear to be short and simple syntactical structures, they can also be quite lengthy, but not necessarily because of long lists of main clauses, coordinated by and. Such structures were common in Middle English literature, but indeed, Margey's book has an amazing number of subordinated clauses, which, furthermore, use the conjunctions in their proper semantic content. This is contrary to much Middle English prose which often used conjunctions without regard to their semantic content.

By frequent subordination Margery seems to give a clearer causal explanation of the world than is generally given in Middle English mystical works. The subordinated clauses are not limited to one group of contexts in the Book; rather, they occur in passages on daily life, holy thoughts, and mystical revelations alike.

Due to the extreme difficulty of tabulating the exact number of subordinated clauses that are found throughout the entire text, I shall confine this section to illustrative examples of causal subordination found in various contexts. First follows an example of subordination in a passage concerning real life activities. Margery is preparing for her journey to Jerusalem.

> Whan tyme cam þat þis creatur xuld vysiten þo holy placys wher owyr Lord was whyk & ded, as sche had be reuelacyon ȝerys a-forn, sche preyd þe parysch preste of þe town þer sche was dwellyng to sey for hir in þe pulpyt þat, yf any man er woman þat cleymyd any dette of hir husbond or of hir þei xuld come & speke wyth her er sche went, & sche, wyth þe help of God xulde makyn a-seth to ech of hem þat þei schuldyn heldyn hem content. (60/18-25)

Both causal, chronological, and enumerative structures are present in the above quotation. The contrast with the sentence immiediately following, "And so sche dede" (60/26), emphasizes both the complexity of the former and the concise simplicity of the latter.

One out of numerous examples of substantially heavy subordination in a mystical passage occurs in Capitulum sixty-four. The example exhibits other rhetorical structures as well, such as antitheses, anaphora, and epistrophe.

> Lord Ihesus, answeryng hys creatur, seyd, "Dowtyr, ȝyf þu knew how swet thy loue is vnto me, þu schuldist neuyr do oper thyng but lovyn me wyth al thyn hert. And þerfor beleue wel, dowtyr, þat my lofe is not so swet to þe as thy lofe is to me. Dowtyr, þu knowist not how meche I lofe þe, for it may not be knowyn in þis werld how meche it is, ne be felt as it is, for þu schuldist faylyn & brestyn & neuyr enduryn it for þe joye þat þu schuldist fele." (157/25-33)

Besides the subordination showing causal relationships, the above quotation also illustrates another structure that is frequent throughout the Book in all types of contexts. I am referring to the use of and þerfor. It show affinity with the typical subordinated structures in that the word too is a causal conjunction, though it connects coordinated

structures.

In Capitulum Twenty-nine, several instances of þerfor occur. On 72/15 the narrator says, "And þerfor þis creatur had gret desyr to be howselyd," and on 73/12-14 the Virgin Mary says, "and þerfore, my derworthy dowtyr, be not a-schamyd of hym þat is þi God." & þerfore is repeated by Margery on 73/18, and it is used again a few lines later by the narrator, "& þerfor sche /Margery/ ete hir mete be hir-selfe a-lone" (73/27-28). These examples are quite repre-sentative of the frequency and wide distribution of the con-struction, though a thorough statistical analysis with the aid of a computer may reveal that the word þerfor is used more frequently in divine speech than in any other context.

Schemes of Construction

In the study of characteristic schemes I shall clas-sify Margery's subject matter into three different catego-ries, as I did in the study of the characteristic tropes: aspects of daily life, religious thoughts, and mystical or revelatory passages. Naturally, some or all of these three categories can be found within the same chapters, but it is nevertheless possible to make some kind of distinction ac-cording to chapters. The criterion for the first category (Daily Life) is that over one-half of the chapter relate worldly matters, and for the second one (Holy Thoughts) that more than half the chapter deals with religious medita-tion. As for the last category (Mystical Revelations),

Chambers has designated thirteen of the eighty-nine chapters of Book I as mystical, finding no mystical chapters in Book II,[16] and I have adopted this list with one exception.[17]

The presence of fourteen chapters dealing primarily with worldly matters is rather surprising, since a cursory reading of the Book, because of the scarcity of actual travel descriptions[18] and because of the great number of chapters on religious matter, would suggest no more than two or three chapters on daily life. The great number of such chapters supports the idea that the absence of rhetorical devices from these fourteen chapters is just as stylistically significant as the excessive presence of rhetorical devices in devotional or mystical chapters. The fact that certain rhetorical devices are found almost exclusively in chapters dealing with holy and mystical matters indicates a stylistic choice on behalf of the author, and therefore these figurative constructs can be seen as stylistic markers.

Of greatest importance to a stylistic analysis are the deviations from ordinary syntactical structures which are found within the three types of subject matter that Margery writes about. This is even more true when studying the rhetoric of Middle English because of the importance placed on the hierarchy of formal complexity in the figurative constructs rather than on the hierarchy of vocabulary. The Medieval Art of Rhetorique called these deviations in sentence structure "schemes."[19] Along with tropes (deviations in word sense), schemes in their extreme use became the

trademark of the euphuism prevalent in the centuries following Margery Kempe. But euphuistic tendencies in prose were found also in the writings of Margery's religious contemporaries, as demonstrated both by Antonie Omes[20] and John Philip Schneider.[21] Both independently classified the figures of speech found in Richard Rolle's English prose, especially its antithetical elements.

Although antithetical statements do not dominate Margery's diary, the Book does include various rhetorical schemes. Passages with deviations from a relatively simple SVO sentence structure are generally of an accumulative rather than climactic (periodic) nature, Margery's most significant stylistic marker being repetition, especially of lists introduced by sumtyme and lists of negations.

Stone finds the most dominant type of repetition in Margery's Book to be tautologically paired words,[22] and he presents an impressive though incomplete list of such pairs. However, since Margery uses tautological pairs indiscriminately in contexts of both daily life, holy thought, and mystical revelations, this rhetorical device cannot be considered as an example of elegant variation. Instead, it is part of Margery's basic vocabulary of linguistic structures, harking back to oral formulaic, alliterative poetry, as well as to an established literary tradition. The repetition of sumtyme and ne seem to offer a much more satisfactory expression of Margery's stylistic abilities, both because the two words occur frequently yet selectively, de-

pending on the subject matter, and because repetition and negation are stylistic devices common to all mystics. They may therefore be said to be particularly sought out by Margery because of their presence in mystical literature.

Repetition

The use of conjunctions was more prevalent in Middle English than it is today, and the fact that they were often usded without any relation between their semantic value and syntactical form is discussed by Samuel K. Workman in "The Increase in Logical Construction."[24] If one keeps in mind this frequent element of illogical conjunctions, Margery's consistent and effective use of sumtyme, which introduces lists on holy and mystical matters, but is rarely found in passages dealing with matters of every day life, seems even more remarkable. The conclusion that the writer employed an elevated style when exploring religious matters seems inevitable.

Only two instances of sumtyme being repeated more than twice for accumulative effect in passages on people, their reaction to Margery, and other every day affairs occur in the text. At all other times when Margery is describing her travels, her fellow travellers and their comments on her and life in general, it is apparent that the syntax is relatively simple and inconspicuous, much like regular speech patterns. Furthermore, in two instances sumtyme is repeated in two successive sentences producing a paired balancing

effect rather than an accumulative list. Thus, the mere absence of lists with sumtyme in passages on daily life indicates that Margery reserves that rhetorical device for other matters.

When sumtyme is used in pairs of two, it achieves an orderly, balanced, and proverb-like conciseness, supporting the matter of fact observations on people and their daily life which the sentences with repeated pairs of sumtyme relate. This point is illustrated in the following example which tells of man's difficulty in dealing with revelations: "For reuelacyons be hard sum-tyme to vndir-stondyn. & sum-tyme þo þat men wenyn wer reuelacyonis it arn deceytys & illusyons" (219/33-35). Next, Margery's own shortcomings in dealing with revelations are recounted, especially her physical--this worldly--feelings interfering with spiritual ones.

> Sum-tyme sche was in gret heuynes for hir felyngys, whan sche knew not how þei schulde ben vndirstondyn many days to-gedyr, for drede þat sche had of decetys & illusyons, þat hir thowt sche wolde þat hir hed had be smet fro þe body tyl God of hys goodnesse declaryd hem to hir mende. For sumtyme þat sche vndirstod bodily it was to ben vndirstondyn gostly, & þe drede þat sche had of hir felyngys was þe grettest scorge þat sche had in erde & specialy whan sche had hir fyrst felyngys, & þat drede made hir ful meke for sche had no joye in þe felyng tyl sche knew be experiens whebyr it was trew er not. (220/4-15)

Both examples illustrate the symmetrical balancing effect of the repeated sumtyme, but they also contain many other balancing rhetorical devices, including antithesis as in

the following: "þat sche vndirstod bodily it was to ben vndirstondyn gostly," and "trew er not." Both examples also illustrate Margery's analytical mind when dealing with man's nature as opposed to her emotional state of mind when she deals with the supernatural. The latter example also illustrates her interest in causal relationships by virtue of its many subordinate clauses. Margery, at least when relating the nature of man, seems governed by reason rather than emotion, an observation also made but not substantiated by J. C. Field.[25]

The first time sumtyme in the scheme of anaphora occurs is in Capitulum Two when Margery describes her unsuccessful attempts at being a businesswoman. Her horse will not work the mill no matter what the hired man does, and the anaphora is used to describe the horse's stubborn unwillingness to work: "Sumtyme he led hym be þe heed, sum-tyme he beet hym, & sum-tyme he chershyd hym, an alle avayled not, for he wold raþer gon bakward þan forward" (10/22-24). This instance can only be an illustration of the inevitable exception to the rule which states that anaphora is found only in passages dealing with holy or mystical contents.

The other instance of sumtyme being repeated more than twice in passages dealing with worldly matters occurs in Capitulum Fifty-six, where sumtyme is repeated seven times in one sentence. The correlated subjects are the various hours that Margery's pain subsides in her right side, and it is followed by a passage which contemplates the pain of

Jesus Christ (137/24-26).

> Sumtyme sche had it /pain/ onys in a weke contunyng sumtyme xxx owrys, sumtyme xx, sumtyme, x sumtyme viij, sumtyme iiij, & sumtyme ij, so hard & so scharp þat sche must voydyn þat was in hir stomak as bittyr as it had ben galle, neyþyr etyng ne drynkyng whil þe sekenes enduryd but euyr gronyng tyl it was gon. (137/22-28)

This particular list has a stylistic, accumulative effect dictated by the subject matter and thus emphasizing the long duration of her pain and her highly aggravated mental and physical state. Sumtyme keeps being repeated, just as the pains keep coming back. However, this use of sumtyme for an accumulative effect in a passage on worldly matters might also anticipate the elevated subject matter immediately following in the text, which includes contemplation of the pain of Jesus Christ and divine communication. A parallel both in subject matter and in style between Margery's and Jesus Christ's sufferings is indicated. Thus the use of repeated sumtyme on worldly subjects may be seen to evoke an other-worldly connotation, so that Margery's physical pain becomes spiritual and emotional in nature.

When writing about her religious experiences and convictions, excluding for the moment the purely mystical passages, Margery uses a style characterized by alliteration and a recognizable diction, and she can thus be said to write in the Tumbling Style as defined by Huntington Brown.[26] The subject itself is one shrouded in emotional rather than intellectual acceptance and comprehension,

since in order for Margery, or any religious speaker, to be convincing, the audience must be won over by emotional rather than factual presentation of the subject matter. Omes, comparing Rolle's prose style to that of other mystical writers, explains that Rolle along with Eckhart, François de Sales, and Teresa of Jesu all have monotonous rhythm and much repetition, partly because, "Die Notwendigkeit der Repetition als Stilmittel ergibt sich auch daraus, dass die gesamten Kräfte des Mystikers im grösster Konzentration nur auf einem Gegenstand gerichtet sind, dessen inhalt sie niemals erschöpfen,"[27] and partly because of rhetorical purposes so as to persuade by mere pounding in of repetitious words and phrases, perhaps similar to some modern advertising techniques. Omes has found the mystics even to repeat entire "Sätze oder Abschnitte" from other works or from some of their own writing.[28]

Although Margery was not schooled in the German Mystical writings in general, nor had any knowledge of the Church Fathers other than what she received through listening to sermons, she had a priest read to her the writings of St. Bridget, which were translated into English at least seven times in the fifteenth century, and also the writings of Bl. Dorothea.[29] Thus she had some familiarity with medieval mystical prose style. The characteristic repetition and appeal to emotion found in medieval mystical writings in general seems to be reflected in Margery's Book. Characteristic of mystical prose, Margery's Book has a prose style

that presents a "piling up of evidence," both through word repetition for connective effect and through subject repetition for persuasive effect, all working toward convincing the audience to accept emotionally Margery's religious experiences and beliefs, and thus to accept her as a mystic.

Practically all instances of the repetition of sumtyme in passages relating Margery's holy thoughts, which range from description of her devotional tears to prayers to confessions, occur in connection with a mention of her loud cries. In five out of the six instances that I have been able to find, the repetition of sumtyme up to seven times in a row pertains to the subject of her weeping[30] and is thus so obviously emotionally charged that one must credit Margery with great use of rhetorical structures to support her content. In other words, the form, tumbling repetition, matches the content, gushing tears.

Sumtyme is repeated more than twice for the first time in the Book in Capitulum Seven, in which chapter Margery tells of the many reasons that she weeps:

> þan went þis creatur forth wyth owyr Lady, day be day purueyng hir herborw wyth gret reuerens wyth many swet thowtys & hy medytacyons & also hy contemplacyons, sumtyme duryng in wepyng ij owyres & oftyn lengar in þe mend of owyr Lordys Passyon wyth-owtyn sesyng, sumtyme for hir owyn synne, sumtyme for þe synne of þe pepyl, sumtyme for þe sowlys in Purgatory, sumtyme for hem þat arn in pouerte er in any dysese, for sche desyred to comfort hem alle. Sumtyme sche wept ful plentevowsly & ful boystowsly for desyr of þe blys of Heuyn & for sche was so long dyfferryd þerfro. (19/34-38, 20/1-7)

The polysyndetic syntax reflects the repetitious cries much more so than would an asyndetic syntax, since the repeated sumtyme can almost be seen as a symbolic expression of Margery's continuous and loud "cryinges" accompanied by tears. It is significant that Margery, rather than listing the objects of contemplation and only parenthetically adding that she weeps, instead emphasizes the element of tears in her devotional practices. In Capitulum Sixty-two Margery's amanuensis gives a list of contemporary devotional works that mention uncontrollable cries and tears, namely the biography of Maria de Oignes, Þe Prykke of Lofe, Richard Rolle's Incendio Amoris and the letters of St. Elizabeth of Hungary (153/1-38, 154/1-14). Maria de Oignes, who died in 1213 after having left her husband in order to live an austere life in a church cell, had, like Margery, the gift of tears. Similarly, Elizabeth of Hungary would be of special interest to Margery as a wife and mother experiencing revelations, ecstacies, and uncontrollable tears.

Very similar to Capitulum Seven is the repetition of sumtyme in Capitulum Twenty-eight, a relatively long chapter in which Margery describes her arrival in Jerusalem and includes a description of her first "cryinges" as they occurred there. The repetition of sumtyme in connection with her tears totals four in the same sentence, and again it reinforces the suddenness and long duration of her weeping.

> Sche had hir cryinges . . . as God wolde visiten hir, sumtyme in þe cherch, sumtyme in þe strete,

> sumtyme in þe chawmbre, sumtyme in þe felde whan God wol sendyn hem, for sche knew neuyr tyme ne owyr whan þei xulde come. (69/8-18)

A further repetition of a related kind occurs four lines later where sum/summe is repeated no less than seven times in ten lines. Margery's primary concern is still her tears and their uncontrollable nature, and her style when enumerating her opponents' complaints can be seen as being heavily influenced by the emotional charge of the subject matter:

> For summe seyd it was a wikkyd spiryt vexid hir; sum seyd it was a sekenes; sum seyd sche had dronkyn to mech wyn; sum bannyd hir; sum wisshed sche had ben in þe hauyn; sum wolde sche had ben in þe se in a bottumles boyt; and so ich man as hym thowte. Oþer gostly men louyd hir & fauowrd hir þe mor. Sum gret clerkys seyden owyr Lady cryed neuyr so ne no seynt in Heuyn, but þei knewyn ful lytyl what sche felt, ne þei wolde not beleuyn but þat sche myth an absteynd hir from crying yf sche had wold. (69/22-31)

Capitulum Fifty-seven also describes Margery's weeping in detail and explains that her cries and prayers more often than not concern God's forgiveness of her and other people's sins. Here Margery varies her enumerative words by using anoþer, and many tymes together with sumtyme. The effect is still a compounding one, just as her tears are compounding and frequent in nature. Her cries, she explains, goes on for ten years, and,

> Sumtyme sche wept on Good Fryday an owr for þe synne of þe pepil, hauyng mor sorwe for ther synnys þan for hir owyn, in-as-meche as owr Lorde for-ȝaf hir hir owyn synne er sche went to Ierusalem. Neuyr-þe-lesse sche wept for hir owyn

> synnes ful plentyuosly whan it plesyd owr Lord to visityn hir wyth hys grace. Sumtyme sche wept an-oþer owr for þe sowlys in Purgatory; an-oþer owr for hem þat weryn in myschefe, in pouerte, er in any disese; an-oþer owr for Iewys, Sarazinys, & alle fals heretikys þat God for hys gret goodnes xulde puttyn a-wey her blyndnes þat þei myth thorw hys grace be turnyd to þe feyth of Holy Chirche & ben children of saluacyon. Many tymes, whan þis creatur xulde makyn hir preyerys, owr Lord seyd vn-to hir, "Dowtyr, aske what þu wylt, & þu schalt haue it." (140/29-37, 141/1-7)

Although Margery's subject, the various reasons for her cryings, may warrant an enumerative style, the repetition of transitional key words nevertheless significantly reinforces the image of a non-stoppable pouring out of cries and tears. In that respect I find Margery not lacking in artistic excellence.

The fourth and fifth examples of the repetition of sumtyme when describing tears occur in Capituli Seventy-eight and Eighty-two respectively, and once again the flowing tears and the weeping sounds are reinforced in her syntax by the repetition of the adverb. In Seventy-eight, sumtyme introduces two sentences closely following each other, the latter furthermore succeeded by another correlative, namely many tymes.

> & sumtyme sche was al on a watyr wyth þe labowr of þe crying, it was so lowde & so boistows, & mech pepil wondryd on hir & bannyd hir ful fast, supposyng þat sche had feynyd hir-self for to cryin. And sone aftyr owr Lord seyd on-to hir, "Dowtyr, þis plesith me rith wel, for þe mor schame & mor despite þat þu hast for my lofe, þe mor joy schalt þu haue wyth me in Heuyn, and it is rithful þat it be so." Sum-tyme sche herd gret sowndys & gret melodijs wyth hir bodily erys, & þan sche þowt it was

> mery in Heuyn & had ful gret langurying & ful gret longyng þedyr-ward wyth many a stille mornyng. And þan many tymys owr Lord Ihesu Crist wolde sey to hir . . . . (185/26-38)

The fifth example has sumtyme repeated both in two successive sentences and within each sentence so that, when describing the nature of her tears, Margery uses the word sumtyme four times.

> Sche had þes myndys & þes desyrys wyth profownde teerys, syhyngys, & sobbyngys, & sumtyme wyth gret boistows cryingys as God wolde sende it, & sumtyme soft teerys & preuy wyth-owtyn any boistowsnesse. Sche myth neyþyr wepyn lowde ne stille but whan God wolde sende it hir, for sche was sumtyme so bareyn fro teerys a day er sumtyme half a day & had so gret peyne for desyr þat sche had of hem þat sche wold a ȝouyn al þis worlde, ȝyf it had ben hir, for a fewe teerys, er a suffyrd ryth gret bodily peyne for to a gotyn hem wyth. (199/16-25)

In mystical passages throughout Margery's Book there are five instances of accumulative use of sumtyme.[31] The first has both a paired balancing effect and an accumulative effect when considered in combination with another correlative, many tymes. In Capitulum Thirty-five, in which is recounted Margery's spiritual marriage to Christ, Margery's extraordinary sense of smelling and hearing are paralleled by sumtyme: "Sumtyme sche felt swet smellys wyth hir nose . . . . Sum-tyme sche herd wyth hir bodily erys sweche sowndes & melodijs . . ." (87/31-36). Continuing on the subject of her extraordinary physical reactions to her mystical marriage, she explains that she hears the angelic music "also many tymes whil sche was at Rome & in

Inglond boþe" (88/5-6). She then describes her supernatural visions of "white thyngys, and "Many tymes sche was aferde what þei myth be" (88/14-15). Here again sumtyme and its correlative many tymes provide continuity of subject matter, and, as was seen in the passages with sumtyme in the context of tears, the rhetorical effect emphasizes Margery's highly emotional state of mind.

The following three examples of repeated sumtyme all have in common that they occur in divine speech. They all produce an elevated effect by providing transitions between diverse subjects. First, in Capitulum Seventy-seven, God talks to Margery and continues to will that her cries occur on His command, and He explains His powers over the planets, thunder, lightning, and wind.

> "Dowtyr, þu seist how þe planetys ar buxom to my wil, þat sum-tyme þer cum gret thundirkrakkys & makyn þe pepil ful sor a-feerd. And sumtyme, dowtyr, þu seest how I sende gret leuenys þat brennyn chirchys & howsys. Also sumtyme þu seest þat I sende gret wyndys þat blowyn down stepelys, howsys, & trees owt of þe erde & doth mech harm in many placys, and ȝet may not þe wynd be seyn but it may wel be felt." (182/11-19)

Second, sumtyme provides linking elements in a tear-rain simile, again with God as the speaker:

> "Also, dowtyr, þu wost wel þat I send sum-tyme many gret reynys & scharp schowerys, & sumtyme but smale & softe dropis. & ryth so I far wyth þe, dowtyr, whan it likyth me to spekyn in þi sowle; I ȝyf þe sum-tyme smale wepyngys & soft teerys for a tokyn þat I lofe þe, & sum-tyme I ȝeue þe gret cryis and roryngys for to makyn þe pepil a-ferd wyth þe grace þat I putte in þe into a tokyn þat I wil þat my Modrys sorwe be

> knowyn by þe þat men & women myth haue þe mor compassyon of hir sorwe þat sche suffyrd for me." (183/4-14)

Third, in the mystical last part of Capitulum Eighty-four, the Lord speaks and explains his ways to Margery:

> "And I telle þe trewly, dowtyr, euery good thowt & euery good desyr þat þu hast in þi sowle is þe speche of God, al yf it be so þat þu her me not spekyn to þe sumtyme to þi cler vndirstondyng. And þerfor, dowtyr, I am as an hyd God in þi sowle, and I wythdrawe sumtyme þi teerys & þi deuocyon." (204/37, 205/1-5)

Significantly, all of the mystical passages above have other rhetorical devices as well, such as simile, antithesis, tautological pairs, and balanced rhythm, the combination of which gives the impression of a more than average sentence structure.

The final example from mystical sections of Margery's book of lists introduced by sumtyme to give a rhetorical, accumulative effect is found in Capitulum Eighty-seven. The chapter explains that Margery's visitations continue over a period of twenty-five years and that,

> Sumtyme owr Lady spak to hir & comfortyd hir in hir sekenes. Sumtyme Seynt Petyr, er Seynt Powle, sumtyme Seynt Mary Mawdelyn, Seynt Kateryne, Seynt Margaret, er what seynt in Heuyn þat sche cowde thynke on thorw þe wil & sufferawns of God. (215/1-15)

On the same page is found one more sumtyme as well as oftentymes (215/23,30), which further supports the idea that sumtyme and its correlatives are stylistic markers

for Margery's prose when she relates religious or divine subject matter.

Negation

Double and multiple negatives are quite common in Middle English, although multiple negatives must be said to be used for their rhetorical effect more often than are double negatives, so as to place an added emphasis on the negation. However, when it is said about the friar in the Prologue to Canterbury Tales that, "ther nas no man nowher so vertous" (line 251), it is more than a simple negation: it underscores dramatically the friar's peculiar capability, thereby producing the underlying irony. The other type of repeated negative, lists of clauses each beginning with a negation, was a commonly used rhetorical figure both in calssical Latin and in medieval English translations and imitations of foreign literature, as well as in Chaucer's English works. It is found, for example, in such diverse works as "The Knight's Tale," where in one sentence of forty-two lines in length ne introduces seventeen lines (lines 2920-2962), and Dionysius' De Mystica Theologica.[32] Negation is especially to be found in the works of mystical writers, who, according to Omes,

> look for an expression that matches the object that they possess. In their search for linguistic forms, they often find that images and comparisons do not suffice, and they resort to another means in that they go the way of negation. The greatest freedom is promised them in this direction, for

> their negation is no lie, but instead it is the turning around of a negative statement to say something positive. With complete justice do the mystics use negation, which since Spinoza has been the truthful affirmation, the absolute form. It is used without hesitancy throughout the entire history of mysticism.[33]

Although Margery does not use negations in a theological or philosophical sense all the time in order to explain the ways of God to man, she seems to have absorbed the negative expression heard in sermons and in religious works read to her by her priest. Her desire to be thought of as a mystic, along with her sensitive, impressionable, self-suggestive nature, could have induced her to assimilate the terminology of negation without also embracing the theological implications it has in mystical writing.

Margery's Book contains many long lists of negatives, a characteristic which has also been observed but not explored by R. M. Wilson who notes that Margery "is particularly fond of . . . the double negative."[34] Wilson does not note, however, that the lists of negations further support the idea that that specific scheme is a stylistic marker for Margery's elevated style when presenting elevated subject matter.

Excluding for the moment the purely mystical passages, one finds that of the six instances of a series of negatives, five contain both double and multiple negatives.[35] In other words, a list of negated subjects appears along with a doubly negated verb. The first such list of negatives occurs immediately following a repetition of sumtyme a total of

seven times,[36] in Capitulum Seventeen in which Margery's cofessions to the Vicar of St. Stephen is recounted. Both double negatives and a series of negated subjects are present.

> Sche teld hym /the vicar/ how sum-tyme þe Fadyr of Hevyn dalyd to hir sowle as pleynly and as veryly as o frend spekyth to a-noþer be bodyly spech; sumtyme all thre Personys in Trinyte & o substawns in Godhede dalyid to hir sowle & informyd hir in hir feyth & in hys lofe how sche xuld lofe hym, worshepyn hym, & dredyn hym, so excellently þat sche herd neuyr boke, neyþyr Hyltons boke, ne Bridis boke, ne Stimulus Amoris, ne Incendium Amoris, ne non oþer þat euyr sche herd redyn þat spak so hyly of lofe of God but þat sche felt as hyly in werkyng in hir sowle yf sche cowd or ellys myght a schewyd as sche felt. (39/16-28)

The vicar becomes one of Margery's strongest supporters until his death seven years later, the time of which had been revealed to Margery. Her meeting with the vicar and her subsequent confessions of her revelations to him, which she had been reluctant to make for fear of being prosecuted as a heretic, present an emotional high point in Margery's life, and again her elevated state of mind and the importance of the subject matter is represented by more than average sentence structure with repeated series of sumtyme and ne.

The four other sentences with double and multiple negations that I have been able to find have an equally complex syntax. They are much more complex than the average sentence in the Book and deserve special attention as examples of Margery's elevated style. In all four instances she relates subject matter that is charged with emotion and

she recounts moments in her life that seem especially important to her. Consciously or not, her style changes, and her elated thoughts find their expression in an elevated style.

The beginning of Capitulum Sixty-seven recounts how Margery's prayers invoked God to perform a miracle so that St. Margaret's Church in Lynn was saved from a great fire. The double negative in itself is perhaps not that significant, but the rest of the sentence structure along with the two negated subjects and the doubly negated verb combine to make a syntactical structure rarely seen in Margery's Book, mainly because of its appositives.

> On a tyme þer happyd to be a gret fyer in Lynne Bischop, whech fyer brent up þe Gylde-halle of þe Trinite & in þe same town, an hydows fyer & greuows ful lekely to a brent þe parysch cherch dedicate in þe honowr of Seynt Margarete, a solempne place & rychely honowryd, & also al þe town, ne had grace ne myracle ne ben. (162/29-34)

Margery would have had many opportunities to use appositives in her adorations of the Godhead, but as far as I have been able to determine, the use of appositives for amplification of God is absent in the Book. When the appositives are placed before the negation, which is short and concise when viewed in relation to the rest of the sentence (which totals fifty-eight words), the result is a surprisingly effective emphasis placed of the last part of the sentence, "ne had grace ne myracle ne ben." That Margery here uses subtle rhetorical devices may suggest her raised emotional state, brought about by her participation in procuring a miracle from God. After

all, she relates that it is because of her prayers and her prayers alone that God sent snow to save the church and the town from the fire. Thus to Margery and the believing townspeople this is an instance of Margery's direct communication with God, and, through her efforts, an example has been shown them of God's saving grace. Always wanting people to believe she is a mystic, Margery makes an excellent rhetorical choice in her attempts to persuade the audience that her prayers were heard by God.

The next double and multiple negative is found in Capitulum Seventy-eight, which concerns Margery's revelations on Palm Sundays.

> Sche had many an holy thowt & many an holy desyr whech sche cowde neuyr tellyn ne rehersyn ne hir tunge myth neuyr expressyn þe habundawnce of grace þat sche felt, blissyd be owr Lord of alle hys ȝyftys. (187/6-10)

The passage may be said to exemplify the basic premise of mysticism, namely that the mystical experience is incommunicable because of the very nature of the experience. All mystics basically agree that any description of their mystical experience can only be an approximation, and the above sentence emphasizes this point by its use of both double negative and a series of negated verbs.

An elevated syntax with a list of negations is also found in Capitulum Eighty-two. The entire chapter, which recounts Margery's spiritual sights, demonstrates a syntax that is generally more complex than that found throughout

the book (the chapter has already been cited for its repetition of sumtyme). The following sentence reveals a parallel balance and also tautological pairs together with the negations.

> And þan, whan sche was so bareyn /of tears/, sche cowde fynde no joye ne no comforte in mete ne drynke ne dalyawns but euyr was heuy in cher & in cuntenawnce tyl God wolde send hem to hir a-geyn, & þan was sche mery a-now. (199/25-29)

Most probably the longest sentence of the entire Book is found here in chapter Eighty-two. With its almost rambling style the sentence structure may be said to illustrate the way Margery's speech is ruled by emotions rather than intellect. The many clause coordinated by and resemble the syntax found in traditional mystical works with their prophetic outpourings of revelatory visions. It appears that Margery's usual style would have made three sentences out of this one, and perhaps with better results. However, I include it here as an example of elevated syntax because of its unusual length (180 words) and because of its double and multiple negations, keeping in mind that "elevated style" does not necessarily exclude a certain amount of akwardness, but rather the phrase means simply a variation on basic sentence structure, usually making the structure more complex.

> Also whan sche sey weddyngys, men & women ben joyned to-gedyr aftyr þe lawe of þe Chirche, a-non sche had in meditacyon how owr Lady was joynyd to Ioseph & of þe gostly joynyng of mannys sowle to Ihesu Christ, preying to owr Lord þat hir lofe & hir affeccyon myth ben joynyd to hym only wyth-

> owtyn ende, and þat sche myth han grace to obeyn hym, louyn & dredyn hym, worschepyn & preysyn hym, & no-thyng to louyn but þat he louyth, ne no-thyng to welyn but þat he wolde, & euyr to be redy to fulfillyn hys wil bothyn nyght & day wythowtyn grutchyng er heuynes, wyth al gladnes of spiryt, & many mo holy thowtys þan sche euyr cowde rehersyn, for sche had hem not of hir owyn stody ne of hir owyn witte, but of hys ȝyfte whos wisdom is incomprehensibyl to alle creaturys saf only to hem þat he chesit & illuminyth mor er lesse as he wil hys owyn selfe, for hys wil may not be constreyned, it is in hys owyn fre disposicyon. (198/34-36, 199/1-15)

Lists of negations are found in five mystical passages which, if not in number, then in rhetorical force, compel the reader to realize the writer's intentions to be those of employing a heightened language when relating mystical matters. Furthermore, in all five instances, one finds both the double negative and a list of negations.

First, in the mystical Capitulum Five, Christ talks:

> "I schal helpyn þe & kepyn þe þat þer schal neuyr deuyl in Helle parte þe fro me, ne awngel in Heuyn, ne man in erthe, for deuelys in Helle mow not, ne awngelys in Heuyn wyl not, ne man in erthe schal not." (17/22-25)

Beside the anaphora, the repetition of ne in the beginning of the phrases, the passage also includes epanalepsis, the repetition of a beginning word at the end, and of epistrophe, the repetition of words at the end of successive clauses.

Second, in Capitulum Twenty-two Jesus Christ talks to Margery of her future joyous dwelling with Him in Heaven, "whech non eye may se, ne eer heryn, ne tunge telle, ne non hert thynkyn, þat I have ordeynd for þe & for alle my ser-

uawntys þe whech desyryn to lofe me & plesyn me as þu dost" (53/4-7). Besides the anaphora here is seen isocolon, the same length in the parallel structures, and alliteration. Its similarity to biblical subject matter and style may be actively or unconsciously sought by Margery.

Third, double and multiple negations are found in the beginning of Capitulum Thirty-seven. Though not designated as a mystical chapter by Chambers, the chapter contains the end of Christ's speech which is included in the mystical chapters Thirty-five and Thirty-six, and it is in Christ's speech that the negations occur.

> "Dowtyr, for þu art so buxom to my wille & cleuyst as sore on-to me as þe skyn of stok-fysche cleuyth to a mannys handys whan it is soth-yn, & wilt not forsake me for no schame þat any man can don to þe, & þu weyst also þat þow I stod be-forn þe my owyn persone & seyd to þe þat þu xuldist neuyr han my lofe, ne neuyr comyn in Heuyn, ne neuyr sen my face, ȝet seist þu, dow-tyr, þat þu woldist neuyr forsake me in erthe, ne neuyr lofe me þe lesse, ne neuyr do þe lesse besynes to plese me, thow þu xuldyst lye in Helle wyth-owtyn ende, for þu maist not forber my lofe in erthe, ne þu can han non oþer comfort but me only, whech am I þi God, & am al joy & al blysse to þe, þerfore I sey to þe, derworthy dowtyr, it is vnpossybyl þat any swech sowle schuld be dampnyd or departyd fro me whech hath so gret meknes & charite to me." (91/14-29)

The repetitious negatives in the form of epanalepsis and anaphora provide a highly balancing and rhythmical effect, which, combined with the other rhetorical devices such as simile, alliteration, and balanced pairs, not forgetting the unusual length of the sentence, must attest to stylistic variation.

Capitulum Eighty-four, in which God thanks Margery for her great charity and devotion, exhibits throughout an elevated style. The fourth and fifth examples of a repeated negative in a mystical passage come from this chapter.

> "Perfor, dowtyr, þu hast gret cawse to louyn me ryth wel, for it is for no wreth, dowtyr, þat I wythdrawe sum-tyme fro þe þe felyng of grace & þe feruowr of deuocyon but þat þu xuldist knowyn ryth wel þat þu maist be no ypocryte for no wepyng, for no criyng, for no swetnes, for no deuocyon, for no mynd of my Passyon, ne for non oþer gostly grace þat I ȝeue er send to þe." (205/16-23)

The list of seven negated propositions and one double negative reflect literary works of that period, religious and otherwise, which were written by educated scholars, yet Margery in her un-schooled way keeps a certain simplicity and freshness in her efforts to present her religious experiences in an elevated manner. In this elevated style, the presence of lists introduced by ne is a style marker, not only by virtue of its relative frequency, but its selective use in religious and mystical passages and its absence from passages relating worldly matters also strongly support the view that Margery is indeed an accomplished stylist, varying form to fit content.

The fifth example of a repeated negative serves to bring together all of the above reasons why Margery would use negation in certain contexts. In this final example the negation is used in a theologically accurate sense in its defining God by negatives in order to express His mystical na-

ture.[37] It is also not only an accumulative sentence, but a more complex periodic sentence as well, making each succeeding phrase acquire more importance until the climactic last phrase. Besides the anaphora of ne, the quotation also has epistrophe and alliteration.

> "& þe Deuyl knowith not þe holy thowtys þat I ȝeue þe ne no man in erde knowyth how wel & holily þu art ocupijd wyth me, ne þi-self can not tellyn þe gret grace & goodnes þat þu felist in me." (206/3-7)

The quiet yet subtle effect of the balancing structures serves to give the impression of an elevated style.

Other Schemes

Margery is a stylist within her own limits. She uses what material she has to her advantage, but at no time can she be compared to scholarly stylists, and the reason is simply that she was not schooled in, say, Ciceronian rhetoric with its balanced proportion of parts corresponding to their importance in the general structure. Her main rhetorical device is repetition, both in subject matter and in sentence structure, and, as seen with the repetition of sumtyme and ne, the effect is accumulative rather than climactic. What follows are eleven examples of various long lists with a repetitious element exclusive of sumtyme and ne, four of which come from meditative passages, and the other seven from mystical passages. I have been unable to find any long lists in passages dealing with every day affairs.

Of the four holy passages, one has Margery speaking to God with six prepositional -ing clauses, two passages are confessions--one with how repeated six times, the other with a list of six subjects that she confesses to her priest--and one passage enumerates four places of remission that she visits in Jerusalem.

> "In praying, in thynkyng, in wepyng, in pylgrimage goyng, in fastyng, er in any good word spekyng, it is fully my wyl þat þow /God/ ȝeue Maystyr R. /Margery's principal confessor, at other times referred to as Master N./ halfyndel to encres of hys meryte as yf he dede hem hys owyn self." (20/33-36, 21/1-2)

> Sythen sche schewyd hym al hyr maner of levyng fro hyr chyldhod as ny as it wolde come to hir mende,--how vnkynd sche had ben a-geyn owyr Lord Ihesu Crist, how prowde & veyne sche had ben in hir aport, how obstynat a-geyns þe lawes of God, & how envyows a-geyn hir euyn-cristen, sythen, whan it plesyd owyr Lord Crist Ihesu, how sche was chastysed wyth many tribulacyons & horrybyl temptacyons, & aftyrward sche was fed and comfortyd wyth holy medytacyons & specyal in þe mende of owyr Lordys Passyon. (38/31-(38/31-35, 39/1-5)

> & to þis preyst sche schewyd al hir lyfe as ner as sche cowde fro hir ȝong age, boþe hir synnes, hyr labowrys, hir vexacyons, hir contemplacyons, & also hir reuelacyons & swech grace as God wrowt in hir thorw hys mercy, & so þat preyste trustyd ryth wel þat God wrowt ryth gret grace in hir. (169/12-17)

The next to the last example above uses numbers for enumeration. This is one out of only two examples that I have been able to find in the Book.[38] Julian's Revelations frequently uses this device, which is understandable since Julian is more educated than Margery. The use of numbers in enumerative lists is more of a literary than an oral rhetorical device, requiring the author to have greater control of the

subject matter and revision process than Margery had in her oral presentation.

In mystical passages there are seven lists besides the lists with sumtyme and ne treated above. Of these seven lists, one concerns mystical visions and the rest are found in divine speech. The words repeated are in, whan, þey þat, and þu thynkist, for, and wyth.

> Sche sey hem many dyuers tymes & in many dyuers placys, boþe in chirche & in hir chawmbre, at hir mete & in hir praerys, in felde & in towne, bothyn goyng & syttyng. (88/11-14)

> "For, whan þow gost to chyrch, I go wyth þe; whan þu syttest at þi mete, I sytte wyth þe; whan þow gost to þi bed, I go wyth þe; & whan þu gost owt of towne, I go wyth þe." (31/10-13)

> "For I telle þe, dowtyr, þei þat arn gret fastarys & gret doers of penawnce þei wold þat it schuld ben holdyn þe best lyfe; also þei þat ȝeuyn hem to sey many deuocyons þei wold han þat þe best lyfe; and þei þat ȝeuyn mech almes þei wold þat þat wer holdyn þe best lyfe." (89/31-36)

> "For in alle oþer thyngys þu maist ben an ypocrite yf þu wilt, þat is to sey, in vndirstandyng, in many bedys byddyng, in gret fastyng, in gret penawnce doyng wyt-owtyn-forth þat men may se it, er in gret almes dedys doyng wyth þin handys, er in good wordys spekyng wyth þi mowth." (205/28-33)

> "Ferþermor þu thynkist sumtyme, dowtyr, as þow þu haddist a cuschyn of gold, an-oþer of red veluet, þe thryd of white sylke in thy sowle. And þu thynkist þat my Fadyr sittyth on þe cuschyn of golde, for to hym is a-propyrd myght & power. And þu thynkist þat I þe Secunde Persone, þi loue & þi joy, sytte on þe red cuschyn of veluet, for on me is al þi thowte be-cawse i bowt þe so der, & þu thynkyst þat þu kanst neuyr a-qwityn me þe lofe þat I haue schewyd þe þei þu wer slayn a thowsend tymes on þe day ȝyf it wer possibyl for my lof. Thus þu thynkist, dowtyr, in þi sowle þat I am worthy to syttyn on a red cuschyn in rememorawns of þe red þlood þat I schad for þe. Mor-ouyr þu þinkist þat

> þe Holy Gost sittyth on a white cuschyn, for þu thynkist þat he is ful of lofe & clennesse, & þerfor it semyth hym to sittyn on a white cuschyn, for he is ȝeuar of alle holy thowtys & chastite. And ȝet I wot wel j-now, dowtyr, þat þu thynkyst þu maist not worschepyn þe Fadyr but þu worschep þe Sone, ne þu may not worschep þe Sone but þu worschep þe Holy Gost. And also þu thynkyst sumtyme, dowtyr, þat þe Fadyr is al myghty & al witty & al grace & goodnes, & þu thynkyst þe same of þe Sone þat he is al myghty & al witty & al grace & goodnes. And þu thynkyst þat þe Holy Gost hath þe same propirteys euyn wyth þe Fadyr & þe Sone, procedyng of hem bothyn. Also þu thynkyst þat eche of þe iij personys in Trinite hath þat oþer hath in her Godhed, & so þu beleuyst verily, dowtyr [sic] in thy sowle þat þer be iij dyuers personys & oo God in substawnce, & þat eche knowyth þat oþer knowyth, & ech may þat oþer may, & eche wil þat oþer wil." (210/32-38, 211/1-24)[39]

> "Dowtyr, be not aschamyd to receyuyn my grace whan I wil ȝeuen it þe, for I schal not ben aschamyd of þe þat þu xalt ben receyuyd in-to þe blys of Heuyn, þer to be rewardyd for euery good thowt, for euery good word, & for euery good dede, & for euery day of contemplacyon, & for alle good desyrys þat þu hast had her in þis world wyth me euyrlestyngly as my derworthy derlyng, as my blissyd spowse, & as myn holy wife." (213/4-10)

> "For þes & for alle oþer good thowtys & good dedys þat þu hast thowt in my name & wrowt for my lofe þu xalt haue wyth me & wyth my Modyr, wyth myn holy awngelys, wyth myn apostelys, wyth myn martirys, confessowris and virginys, & wyth alle myn holy seyntys al maner joye & blysse lestyng wyth-owtyn ende." (214/7-13)

Although one passage exemplifies the unnecessary and, the other passages aptly illustrate not only the increased use of prepositions in Middle English as compared to Old English,[40] but also their use as stylistic markers of a heightened form and content, since the repeated prepositions are found exclusively in religious/mystical passages. Besides anaphora, the schemes represented are: balanced pairs, alli-

teration in 88/11-14; epistrophe, isocolon in 31/10-13; parallelism in 89/31-36; isocolon, parallelism. epanalepsis, polysyndetons in 210/32-38, 211/1-24; and balanced pairs and polyptoton in 214/7-13. Furthermore, when combined with the tropes such as metaphor and metonomy also found in the above passages, one cannot but conclude that the mystical passages present an elevated style, imitating mystical prose with its characteristic devices of comparison, negation, and repetition.

Summary

A study of the characteristic syntax in The Book of Margery Kempe has shown that not only does it include many different structural variations, with numerous subordinate clauses, but, more important to this analysis, the rhetorical devices have been selectively used, depending on the context in which they are found. The style markers can thus be identified by the significant variation of syntax seen in certain contexts and not in others. Two main style markers have been identified for Margery's mystical passages, namely lists with sumtyme and ne. Since repetition and negation are characteristic elements of style in medieval mystical prose, some examples of which are shown in CHAPTER IV, Margery's Book can be said to exhibit syntactical structures that imitate mystical literary style. This is even more remarkable considering the fact that Margery was unable to study literary works on her own. Her memory of oral presenta-

tion of devotional prose and her powers of assimilation combine to enable Margery to express herself in prose that in its mystical passages exhibits a mystical style, but in passages on daily life exhibits a more conversational style, though with a vocabulary that is Margery's own. The reader must conclude that Margery, by the standards of medieval mystical prose, was quite a stylist.

END NOTES

[1] Raymond W. Chambers, *On the Continuity of English Prose from Alfred to More and His School* (Oxford: EETS, 191A, 1957).

[2] Paulus Orosius, *King Alfred's Orosius*, Ed. Henry Sweet, Part I (London: EETS, 1883).

[3] Juliana, Anchoret, *Revelations of Divine Love*, ed. Grace Warrack, 10th ed. (London: Methuen, 1934).

[4] Mandeville, *Travels*, EETS 153-154, ed. P. Hamelius, London: Kegan Paul, Trench, and Trubner, 1919).

[5] Richard Rolle, *The English Writing of Richard Rolle*, ed. Hope E. Allen (Cambridge: Oxford University Press, 1931). Cf. John Philip Schneider, "The Prose Style of Richard Rolle with Special Reference to its Euphuistic Tendencies" (Unpublished Dissertation, John Hopkins University, 1904).

[6] Cf. Roberta Jeanne Bux Bosse, "Early Middle English Prose Style: 'Sawles Ward'" (Unpublished Dissertation, University of Saint Louis, 1971), p. 20.

[7] Mary Elizabeth Harris, "The Word in the Wilderness: Style in English Anchoritic Prose" (Unpublished Dissertation, University of California, at Berkeley, 1970), p. 40.

[8] R. M. Wilson, p. 106 and R. K. Stone, p. 88.

[9] R. M. Wilson, p. 120.

[10] Field, p. 184.

[11] R. K. Stone, p. 121.

[12] N. E. Enkvist states that, "The style of a text is the aggregate of the contextual probalities of its linguistic items" (p. 1).

[13] Meech, Allen, p. lxv.

[14] Field, p. 183.

[15] Meech, Allen, p. 278, note 42/30.

[16] Butler-Bowden, p. xv-xxiii. See APPENDIX.

[17] I have added the beginning of Capitulum Thirty-seven containing the last part of Christ's speech which is recounted in the mystical Capituli Thirty-five and Thirty-six.

[18] For a description of a pilgrim's view on the traveling itself, see H. F. M. Prescott, Friar Felix at Large: A Fifteenth Century Pilgrimage to the Holy Land (New Haven: Yale University Press, 1950). See also Pilgrims Sea-Voyage and Sea-sickness, EETS 25 (1867), pp. 37-40, and Hilda Frances M. Prescott, Jerusalem Journey (np: Eyre and Spottiswoode, 1954).

[19] Thomas Wilson, The Arte of Rhetorique (1553).

[20] Omes, "Sprache un Stil."

[21] Schneider, "The Prose Style of Richard Rolle." Cf. footnote 5.

[22] Stone, p. 122.

[23] Stone, p. 122.

[24] Samuel K. Workman, "The Increase in Logical Construction," rpt. in J. R. Bennet, ed. Prose Style (San Francisco: Chandler Publishing Co., 1971), pp. 39-40.

[25] Field, p. 183.

[26] Huntington Brown, Prose Style: Five Primary Types, Monographs in the Humanities, no. i (Minneapolis: University of Minneapolis Press, 1966), pp. 54-70.

[27] Omes, pp. 61-62: The necessity of the use of the stylistic device of repetition is also caused by the fact that the entire spiritual powers of the mystics are directed with the highest degree of concentration only toward one object, the content of which they never create (my translation).

[28] Omes, p. 62.

[29] Meech, Allen, pp. 276-277, note 39/24.

[30] The exception is found in Capitulum Seventeen when Margery's confessions to the vicar of St. Stephen's Church are recounted. The various characters speaking to Margery in her revelatory moments are listed and all introduced by sumtyme, for example, "Sum-tyme owyr Lady spak to hir mend. Sumtyme Seynt Petyr, sumtyme Seynt Powyl, sumtym Seynt Kateryn" (39/28-30). However, this passage, though not in a

a chapter designated as mystical by Chambers, describes her revelations and can thus be seen as another instance of repeated sumtyme in a mystical passage. Cf. 215/10-15.

[31] A description of her visions in Capitulum One could be counted as a sixth instance of a mystical passage with repeated sumtyme, but since it occurs in a chapter dealing mainly with worldly matters, I shall only include it in this note:

> And in þis tyme sche sey, as hir thowt, deuelys opyn her mowthys al inflamyd wyth brennyng lowys of fyr as þei schuld a swalwyd hyr in, sum-tyme rampyng at hyr, sum-tyme thretyng her, sum-tym pullyng & halyng hir boþe nyght & day duryng þe forseyd tyme. (7/23-28)

[32] For other examples of negation in medieval mystical literature, see CHAPTER IV.

[33] My translation of Omes, p. 64:

> Alle Mystiker suchen nach einem Ausdruck, der ihrem erhabenen Gegenstand entspricht. In ihrem Ringen um die sprachlich Form sind oft die Bilder und Vergleiche unzulänglich, und sie greifen zu einem anderen Hilfsmittel, indem sie den Weg der Negation gehen. Die "grösste Freiheit" der Mystikersprache erlaubt ihnen diesen Weg; denn ihre Verneinung ist keine Leugnung, sondern die Wendung einer negativen Aussage, die etwas Positives sagt. Mit vollem Recht gebrauchen die Mystiker die Negation, die nacht Spinoza die wahrhafte Affirmation, die Absolute Form ist. Sie ist in der ganzen Geschichte der Mystik ohne Bedenken gebraucht worden.

[34] R. M. Wilson, p. 107.

[35] The exception is Capitulum Seventy-two (173/21-22).

[36] Cf. footnote 9.

[37] Gerald William Bullet, The English Mystics (London: Michael Joseph, 1950), p. 20.

[38] The other one is found in 210/32-35, quoted below.

[39] "And þu thynkest" is also found earlier on 210/17-23) in the forms of epanalepsis and anaphora, and polyptoton is found immediately after the quoted passage of 211/27, in the word "be-thynk."

[40] R. M. Wilson, "Continuity in Question," p. 29.

CHAPTER IV

INTERPRETATION OF DATA

Comparison with Representative Medieval Mystical Works

In order to show that Margery's style in many respects has affinities with medieval mystical prose, selections from representative works that Margery may or may not have been familiar with are included in this chapter. Examples of the use of labowr, both in the connotation of physical work and in the connotation of rewarding and joyful work toward Heaven are given first. Next, I shall include references to typical metaphors found in mystical prose. These traditional images will be followed by examples of similes. Finally, the schemes found in the mystical writings will be illustrated in terms of subordination, repetition, and negation. An example of euphuistic style as found in Richard Rolle's work will conclude this section.

Margery's peculiar use of labowr to designate mainly physical work of a strenuous type, without mentioning Heavenly rewards for such efforts, is in stark contrast to the frequent use of labowr in such mystical works as De Imitatione Christi, translated into Middle English:

> And tho that ascribe all the goodes that they receyue to almighty god, they be nat desyrous of the vayne commendacyon of man, but they rather labour that god be honoured & loued of all his sayntes, & they referre all theyr labours to the same ende.[1]

Similarly, the use of the word labowr in The Revelations of Saint Birgitta, whose teachings otherwise profoundly influenced Margery, contrasts with the use of the word by Margery. St. Bridget, who, by the way, uses therfor just as often as Margery does, finds that labour can bear joyous fruits, a concept that is lacking in Margery's Book.

> Ther-for take to the gladely a lyttell labor, that þow mayst þe sonner be made clene and come to grete rewarde.[2]

The same idea is expressed a little later in St. Bridget's work, where God promises future rewards for people who work hard at tilling the land.

> To such erth thus tylled, I God shall ȝeue the rayne of my grace be labor of the tyll man, and so he laboryth shall Ioy of the fruyte of the londe that was drie, when it begynnyth to borione . . . . For lyke as þe werke of a tylle man that hath none Instrumentes wher-wyth to reperell hys tooles when thay ar blonte or broke is sone turnede to noght, ryght so bot yf a man examyn hys werkes with wyse dyscrecion, how he shall eese hem yf they be trauelowse, and how he may reperell hem yf they be broke, he shall not bryng hem to perfeccion. Therefor a man aweth nott only to labor effectualy outwarde, bott als bysely to loke onwarde, how and for what entent he laboryt.[3]

The above quotation, besides comparing worldly with spiritual fruits of labour, also includes an example of the use of the word trauelowse as a synonym for laborious. Its pre-

sence contrasts with Margery's vocabulary which seems to use labowr in all instances of the connotations of hard work.

An explanation of the way to reach God through mystical comtemplation, spurred on by meditation, is given in the fourteenth-century mystical prose instruction, The Cloud of the Unknowing. Margery's text, by the absence of labowr in contexts of joyous contemplation of God, might be closer to the instructions of The Cloud than of The Revelations of Saint Birgitta. The Cloud explains that God cannot be reached by conscious efforts.

> On þis same maner goostly it fariþ in oure goostly wittys, when we trauailen aboute þe knowing of God him-self. For haue a man neuer so moche goostly vnderstondyng in knowyng of alle mad goostly þinges, ȝit may he neuer bi þe werk of his vnderstondyng com to þe knowyng of an vnmaad goostly þing, þe whiche is nouȝt bot God. Bot by þe failyng it may; for whi þat þing þat it failiþ in is noþing elles bot only God. & herfore it was þat Seynte Denis seyde: "Þe moste goodly knowyng of God is þat, þe whiche is knowyn bi vnknowyn."[4]

In terms of mystical metaphors, Margery's work includes most of the traditional mystical images, for instance, the fire-of-love image, the descriptions of female followers of Christ as His virgin brides, and the Father-Mother-Son-Daughter-theme originating in The Bible. Rolle's Form of Living is highly metaphorical, making numerous references to the fire-of-love image,[5] but the early Ancrene Riwle and most other mystical works mention it frequently also. Recurrent metaphors other than the fire-of-love image found in Ancrene Riwle include the metaphor of the lover and

the beloved as well as the parent and child relationships of love.[6]

An example of the fire-of-love theme from St. Bridget shows that not only is the traditional metaphor used, but the selection also includes a simile that seems original to St. Bridget. Christ is the speaker:

> If þu do thus, than shall thy herte be wyth my herte, and it shall be enflaumed wyth my love, as a drie stykke is lyghtly enflaumede with fyr.[7]

Two other similes from St. Bridget will, along with a simile from Revelations of Divine Love by Dame Julian, illustrate the presence of this device in mystical prose. First,

> I am maker of heuyn and erth, one in godhed with the fader and the holy gost. I am he þat spake to profettes & patriarkes, & whom they abode; for whos desyr and after my awn byheste I toke a body with-oute synne or luste, entering þe madenes wombe as the sonne shynyng throow a cler ston. For as the sonne enteryng the glasse hurtyth it not, so þe madenes of the virgine bode incorrupte and vnsowled in the godhed; nor I was not the lasse in godhed wyth the Fadre and the holy goste, all thynges gouernyng and fullfyllyng, thowgh I wer in my manhode in the virgyns wombe. For as bryghtnes is neuer departed from fyr, so my godhede was neuer departed from my manhode.[8]

The account of the incarnation of Jesus Christ with its images of light and brightness is, of cours, biblical in origin, and much of the imagery found in mystical prose is derived from the Bible. Margery could have assimilated these images, including the "dronkyn man" simile from almost any religious work that she came in contact with.

Another traditional religious simile is illustrated in St. Bridget's book: "Thi vertue is grete as it wer þe lyght of the sonne þat shyneth in heuenes and fylleth all erth with hys light."[9] More special to the author is the final example of simile which comes from Dame Julian's Revelations. This example also illustrates repetition as a typical rhetorical device of mystical literature, since the quotation is a repeated statement made on the previous page of Revelations. It is given here in translation.

> This little thing that is made, that is beneath our Lady, Saint Mary, God showed it unto me, as little as it had been a hazelnut: methougth it might have fallen for little.[10]

From the above examples of deviations in the diction in selected medieval mystical prose works, one can conclude that Margery, with few exceptions, adheres to these same variations from the normal Middle English word choice as they exist in Middle English mystical prose. Margery's specific style markers in her diction when compared to these texts are her use of labowr only in daily life passages, and her extended use of similes in mystical or divine contexts.

Margery's Book also illustrates the structural deviations that are common in medieval mystical prose. Although Margery's syntax has more causal subordination than most, especially when compared to the early Middle English Ancrene Wisse, which has very little subordination, mainly employing accumulative structures,[11] the other syntactical deviations

found in Margery's text are typical of medieval mystical prose. The repetition of sumtyme is exemplified in the following quotation from St. Bridget, and negations will be illustrated by excerpts from Mystica Theologica, The Art of Dieing, Ancrene Wisse, and Richard Rolle's Fire of Lofe. The last quotation will also illustrate euphuistic balance rarely found in Margery's work and present only in the most learned of mystical works.

The example from St. Bridget's book extends into an analogy several lines long. This is of course a form of biblical parable, but the parable may be said to be the most successful of all mystical extended similes.

> God is like to a man þat makyth brynnyng wyne. For this man hath mony pypes, some goyng vpp and some down by which the wyne rynneth now vp & now down be wyrkyng of the hete of the fyre tyll it be made perfyte. Ryght so doth God in his wordes, for some tyme he goth vppe be rightwysnes, and some tyme he comyth down be mercye; as it is shewed in kynge Ysache, to whom, I say, þe profett seyde of rythtwysnes þat he shuld dye, and yet afterwarde mercye addyd to him mony ȝeres to lyve.[12]

The use of sumtyme is very similar to its use in Margery's Book, so that one can see that sumtyme repeated in other mystical works also carries the context of elevated style. One may even label this repeated use of sumtyme an example or witness of elevated style in terms of prophetic overtones. Since prophecy does not need intellectual or logical support for its statements, the accumulative sentence structure with lists of sumtyme adequeately relates the orphic matter.

Negation and its repetition is part of this oracular nature of mystical style. Middle English readily uses both sentence negation and constituent negation within the same structure, resulting in the "double negative," unacceptable in today's grammar handbooks. Most critics find that the double negative is used in Middle English literature as a rhetorical device for emphasis, although others maintain that it may simply be seen as free variation.[13] Ancrene Wisse is an example of a text in which the double negative is not numerically as frequent as negations using ne only.[14]

> Nest lich nan ne gurde hire wiþ ne cunne gurdle but þurh schriftes leaue, ne beore nan irn ne here, ne ilespiles felles, ne ne beate hire þer wiþ ne scurge i leadet, wiþ holin ne wiþ breres, ne biblodig hir seolf wiþ ute schriftes leaue, nohwer ne benetil hire, ne ne beate biuoren, ne na keoruunge ne keorue. ne ne neomened eanes to luþere disceplines. temptatiuns forte acwenchen. ne for na bot aȝen cundeliche secnesses. nan uncundelich lechecreft ne leue ȝe ne ne fondin.[15]

Although Ancrene Wisse and Margery's Book are stylistically similar in their use of multiple negations, the above quotation illustrates their differences in subject matter, namely in the degree of severity of self-inflicted suffering that the religious female worshipper is permitted. Ancrene Wisse here forbids among other austerities the wearing of haircloth garment, and the drawing of blood by cutting or tearing of the skin with the fingernails, all of which Margery practices and describes in her Book.

The examples from The Art of Dieing and Dionysys' De Mystica illustrate the traditional use of negation in order

to describe God and His heavenly Kingdom. The Art of Dieing with prophetic emotional upsurge states that,

> There is the joyeful companye of God, of aungeles and of halewen. There is plente of al goodnesse, faireness, richesse, worschipe, joye, . . vertues, love, wit, and joye and likyng evermore lastyne. There is non ypocrisi, ne gile, ne losengerie, ne non evel-acord, ne non envyl, ne hunger, ne thirst, ne to meche hete, ne cold, ne drede of enemys, but everemore festes grete and realle weddynges with songes and joye withouten ende.[16]

The forceful emphasis on negation as seen in the above quotation is quite characteristic of medieval mystical prose, and it is little wonder that such style influenced Margery so that she assimilates and imitates such negation, even when the subject matter did not concern the description of God.

The influence from biblical and classical rhetoric is the basis for such lists of negations, and a modern translation of De Mystica Theologica, which served as a model for many medieval English writers in its translation into Middle English, illustrates just such a source.

> Also, we, ascending and beginning our denyings and our doings away at the highest of understandable things, say that he is neither soul, nor angel, nor hath fantasy, nor opinion, nor reason, nor understanding; nor He is reason nor understanding; nor He is said nor understood. And--that we run from these high things by meas to the last things--he is no number, nor order, nor greatness, nor littleness, nor equality, nor likeness, nor unlikeness; nor he standeth, nor he moveth, nor he holdeth no silence, nor he speaketh. And--that we turn again to the highest things, and end our denyings at things most high--we say that he hath no

> virtue, nor he is virtue, nor light, nor he liveth, nor He is life, nor he is substance, nor age, nor time, nor there is any understandable touching of him, nor he is knowledge, nor truth, nor kingdom, nor one, nor unity, nor Godhead or goodness; nor he is spirit, as we understand spirit; nor sonhood, nor fatherhood, nor any other thing known by us or by any that be; nor he is anything of not-being things, nor anything of being things nor any of those things that be-know him as he is; nor He knoweth those things that be as they be in themselves, but as they be in him; nor there is any way of reason or of understanding for to come unto Him; nor name, nor knowing of Him; Nor (knittingly to say) there is of Him no setting nor doing away; but, when we affirmingly set or denyingly do away, all or any of those things that be not he, him we may neither set nor do away, nor in any understandable manner affirm him, nor deny him. For the perfect and singular Cause of all must needs be without comparison of the most high height above all, both setting and doing away, and his not-understandable overpassing is understandably above all affirming and denying.[17]

Margery's lists of negation may not be as long, nor as thorough in their explication of their subject matter; they may not even be as balanced and as elegant in their variations. But considering Margery's illiteracy, one must find it remarkable that she does use negation in selective contexts. Since lists of negation are rarely found in passages on daily life and most effectively found in passages on holy meditation and mystical revelations, Margery must be said to be within the tradition of using negation for elevated subject matter.

Finally, an example of euphuistic balance and complex variation from Richard Rolle's Fire of Love will be given to show the disparity between Rolle's prose and Margery's prose. For Margery cannot compete with the scholastic style found

throughout Rolle's work. She exhibits such stylistic complexity as that found in Rolle's prose, but only sporadically. The quotation below presents the rhetorical devices of negation, alliteration, antithesis, anastrophe, asyndeton, epanalepsis, and rhetorical question, resulting in a balanced, complex, yet clear and concise prose style.

> Þou askes what god is. I schortly to þe answer: Slike one & so grete he is, whatkys or so mykill none odyr is, no neuer may be. Gyf þou will knaw propirly to speke qwhat god is, I say, of þis questyon answer sall þou neuer fynde. I haue not knawen; Aungels can not; Archaungellis haue not hard. Wharfore how wald þou knaw þat is vnknawen & als vntaught? God treuly þat is almyghty, may noght þe teche what hyme-self is: Qwhat god is treuly, if þou knew, als wys þou suld be als god is: þat, nouþer þou nor oþer creature may be.[18]

Conclusion

Margery Kempe is a very special woman with a very special courage and sensitivity. Her spiritual yearning and consequent pilgrimage to Jerusalem where she envisioned her spiritual marriage to Jesus Christ changed her life style completely. When she twenty years later dictated her memories of her religious experiences, her book became a testimony to her resolute efforts to follow the commands of God, which were communicated to her through divine revelations. Her religious call often made her endure both physical and mental abuse, but despite the worldly and spiritual obstacles in her journey to God, Margery's book shows her to be a woman who is convinced of her future reward in Heaven. This conviction she gained in part by the fourteenth century's

tendency toward accepting a more individualized religion. Margery had clerical support by the time she had her work written; otherwise, she would surely have been burnt at the stake as one more heretic. The letter and seal that she received from the Archbishop of Canterbury (139/19) further demonstrate an acceptance of her by the church. This acceptance can be seen as a general trend in the church towards tolerance and reform, brought about by the Catholic religion becoming more easily accessible to the layman. Although private interpretation of the Bible did not occur till the sixteenth century, the medieval biblical exegesis, the anchoritic prose, and the rising middle class did much to individualize religious experience. The popularity of mysticism in Margery's day had a great deal to do with Margery's experiences, so much so that her life can be seen as a mirror of these outside influences.

Margery's mystical experiences have not made her a saint in the eyes of the Catholic Church, but her actual account thereof has the stylistic elements found in medieval mystical prose. She adopts the simile as a rhetorical device for ornamentation but also, and perhaps more importantly, as an element which is part of the truth that she attempts to convey to the reader: the approximate descriptions of God as seen in Margery's similes are the best means that any human being can use to describe the undescribable, namely by way of likeness and verisimilitude. Besides the simile, Margery's prose employs the traditional mystical elements

of repetition and negation, so that, whenever her biography relates visionary or mystical experiences and revelations, her prose exhibits these characteristics. The repetition is seen in lists with sumtyme which mainly occur in the context of Divine speech. Along with the simile, sumtyme is present proportionately more grequently in Divine speech in Margery's Book than is Divine speech in mystical literature in general. Usually the simile is nameloy found throughout the mystical literature, not deviationally occuring more frequently in divine speech than, say, in instructional passages.

Repetition is also present in long lists of negations both in the tradiitonal mystical sense as a way to describe what God is not, but it seems that Margery also uses it in non-religious descriptions and subject matter. Thus she may be seen to excessively imitate this characteristic of mystical style.

But by far most similes, lists iwth sumtyme, and lists of multiple negations occur in Divine speech or context. Since these rhetorical devices are excessively present in mystical groups of contexts and absent from daily life contexts in Margery's Book, they may be seen as style markers for elevated subject matter.

In passages on daily life, however, Margery uses simple, conversational style, which also extends into passages on holy or mystical matters, but in daily lif passages there are proportionately few similes and lists with sumtyme or

negatives. One style marker for daily life passages is the word labowr which occurs deviationally often in passages relating every-day affairs, but contrary to its frequency in medieval mystical prose in general, it is not used in religious contexts in Margery's Book.

Though the main style of the Book is simple, the means by which Margery tells the world of her divine inspiration and her numerous mystical revelations, show affinities with medieval mystical prose in its excessive use of the rhetorical devices of simile, repetition, and negation. Margery's efforts to vary her style to successfully match form to content show her to be in the main stream of traditional medieval mystical prose.

END NOTES

[1] De Imitatione Christi: A Middle English Translation ed. John K. Ingram, EETS Extra Series, 63 (1893) (New York: Kraus Reprint Co., 1973), 189/33-38.

[2] Saint Birgitta of Sweden, The Revelations of Saint Birgitta, ed. William Patterson Cumming, EETS, 178 (London: Oxford University Press, 1929), p. 3/5-6.

[3] Saint Birgitta, p. 22.5-28.

[4] The Cloud of Unknowing and The Book of Privy Counselling, ed. Phyllis Hodgson, EETS, 218 (London: Oxford University Press, 1944), p. 125/4-12.

[5] David M. Zesmer, Guide to English Literature: From Beowulf through Chaucer and Medieval Drama (New York: Harper and Row, 1961), p. 128.

[6] Harris, p. 147.

[7] Saint Birgitta, p. 38/3-5.

[8] Saint Birgitta, p. 36/20-32.

[9] Saint Birgitta, p. 53/25-27.

[10] Julian of Norwich, "Revelations of Divine Love: Selections," in Later Medieval English Prose, ed. William Matthews (New York: Appleton-Century-Croft, 1963), p. 73. The quotation must necessarily be a translation for lack of a scholarly edition of The Revelations. A definitive edition will be published shortly by Reynolds et al.

[11] Bosse, p. 64.

[12] Saint Birgitta, p. 64/9-25.

[13] Charles Jones, An Introduction to Middle English (New York: Holt, Rinehart, and Winston, 1972), p. 152.

[14] Jones, p. 152.

[15] Ancrene Wisse, Ms. Corpus Christi College, Cambridge 402; rpt. in Jones, p. 150.

[16] rpt. in Blake, p. 21.

[17] De Mystica Theologica, Translated in Matthews, pp. 13-14.

[18] Richard Rolle, The Fire of Love and The Mending of Life or The Rule of Living: The first Englisht in 1435; from the "de Incendio Amoris," the Second in 1434 from the "De Emendacione Vitae," EETS 106, ed. Ralph Harvey, (London: Kegan Paul, Trench, Trubner andCo., 1896), pp. 14/32-39.

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APPENDIX

CHAPTER ANNOTATIONS OF BOOK I

Page	Context	Capitulum	Annotation
6	HT (Holy Thoughts)	1	Margery describes her early life, marriage, unconfessed sin, and salvation.
9	DL (Daily Life)	2	She fails her work at brewing and milling, and she repents.
11	HT	3	She hears heavenly melody and lives a life of prayer.
13	DL	4	She is tempted by a man and agrees in thought, whereafter she feels great despair.
16	MY (Mystical)	5	Margery describes her first revelation of Christ.
18	HT	6	In her meditation she becomes Mary's handmaiden.
19	HT	7	She weeps because the three kings leave, because of Christ's future suffering, and for many other reasons.
20	HT	8	She wants Master N. to follow her to Heaven.
21	HT	9	Miraculously she feels no pain in two accidents.
22	DL	10	She goes forth to diverse places with her husband.
23	DL	11	She and her husband make a vow of chastity on Friday, midsummer's eve, June 23, 1413.

25	HT	12	She helps convert a monk from leading a wicked life through the help of J. C.
27	DL	13	She is despised at Canterbury which she thinks furthers her holy cause. She is almost burnt as a Lollard.
29	MY	14	Jesus speaks to her of his love for her. She is his daughter, mother, sister, wife, and spouse.
32	DL	15	She wants to go to Jerusalem, but goes first to Bishop Philip of Lincoln who sends her to Canterbury.
36	DL	16	She and her husband visit Canterbury and returns to Lynn.
38	HT	17	The Vicar of St. Stephen's Church listens to her long confession and protects her ever after. Margery prophesizes his death in seven years.
41	HT	18	She talks with William Southfield, Julian, Anchor at the Friar's, and is rebuffed by a widow.
46	HT	19	The widow tries to make the anchor forsake Margery.
47	HT	20	She sees the sacrament move.
48	HT	21	Mary teaches her how to please God best.
50	MY	22	Jesus talks to her about singular reward in Heaven.
53	HT	23	Her many revelations of people dying and recovering are told to show the goodness of Christ.

55	HT	24	More revelations: a young and an old man try to cheat the priest.
58	HT	25	She prophesizes that the chapel supported by rich merchants would not be granted baptism and purification rights.
60	DL	26	She sets out to the Holy Land & is reproved by her fellow travellers because of her weepings and abstention from meat.
63	DL	27	In Constance, Bologna, and Venice, she is banished from her company.
66	HT	28	She sails to the Holy Land & experiences "cryinges."
71	HT	29	She has much weeping in Jerusalem to the dismay of her company, but the Grey Friars had her eat with them.
74	HT	30	She has more cries and back to Venice, then Rome under God's promised protection and in white clothes.
78	HT	31	She finds her lost ring, gets white clothes in Rome, but is thrown out of the Hospital of St. Thomas of Canterbury because of a priest's slander.
80	HT	32	She confesses to a sympathetic parson of a church opposite the hospital.
82	HT	33	A Dutch priest suddenly understands Margery's speech (after thirteen days of prayer) and he supports her against her enemies.
84	HT	34	The Dutch priest commands her to wear black and to serve a poor woman in Rome, and she does so.

86	MY	35	She is married to Christ, hears music, sees angels, and for sixteen years she feels the fire of love.
89	MY	36	Christ is pleased with her & talks about love in metaphors.
91	M/HT	37	End of J. C.'s speech. She obeys God and repays broken-backed Richard.
92	HT	38	With Christ's help she is relieved by friends in Rome.
94	HT	39	She talks with St. Birgitta's maiden through a translator and prays to God to cease the terrible storm, which He did.
96	HT	40	She meets a priest from England and an experiment is set up in which conversations in English with the Dutch priest, who speaks no English, is proven to her doubting fellow travellers.
98	HT	41	Love of God burns in her soul and she beholds a vision of St. Jerome.
99	HT		A safe journey to Middleburgh is followed by a storm and Christ comforts her in the field.
102	HT	43	She reaches England, speaks with a friendly Master Richard Caster and an unfriendly anchor of the "Chapel of the Field."
103	HT	44	In white clothing she gets alms; in Bristol she repays her debts.
107	DL	45	She goes to Santiago after scorning a rich man in Bristol and the bishop's men in Worcester. The bishop himself befriends her and asks her to pray for him.

111	DL	46	She is imprisoned in Worcester, but the jailor lets her stay in his house rather than among the male prisoners, after she expresses fears of losing her chastity.
112	DL	47	The steward of Leicester cross-examines her rudely so that she is very afraid. When two fellow travelers are incarcerated, God sends storms and the two are released. People say that the mayor will have Margery burnt.
114	HT	48	Margery is tried and found orthodox.
117	DL	49	She gives Bishop of Lincoln's letter to the mayor of Bristol and proceeds to York with "Patryck," a man whom Thomas Marshall sent to look after her.
119	HT	50	York is good to her though she is rebuked by an anchoress and a clerk.
121	DL	51	She is questioned by a doctor of divinity, but on wordly matters, and ordered to appear before the Archbishop of York.
123	HT	52	The Archbishop of York listens to her tale of the peartree and has a man escort her out of town without jailing her. She is still in white and continues to communicate to people about righteous living.
128	HT	53	She describes the tale she told Lady Westmoreland.
131	HT	54	On her journey home she gets arrested in Beverly. She tells a tale (preaches) and the prison-keeper's wife gives her wine in a cup.

135	HT	55	She gets the seal from the archbishop of Canterbury, and she and her husband return to Lynne where she is much rebuked.
137	HT	56	She is sick with various diseases after her return to Lynne and yet she often forgets and cries over the Lord's Passion.
139	HT	57	Her loud crying and praying for forgiveness of her and other people's sins are retold.
142	HT	58	She prays for a priest to come to Lynne and read for her, and many days after a new priest arrives who reads for her for seven or eight years.
144	HT	59	She will not accept revelations about the dammned as coming from God and therefore God makes her suffer horrible sights.
147	HT	60	The priest who reads to her gets sick and she goes to Norwich to pray for him. There she rebukes a priest who says that Christ died long ago. She answers that all Christians should always have his "doleful" death in mind.
148	HT	61	A well-known friar arrives to speak in Lynne, but she is not allowed to hear his sermons because of her loud weeping. Friends and other priests plead for her in vain.
152	HT	62	The amanuensis changes his mind and decides to write her book despite the famous friar's condemnation of her. He reads many religious works that describe devout cries.

154	HT	63	She takes the friar's and many other people's rejections patiently and after God takes away her crying, she's called a hypocrite. God comforts her.
157	MY	64	God speaks with her about her pleasing love for Him.
159	MY	65	God speaks and assures her of heavenly joy.
161	MY	66	Our Lady discharges Margery's vow of fasting. Margery knows she will be called a hypocrite by her fellow citizens when she starts to eat meat again.
162	HT	67	The fire of Lynne and a vision of the Passion make her cry, but a parson defends her during his sermon. The famous friar still thinks she is possessed by the Devil.
165	HT	68	Master Custawns, another doctor, and an Austin Friar all let her cry and defend her during their sermons.
167	HT	69	Quite a few more clerks suffer her loud outcries patiently and when Master Aleyn, the White Friar, is bidden not to speak with her, J. C. sends her a new anchor with whom she talks at length and often.
169	HT	70	Master Aleyn falls ill but recovers after Margery again speaks with him.
170	HT	71	She has revelations about a priest who is appointed to go overseas and about the death of Bishop of Winchester.
172	HT	72	She is always thinking on God and is accepted and sought after by many, especially by two worshipful ladies.

174	HT	73	Mary speaks to her and another time she sees her own death.
176	HT	74	She kisses many women lepers who before had been most abominable to her.
177	HT	75	She visits and helps to recovery a woman who recently had a baby and had had great cryings and sobbing.
179	HT	76	Her husband has a fall, and God commands her to take care of him as long as he lives, even when it takes her away from the Church. The husband is difficult to care for in his old age.
181	MY	77	God talks to Margery and continues to will that she has loud cries on his command.
184	HT	78	Margery does much weeping on Palm Sunday when envisioning Jesus Christ.
187	HT	79	She beholds many visions of Mary and Jesus Christ in her soul, and she sees J. C. betrayed.
191	HT	80	Quite a vivid description of the crucifixion is given.
194	HT	81	She sees J. C. appear after the Crucifixion to our Lady and Mary Magdalene. She cries.
198	HT	82	She has sights on Purification Day, at weddings and in general has no joy without tears.
200	HT	83	Her cries come often both in the field and in the Church.
202	MY	84	God thanks Margery for her great charity and devotion.
206	HT	85	She tells of dreams of Jesus Christ and his manhood.

209	MY	86	The Lord talks about Margery's love for Him and her rewards in Heaven.
214	MY	87	Margery and the Lord converse and it is told that the visitations occur over a period of twenty-five years.
216	MY	88	The Lord is pleased with her book, blesses the confessors that have been kind to her (Master Robert and Master Aleyn), and promises her great rewards in Heaven.
219	HT	89	Margery was often sick during the writing of the book, but she prevailed and at times was heavy with despair and at times heavy with the fire of love.

VITA 2

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