JULIAN OF NORWICH'S RHETORICAL FIGURES

THE MIMETIC QUALITY OF THE

RHETORICAL FIGURES

IN

JULIAN OF NORWICH'S *SHOWINGS*

By

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ABSTRACT

This thesis is an examination of the relationship between Julian
of Norwich's theological concepts and some of the rhetorical figures that
she uses to describe those concepts. The sixteen revelations presented in
the long text of Julian's *Showings* are a combination of her visions and
her own conclusions on their meaning after twenty years of
contemplation. Julian's *Showings* are an attempt to reveal to her readers
a divine experience that she often claims is beyond her words.
Significantly, her verbal structures often become mimetic
representations of her theological beliefs through the use of rhetorical
figures.

Chapters One through Seven deal respectively with *inclusio,
complexio, dissolutio, contentio, chiasmus and commutatio,
adnominatio, and traductio.* Through their patterns of repetition and
balance, these figures highlight various aspects of the implicit
relationship between humans and the Divinity, humans and humans,
and even between the Divinity and the Divinity. Often, her figures serve
to reconcile apparent opposites or bring various *parts* into a unified
whole. Julian's theology is one of divine love and the unification
between God and humanity; her rhetorical figures serve as the
instruments that turn her visionary words into theologically mimetic
structures.

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INTRODUCTION

"[Julian of Norwich] may have been the first woman to write a book in the English language" (Pelphrey, *Christ Our Mother* 14). Julian, moreover, did not simply write a book, but "became such a master of rhetorical art as to merit comparison with Geoffrey Chaucer" (C & W 19).[1] Very little is known about Julian of Norwich other than what appears in her text. She informs her readers, "This reuelation was made to a symple creature vnlettyrde leving in deadly flesh, the yer of our lord a thousannde and three hundered and lxxiij, the xiij daie of May, which creature desyred before thre gyftes by the grace of god" (285.2-5).[1] Julian also mentions that she was in her "xxx^{ti} yere old and a halfe" (289.2) at the time of her revelations. This information would place her birth sometime in 1342. Other than these few items within her own book, the occasional mention of money bequeathed to "Julian" in wills between 1393 and 1416, and an account of a visit with Julian by Margery Kempe, no records of her existence have as yet been discovered.

According to Julian, the meaning of her *Showings* is "loue" (733.20). The sixteen individual revelations combine to form one complete "reuelacion of loue" (281.2). Julian summarizes these revelations in Chapter 1 of the long text. Their dividing points are not obviously clear since they do not all refer to one *specific* vision; some, such as Revelation 1 where Julian has a vision of Christ's bleeding, the

hazelnut, and Mary, contain multiple *sights.* Brant Pelphrey suggests
that "Julian must have regarded each *shewing* as making a slightly
different point, so that she was able to distinguish between them; and
perhaps the sixteen *shewings* were originally separated by lapses in time"
(*Love Was His Meaning* 91).

Since so little is known about Julian, no conclusive evidence
exists to place an exact date on the writing of her *Showings.* Generally
accepted is the idea that Julian wrote the short text soon after she
experienced her revelations, and then waited twenty years (the time that
she claims to have contemplated the visions) before writing the long text.
Julian, however, makes no mention of this. Colledge and Walsh warn
that there is "no guarantee that in [the manuscript of the short text] there
is a descendant of Julian's own first account of her visions, recorded
without any comparison with the second, longer version" (C & W 19).
Within a comparison of the two texts, however, they do point out that
between "the composition of the short text and that of the long, we see
that in the interval she had fully mastered not only a wider range of
[rhetorical figures]...but the very essence of the rhetoricians' art" (C & W
50).

For this reason, the focus on the rhetorical figures in this thesis is
based solely on the long text. My initial comparison revealed a similar
use of certain figures in the short text; however, a wider range of the
same figures and numerous new (and more complex) examples appear in
the long text where Julian's theology is more developed. Although

Julian certainly is a skilled rhetorician, she often claims that she cannot express herself. On six separate occasions (including 323.29–32 and 666.6–8), she expresses this concern:

> Theyse wer ij paynes that shewde in the blyssed
> hed....with blowyng of wynde fro without, that dryed
> hym more and payned with colde than my hart can
> thingke, and all other peynes, for which paynes I saw
> that alle is to lytylle that I can sey, for it may nott be
> tolde. (364.44–49)

> I am suer by my awne felyng that the lest of them
> lovyd hym so farre abovyn them selfe that it passyth
> alle that I can sey. (367.11–13)

> The nomber of the words passyth my wyttes and my
> vnderstandyng and alle my myghtes, for they were in
> þe hyghest, as to my syght, for ther in is
> comprehendyd I can nott telle what; but the joy that I
> saw in the shewing of them passyth alle that hart can
> thynk or soule may desyre. And therfore theyse
> wordes be nott declaryd here. (403.11–16)

> Thys worde was seyde with more loue and suernes of
> gostly kepyng than I can or may telle. (442.10–11)

Julian's problem is that of expressing the ineffable. The experience of divine love is simply beyond words. Yet she wants to share her message with all her "evyn cristen" (319.33).

Part of the solution to this dilemma comes from Julian's use of rhetorical figures. Colledge and Walsh list forty-seven different figures found in the *Showings.*[1] Furthermore, in the footnotes to the text, they point out numerous examples of these figures as they occur. Unfortunately, though Colledge and Walsh recognize the presence of

these figures and include a definition for each, they make virtually no attempt to explain their precise function within the context of Julian's work. As Robert Stone observes, "[t]he work of Julian is strikingly intellectual. She is an analytical mystic, carefully examining her visions, her conclusions, and her questions about the conclusions" (28). R. M. Wilson, furthermore, says that "[i]t is clear that the construction of [the long text] was carefully planned, since it contains references backwards and forwards to different chapters within it" (96). Such an analytic author would certainly not fill her well-planned text with hundreds of rhetorical figures for no purpose whatsoever.

Julian claims that she is a "symple creature vnlettyrde" (285.2). Where, then, did she receive the knowledge to write her *Showings*? The arguments amongst the critics may never be conclusively brought to an end. Colledge and Walsh "were led to the inescapable conclusion that before she began to compose the short text, Julian already knew all the Vulgate" (43). They believe that she was possibly educated with Benedictine nuns at Carrow and that she "had received an exceptionally good grounding in Latin, in Scripture and in the liberal arts, and that thereafter she was able and permitted to read widely in Latin and vernacular spiritual classics" (44). Marion Glasscoe, on the other hand, maintains that "[t]here is no direct evidence of formal learning in the shape of either documentation or Latin quotation in [Julian's] text" (*Means of Showing* 158). R. M. Wilson claims that Julian's use of rhetorical figures "gives one the impression that Julian knows nothing

of the style at first hand, but is simply using devices which she has found in vernacular religious literature" (97). Nonetheless, he admits that "on the whole they are used too frequently and too effectively for this to be the whole answer" (97). As a final example here, Grace Jantzen logically concludes,

> On the face of it, it would seem that Julian is telling us that she was utterly uneducated, without even the most elementary of literary skills. If this was so, then we would have to surmise that she dictated her book to a scribe....The internal evidence of her book, however, casts doubt upon this literal acceptance of her words....It might be barely possible that she was capable of all this using only dictation, but the many references and allusions backward and forward in her text and the skilful handling of the material make this seem implausible....Perhaps she was picturing herself in this way out of deep humility, recognizing her unworthiness to receive divine revelations. (15)

Did Julian have an education or did she not? Unless records that reveal her name in connection with an institution suddenly surface, the question may never be answered. The fact remains that whether Julian had a *formal* Latin education or not, she was indeed an *educated woman.* The complex use of the rhetorical figures that are examined in this thesis alone points clearly to Julian's scope of intellectual abilities.

Virtually no work has been done on Julian's precise use of rhetorical figures. Colledge and Walsh admit that there is "harmony between theology and poetry" in Julian's work (*Julian of Norwich: Showings* 9); however, they do not explain *how* the work is poetic. The majority of criticism on the *Showings* concerns the theological meaning

or the spiritual relevance of Julian's work to our daily lives. After examining the use and purpose of the figures, I believe Julian must have had knowledge (whether through formal education, reading, or simply listening to the bible read aloud) of other works containing extensive use of rhetorical figures. The number of figures in the *Showings* is far too extensive to simply be a coincidence. The examination of Julian's rhetoric in this thesis opens possibilities for further examination of both her level of education and her value as a medieval writer.

R. M. Wilson rather naively claims that Julian "uses the more obvious devices of the Latin rhetoricians, but sparingly and perhaps rather amateurishly" (97). He points out simple examples of repetition at the beginning and end of successive clauses (*repetitio* and *conversio*) yet fails to notice her extensive use of the more complex figures. He also says that "there are no examples of play on words (*paronomasia*)" (99). He, like most of Julian's critics, has not observed her text closely enough for its literary value. Julian uses *paronomasia* (Latin: *adnominatio*) on numerous occasions. In fact, there is an entire chapter in this thesis on Julian's use of that particular figure. However, Wilson does make a valid point when he says that "throughout the work the rhetorical ornament is always subordinate, used as it should be to point and emphasize the sense, rather than...in such abundance as frequently to obscure it" (99). This thesis does not support the *subordinate* role of the rhetorical figures, but their role, as Wilson says, to *emphasize the sense* of Julian's theology.

From the nearly fifty figures that Julian uses throughout her
Showings, eight [1] are examined within this thesis. They were chosen
primarily because of their frequency of occurrence. Julian does not use
her rhetorical figures with equal consistency. For example, Colledge and
Walsh point out only one example of *expeditio* [1] and nearly three
hundred of *compar.* [1] Obviously, neither extreme would be appropriate
to discuss in a thesis of this length. The eight figures that are discussed
here range in occurrence from seven (*commutatio*) to fifty-two
(*traductio*) [1] and therefore represent the middle ground.

Julian tends to use rhetorical figures in order to emphasize
specific elements of her theology. The balance, repetition, and the ability
of a figure to *enclose* certain words or concepts, help to provide a
structurally mimetic counterpart to the specific idea or ideas Julian has
chosen to discuss. By creating this counterpart, Julian helps her readers
to gain a better understanding of her theological concepts. In this sense,
the text is practical instead of purely theological. The ideas illuminated
through the rhetorical figures are often important not only in their
immediate context but throughout the entirety of Julian's *Showings.*

The repetitive "A...A" pattern of *inclusio* allows Julian to *enclose*
one idea within another. Most obviously, she uses *inclusio* to
mimetically represent human enclosure within the Divinity--a common
theme throughout her *Showings.* Julian often uses the repetitive
"ABAB" pattern of *complexio* to represent the endlessness of Christ and,
again (through the fluid movement from one element to the next), the

link between humanity and the Divinity. The lack of conjunctions in
dissolutio creates a grammatical equality between each of the items
Julian lists while using the figure. The absence of a final "and" in a series
of items also creates the effect of endlessness. It is therefore an
appropriate figure to use in discussion of various aspects of the endless
Trinity. *Contentio* builds contrasts that Julian wants everyone to realize
must eventually be resolved. As Marion Glasscoe says, Julian's series of
opposites throughout her text "are experienced less as irresolvable
contradictions than as a means to prove the finally transfiguring nature
of love" (*Means of Showing* 159). With the "ABBA" pattern of *chiasmus*
and *commutatio*, Julian is able to combine enclosure with implicit
connection. With this figure, for example, she speaks of people being
endlessly born from Christ and yet never leaving; in other words, her
theological movement, like the rhetorical movement, returns to the
point at which it began. Finally, the implicit relationship between the
sound of the words in examples of *traductio* and *adnominatio* draw
attention to the subtleties of that relationship. The various forms or
senses of a word are reflective of the relationship between the people and
the members of the Trinity who are associated with that word. Each of
the eight figures mentioned here is fully discussed in individual sections
within the body of this thesis. Overall, Julian's mimetic use of rhetorical
figures emphasizes reconciliation and unification between all people, the
Father, the Son, and the Holy Ghost.

ENDNOTES: Introduction

[1] All references to "C & W" refer to Edmund Colledge and James Walsh, *A Book of Showings to the Anchoress Julian of Norwich.*

[2] All quotations from Julian's *Showings* are taken from Colledge and Walsh, *A Book of Showings to the Anchoress Julian of Norwich.* Page and line numbers will be placed in parentheses after the text.

[3] See Appendix in C & W 735-748. (See Appendix in this thesis for a compilation of the rhetorical figures used in the short and long texts of the *Showings.*)

[4] Each of the eight figures (*inclusio, complexio, dissolutio, contentio, chiasmus, commutatio, adnominatio, and traductio*) are defined within their respective chapters.

[5] *Expeditio*, according to Ad Herennium, occurs "[w]hen we have enumerated the several ways by which something could have been brought about, and all are then discarded except the one on which we are insisting" (qtd. in C & W 741). Colledge and Walsh state that they usually take their definitions of rhetorical terms from Caplan's translation of Ad Herennium (see bibliography) or from Frances Nim's "unpublished notes" (C & W 735).

[6] *Compar*, according to Nims, is "[a] combination of *cola* with virtually equal number of syllables" (qtd. in C & W 737).

[7] These totals represent (and are calculated from) only those examples pointed out by Colledge and Walsh. In the process of working on this project, however, I discovered numerous examples of rhetorical figures that were not pointed out by Colledge and Walsh. Some of these will be discussed within the body of this thesis.

CHAPTER 1: INCLUSIO

Colledge and Walsh define *inclusio* as "the repetition of the same word at the beginning of one clause and the end of the next" (C & W 743). However, they do not mention the source for this definition; evidently, they derive their own definition from various sources. This figure (Greek: *epanadiplosis* or *epanalepsis*) has also been defined as "the repetition at the end of a clause of a word or phrase that occurred at its beginning" (Holman & Harmon 177). Susenbrotus explains that *inclusio* occurs "[w]hen we begin and end a unit with the same expression."[1] Fraunce, moreover, claims that *inclusio* occurs "[w]hen the same sound is iterated in the beginning and ending."[2] Although the definitions of *inclusio* vary, they all create a similar effect. As Bullinger states, *inclusio* "marks what is said as being comprised in one complete circle" (245). In other words, *inclusio* is circular in structure because it returns to the point at which it began.

Julian uses *inclusio* as a device for enclosure; hence, she is able to place emphasis not only on the words repeated, but also on the words enclosed by the circular figure. Julian frequently uses *inclusio* within the context of God's, Christ's, or the Trinity's relationship with humans. In Julian's belief "[w]e be closyd in the fader, and we be closyd in the son, and we are closyd in the holy gost. And the fader is beclosyd in vs, the son is beclosyd in vs, and the holy gost is beclosyd in vs" (563.23-26).

Inclusio acts within the rhetorical structure of Julian's *Showings* to parallel her theology of divine enclosure.

Throughout her *Showings*, Julian maintains that a reciprocal relationship exists between God and humanity. In Chapter 9, for example, Julian says that "in man is god, and in god is alle" (322.16). People are certainly part of "alle." Therefore, in as much as God is in people, so are people in God. Julian is well aware of this concept; nonetheless, she is surprised that God would send a vision "to me that am so lytylle" (314.41). In Chapter 7 Julian focuses on this surprising and delightful familiarity that Christ exhibits in His relationship to her and, by extension, to all human beings. Using *inclusio*, Julian then speaks of this relationship and of the great joy to come:

> And truly and <u>verely</u> this marvelous ioy shalle he
> shew vs all when we shall see hym. And thys wille
> oure good lorde that we beleue and trust, ioy and
> lyke, comfort vs and make solace as we may with his
> grace and with his helpe, in to the tyme that we see it
> <u>verely</u>. (314-15.49-52)

Most obviously by the repetition of "verely," Julian is here emphasizing that what she suggests is the *truth*. Her showing is only a vision, but what she *will see* in the future will be a true sight of God. "We" and "oure good lorde" are enclosed by "verely." Julian is thereby able to emphasize the reciprocal relationship between the two enclosed parties—"we" must "beleue and trust" until the time when "we see it verely." Julian stresses this point throughout her text. In Chapter 6, when discussing the goodness of God, she writes that "it is the same grace that

the soule sekyth and ever schalle, <u>tylle we knowe oure god verely</u>, that

hath vs all in hym selfe beclosyde" (306.32-34). In other words, we will

seek God, in whom we are enclosed, until we know him *truly*--until

"[s]odeynly he shalle channge hys chere to vs, and we shall be with hym

in hevyn" (380.14-15). Julian's emphasis in all cases is on a future time

when people truly will see God.

In light of Julian's ongoing concern with this *true* sight of God,

the original example of *inclusio* (314-15.49-52) can be examined more

closely. Interestingly, in the first sentence (314.49) Christ is the subject of

the verb "shew," and "vs" is the object. In the structure of the passage,

moreover, "shalle he shew vs" comes before "we shall see hym." People

must, therefore, be the *object* (recipient of action) before they can be the

subject (performer of the action). Christ or God provides the *showing*,

while people are meant to watch. (Likewise, in 380.14-15, although it is

not an example of *inclusio*, Christ acts before *we* do.) Although the

relationship between the Lord and the Servant (see especially *Showings*,

Chapter 51) is reciprocal, Julian nonetheless maintains that while the

Lord loves the Servant, the Servant is meant to do what the Lord wills.

In 314-15.49-52 God also wills that "we" do certain things (believe, trust,

etc.) before He will reveal himself--before "the tyme that we see it

verely." Julian's rhetoric (the enclosure of "we" and "God" *within*

"verely") and her grammar (the Lord as subject and performer of the

action) thereby parallel her theology.

In Chapter 10, Julian again uses *inclusio* to illustrate an aspect of the relationship between people and God: "It is gods <u>will</u> that we seke into the beholdyng of hym, for by that shall he shew vs hym self of his speciall grace when he <u>will</u>" (333.76-77). As in the previous example, Julian speaks of a future time when God (or Christ) intends to show Himself to His people. Here, "we" and "vs" are enclosed by God's "will." Julian regularly speaks of God's will as it pertains to humanity. For example, "[i]t is goddys wylle that we sett þe poynt of oure thought in this blesfulle beholdyng" (624-25.49-50), "it is goddys wylle that we know that he hath nott forgett vs" (625.55), and "it is goddys wylle þat we know synne" (684-685.8-9). Within the Trinity, moreover, "<u>oure fader wyllyth</u>, oure mother werkyth, oure good lorde the holy gost confyrmyth" (591-92.29-30). People, in all the examples quoted, are obviously meant to follow God's will—to do what God wills that they do. In the example of *inclusio* cited above (333.76-77), Julian skillfully uses *traductio*—the first "will" is a noun and the second "will" is a verb—to stress that we are within both God's *faculty* of will and *action* of will (despite the fact that we, as human beings, sin). Within the "will," as within the "verely" of the previous example, God is the one who *shows*. He *shows*, and His people are the ones who must seek within His will. In other words, God first wills that we seek in order that He someday will show.

The first of the two examples of *inclusio* which follow will be discussed at length in the section on *chiasmus*. Here, however, it

provides an interesting contrast with the second example. The first emphasizes human nature; the second emphasizes Christ:

> And of theyse none shalle be perysschyd, for <u>oure kynde</u>, whych is the hyer party, is knytte to god in þe makyng, and god is knytt to <u>oure kynde</u>, whych is the lower party in oure flessch takyng. And thus in <u>Crist</u> oure two kyndys be onyd, for the trynyte is comprehendyd in <u>Crist</u>. (577-578.16-20)

In both instances Julian speaks of being "knytte" or united with a divine being. First, God is enclosed in "oure kynde"; our nature, both within the rhetorical figure and according to Julian's words, is united to God (see further explanation in *chiasmus* section). Secondly, Julian creates another enclosure with "Crist" to emphasize His relationship both to humans and to the Trinity. By this point in the text, Julian has already established that Christ is both human and divine. In Chapter 18, moreover, she says: "Here saw I a grett onyng betwene Crist and vs" (367.14). The *inclusio* in 577-578.16-20 provides a structural parallel to Julian's concept of "onyng" since the "two kyndys" are enclosed (or "onyd") in "Crist." Since the Trinity is also enclosed in Christ, and "the trynyte is comprehendyd in Crist," people, by inference, are also enclosed in the Trinity (see 563.23-26 above). In 577-578.16-20, God is first enclosed by human nature, then human nature (along with the Trinity) is enclosed by Christ. The double *inclusio*, therefore, forms two circles and serves to connect all four parties—humans, God, Christ, and the Trinity. In both examples, Julian's rhetoric supports her theological belief that all four parties are interconnected.

On several occasions throughout the *Showings* Christ speaks to

Julian using the repeated expression "I it am" (for example, see pages 402,

590, and 664). Usually, Julian employs *repetitio* [1] to express a seemingly

endless list of what Christ *is*. In the following example, however, she

uses *inclusio*:

> I it am that holy chyrch prechyth the and techyth the.
> That is to sey: All the helth and the lyfe of
> sacramentys, alle þe vertu and þe grace of my worde,
> all the goodnesse that is ordeynyd in holy chyrch to
> the, I it am. (597.34-37)

The repetition of "I it am" immediately draws attention to Christ's

speech. In this example, the Holy Church is enclosed in Christ and

Christ's words. The figure is appropriate here since Christ *is* what the

Church preaches. Perhaps Julian wants to connect Christ's words (as

they are revealed to her during her revelations) to the Church in order

to reinforce her faith in what she has been taught. Indeed, she mentions

her belief in the Church's "preaching and teaching" on numerous

occasions (for example, see 323.21-22). With regards to 597.34-37, Grace

Jantzen writes,

> Julian thus stands in direct opposition to those who
> would say that mystical experience makes for uneasy
> alliance with the Church....Her life-style and teaching
> are indeed a resounding protest against the corrupt
> practices of the Church in her time....But her protest
> is not against the Church as such; on the contrary, she
> seeks to draw it back to its focus in the love of God in
> Christ. She desires for the Church the same spirit of
> recollection that she desires for herself; and she is able
> to make a distinction between the empirical Church

which is soiled and corrupt and the Church as God
sees it, which, as the Body of Christ, is as pure and
precious in the sight of God as Christ is himself.
(Jantzen 100)

Certainly, by enclosing the Church within Christ's words through the
use of *inclusio*, Julian builds a strong connection between the two.

Furthermore, Julian creates what I would call a *structural
inclusio* around 597.34-37. Before 597.34-37 she writes, "oure precyous
moder Jhesu, he may fede vs wyth hym selfe" (596-97.30-31); after 597.34-
37 she writes, "oure tender mother Jhesu, he may homely lede vs in to
his blessyd brest" (598.38-39). Christ's words and the Church's teaching
are thereby enclosed in "oure moder Jhesu," the motherhood of Christ.
Through her use of *inclusio* Julian is able to combine a more obscure
idea (that of Christ as Mother) with the traditional idea of the Church's
preaching. This passage (taken from Chapter 60) with its rhetorical and
thematic focus on the Mother, Jesus, and the Holy Church is perhaps the
precursor to Chapter 61 where Julian writes, "And therfore a suer thyng
it is, a good and a gracious to wylle mekly and myghtly be fastenyd and
onyd to oure moder holy church, that is Crist Jhesu" (607-08.61-64).

Colledge and Walsh cite the following passage as "a *compar* of
five *cola*" (603.22). Julian's *inclusio*, as in 314-15.49-52, includes "verely"
(at the beginning of the first *colon* and the end of the third):

For we shalle <u>verely see</u> in hevyn without ende/þat
we haue grevously synned in this lyfe;/and not
withstondyng this we shalle <u>verely see</u> /that we were
nevyr hurt in his loue,/nor we were nevyr the lesse
of pryce in his syght. (603.22-25)

Here, sin rather than joy (as in 314-15.49-52) is enclosed in certainty.
According to Julian, however, sin is inevitable on earth and joy is
inevitable in heaven. The paradox that we sin "in this lyfe" and yet are
always loved is resolved in the rhetorical structure. "We shalle verely
see" *both* sin and love. The emphasis is on the sights of the future;
however, these *future* sights are simultaneously *present* sights within
Julian's visions. Julian stresses various aspects of *present* sight as it
relates to sin throughout her text. She warns, for example, "þat as long as
we be meddlyd with any part of synne we shall nevyr see cleerly þe
blessyd chere of god" (660.10-11). Moreover, "it is goddys wylle þat we
know synne...þat we falle nott blyndly there in....For þe beholding of
other mannes synne, it makyth as it were a thyck myst afore þe eye of þe
soule" (684-86.8-16). Her emphasis in 603.22-25 on "we shalle verely see"
draws attention to a future time of sight (a realization about sin and love)
that is opposed to the present state of blindness in so many people. In
comparison with the other "verely" example (314-15.49-52), "we" (as
opposed to Christ) is now the exclusive grammatical subject. This
passage, however, looks back on the past from heaven where Julian sees
people united with Christ and where people can then "verely see" what
only Christ could see before.

Julian does, however, have doubts about the reality of her
visions. In Chapter 68, Christ assures her, "Wytt it now wele, it was no
ravyng that thou saw to day, but take it and beleve it and kepe thee ther

in and comfort thee ther with and trust therto, and thou shalt not be

ovyrcome" (646.55-58). Two lines later, Julian writes,

> And ryght as in the furst worde þat oure good lorde
> shewde, menyng his blessyd passyon: Here with is
> the fende ovyr come, ryght so he seyde in the last
> worde with full tru feytfullnes, menyng vs alle: Thou
> shalt not be ovyr come. (646.60-63)

Although this example does not technically fit the definition of *inclusio*,

Colledge and Walsh explain that "there is a special emphasis here in *furst*

and *last*; they form an *inclusio* for all that she has heard. See Apocalypse

21.5-6: And he said to me: Write for these words are most fruitful and

true. And he said to me: It is done. I am Alpha and Omega, the

beginning and the end" (646.60). *Inclusio* too has a beginning and end;

yet, because it is circular, it is, at the same time, endless (and is therefore

without beginning and end). Julian writes, "For as veryly as we shulle be

in blysse of god without end...as veryly we haue been in þe forsyght of

god lovyd and knowyn in his endlys purpose fro without begynnyng, in

whych vnbegonne loue he made vs" (728-29.6-9). Julian repeats this

concept again and again (see especially the *complexio* section). In 646.60-

63, between Christ's first word and his last, the fiend is overcome. A few

lines later, Julian says, "God wylle that we take hede at this worde...and all

shall be welle" (647.70-73). Christ, if He has the first and last word, and is

without beginning and without end, quite conceivably could make "all

things well" because everything would be *within* Him. Christ, therefore,

could be said to be the divine *inclusio*.

In Chapter 71, Julian reasserts the importance of faith. She reminds us that "oure feyth is contraryed in dyverse maner by oure owne blyndnesse and oure gostely enemys within and withoute" (654.6-7). Here, and throughout this paragraph, "feyth" opposes "blyndnesse", and "within" contrasts "withoute". Opposition continues even when Julian reaches a conclusion about faith:

> For a boue the feyth is no goodnesse keppt in this
> lyffe, as to my syght; and beneth the feyth is no helth
> of soule. But in the feyth, there wyll oure lorde we
> kepe vs, for we haue by his goodnesse and his owne
> werkyng to kepe vs in the feyth. (655.12-15)

Julian creates an opposition with "a boue" and "beneth"; however, this is eventually balanced within the rhetoric. Julian uses both *repetitio* and *inclusio* to place emphasis on "feyth." In the first sentence the *repetitio* accentuates the opposition; each clause leads only to what is *not* present above and beneath—no goodness, no health of the soul. In the second sentence, however, Julian uses *inclusio* to form an endless circle of "feyth" that encloses both "oure lorde," "his goodnesse," and "vs." Faith is Julian's stronghold. Early in her *Showings*, she tells her readers, "sawe I wele with the feyth that I felt þat ther was nothyng betwene the crosse and hevyn that myght haue dyssesyde me" (370.7-9). As in 655.12-15, when *in* the faith, a person is protected from that which is above or below it. With *inclusio*, that which seems to be two opposing parts actually leads to and becomes whole in faith.

Although Julian speaks of the necessity of sin throughout her *Showings*, she does not like the idea that *she* sins. In Chapter 78, she expresses this concern with *inclusia*:

> Whan he shewde me þat I shuld synne, and for joy
> that I had in beholdyng hym, I <u>entendyd</u> nott redely
> to þat shewyng, oure curteyse lorde restyd there, and
> wolde no ferther tech me, tylle whan that he gaue me
> grace and wylle to <u>entende</u>. (699–700.31–34)

An opposition exists here between what Julian wants and what the Lord wills for her. In order to attend what the Lord says, Julian must submit herself to His will. Within the grammar of the rhetorical figure, "I" (in the nominative) is outside of the enclosure, whereas "me" (in the accusative) is inside the enclosure. In this sense, Julian as *subject* is not able to receive more teaching; as the *object* of the verb performed by the Lord, Julian is able to learn. Between the two the "lorde restyd." The structure supports Julian's belief (as noted in regards to 314–15.49–52 and 603.22–25 above) that, while on earth learning, a person must be the *recipient* of God's action and will.

With the use of *inclusio* throughout her *Showings*, Julian is able to focus on the reciprocal relationship that exists between God and human beings. God wills that people have faith and "verely see" that they are enclosed in Him. As God is knit to human nature, so is human nature knit to Christ and to the Trinity. Julian believes that Christ, our Mother, *is* the Church and that people, moreover, are enclosed in Christ. She uses *inclusio* as a structural, concrete parallel to her belief that God,

Christ, and the Trinity, in Their relationship to humanity, are without beginning and without end.

ENDNOTES: Chapter 1

[1] Susenbrotus, Joannes, Epitome troporum ac schematum et grammaticorum et rhetorum (Antwerp 1566), 30f, qtd. in Sonnino 163.

[2] Fraunce, Abraham, The Arcadian Rhetorike, ed. by Ethel Seaton from the edition of 1588 (London, 1950), 45, qtd. in Sonnino 163.

[3] Nims defines *repetitio* as the "[r]eiteration of a word or words at the beginning of successive clauses" (qtd. in C & W 746).

[4] John 1:14: "And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as the only begotten of the Father,) full of grace and truth." The biblical idea of Christ as the "Word" leads naturally to the idea of that word structuring itself into a rhetorical figure in its communication with humanity. Interestingly, as seen in the "I it am" speech (597.34-37) and throughout the *Showings*, Christ's words form rhetorical figures. Everything is enclosed in Christ, and therefore in the "Word" of God (both theologically and rhetorically in Julian's *Showings*).

Chapter 2: COMPLEXIO

Nims defines *complexio* as the "repetition of both initial and final words in successive clauses (qtd. in C & W 738). Like other figures of repetition used by Julian, *complexio* forms a type of circular pattern because it returns to the point at which it began. *Complexio,* moreover, can be said to form a double circle in that *two* words are repeated. In other words, in the figure's "ABAB" pattern, "A" moves to "B," then returns to "A," then returns to "B". Significantly, Julian most often uses *complexio* within a few lines of a statement about Christ being "without beginning and without end." It appears, therefore, that the circular pattern of *complexio* parallels Julian's theology of Christ's endless existence.

Chapter 11 begins with Julian's sighting of God "in a poynte" (336.3). She realizes then that God "is in althyng" (336.4). Julian expands on this theme through the use of *complexio*:

> For man beholdyth some dedys wele done and some
> dedys evylle, and our lorde beholdyth them not so,
> for as alle that hath beyng in kynde is of gods
> makyng, so is alle thyng that is done in properte of
> gods doyng. (339.36-39)

The interconnected pattern of the figure parallels Julian's belief that God is connected to all things. "Alle" leads into "gods makyng;" "gods makyng" leads to "alle thyng;" "alle thyng" leads to "gods doyng." The

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rhetorical structure is therefore based on God's connection to "alle." Julian's use of *similiter cadens*,[1] moreover, draws attention to the action or movement ("be_yng_," "mak_yng_," "do_yng_") that occurs between God and "alle." Rhetorically, Julian reaffirms her previously stated belief that "in god is alle" (322.16). The passage also acts as a summary for the entire third revelation. Back in Chapter 1 where Julian provides a brief synopsis of each revelation, she writes,

> The third is that our lord god almightie, all wisdom
> and all loue, right also verily as he hath made all
> thinges that is, right also verilie he doeth and
> worketh all thinges that is done. (282.10-12)

As will be seen with other examples of *complexio*, Julian uses the figure in Chapter 11 to highlight what she considers to be the main idea of her revelation—God as prime maker and mover.

After using *complexio* in 339.36-39, Julian begins to speak about God being without end. In fact, in the nineteen lines that follow, Julian writes "without beginning" three times (340.42, 340.46, 341.54) and "without end" three times (340.45, 340.48, 341.53). Julian believes that to God "ther was nothyng vnknowyn to hym in hys ryghtfulle ordenannce fro without begynnyng, and therfore all thynges wer sett in ordyr, or any thyng was made, as it should stand without ende" (340.45-48). If "A" equals "without beginning" and "B" equals "without end," the structural pattern of the final nineteen lines, would be ABABBA. In effect, this pattern is a combination of *complexio* (ABAB), *chiasmus* (ABBA), and even *inclusio* (A...A)—the three figures that form circular patterns

without end. At the end of Chapter 11, Julian brings all of her ideas together in the words of God: "See, I am god. See, I am in all thyngs. See, I do all thyng. See, I nevyr lefte my handes of my wordes, ne never shalle without ende" (340-41.51-53). God Himself *says* what Julian has already shown in 339.36-39 with *complexio.* Interestingly, the *repetitio* (and, hence, the emphasis) is on the word "see." As discussed in the *inclusio* section, Julian often focuses on that which God wills people to *see.* Julian herself has had to deal with the difficult task of describing her showings--what she has *seen*--to her readers. The rhetoric creates a practical structure for the reader parallel to an endless God who is in all things. Julian creates a structure in which people can see and understand God's endlessness.

In the following quotation, Julian combines *repetitio, conversio,*[1] and *complexio* to once again mimic (or create a structural parallel to) endlessness:

> Then seide oure good lorde askyng: Arte thou well
> apayd that I sufferyd for thee? I seyde: Ʒe, good lorde,
> gramercy; ye, good lorde, blessyd moet þow be. Then
> seyde Jhesu our good lord: If thou arte apayde, I am
> apayde. It is a joy, a blysse, an endlesse lykyng to me
> that evyr I sufferd passion for the; and yf I myght
> suffer more, I wolde suffer more. (382.2-7)

This passage occurs in Chapter 22 where Julian discusses Revelation 9. As with the previous example, Julian's use of *complexio* deals directly with the theme of Revelation 9 as stated in Chapter 1 (that is, with "þe hard passion of Christ" [283.26]). As Christ says, it is "an *endlesse* lykyng"

to Him. To reflect this idea, Julian first uses *repetitio* (" ʒe, good lorde"),
then *conversio* ("apayde"), and then *complexio* ("suffer more"). The
emphasis is obviously on Christ, His satisfaction, and His suffering;
however, the structure is equally as significant as the words themselves.
Repetitio is repetition at the *beginning* of successive clauses; *conversio* is
repetition at the *end* of successive clauses; and *complexio* is repetition at
the *beginning* and *end* of successive clauses. Julian has thereby created a
network of beginnings and endings. If there is always another beginning
and always another ending (as in *complexio*), then the cycle is
continuous and therefore without end.

Although not pointed out by Colledge and Walsh, Julian also uses
dissolutio in 382.2-7 ("a joy, a blysse, an endlesse lykyng"). The absence of
conjunctions creates a seemingly endless list of qualities to describe
Christ's feelings about the Passion.[1] On two other occasions within
Chapter 22, Revelation 9, Julian repeats "If I myght suffer more I would
suffer more" (385.26 & 387.50-51), the latter of which occurs directly after
the words "And loue was without begynnyng, is and shall be without
ende" (387.48-49). Julian's use of *complexio* with the same words on three
separate occasions ensures that the structural pattern asserts endlessness.
Christ's words echo throughout the chapter to form three sets of the
"ABAB" pattern. (Interestingly, this is also the chapter in which Julian
says, "I see iij hevyns, and alle of the blyssedfulle manhed of Criste"
[383.9]). Julian may have chosen to repeat the figure using identical
words three times specifically to parallel the Trinity; threes, after all, are

present throughout her text. In this case, however, the number three (by its association with the endless Trinity) in conjunction with *complexio* creates a seemingly infinite number of times that Christ would suffer. Indeed, with regards to Christ's death, Julian says, "truly the nomber passyd my vnderstandyng and my wittes so ferre that my reson myght nott nor cold nott comprehende it ne take it" (385.29-31).

In her summary of Revelation 13, Julian writes, "Than meaneth he thus: behold and see, for by the same myght, wisdom and goodnes that I haue done all this, by the same myght, wisdom and goodnes I shall make well all that is not well" (284.37-40). In Chapter 31, when Christ speaks to Julian, the figure of *complexio* once again echoes the original summary: "I may make alle thyng wele, and I can make alle thyng welle, and I shalle make alle thyng wele, and I wylle make alle thyng welle" (417.3-5). Here, as elsewhere in the *Showings*, Christ tends to speak in rhetorical figures (for another example, see Christ's "I it am" speech in the *dissolutio* section). Immediately following the passage quoted, Julian begins to discuss the Trinity. She relates each part of 417.3-5 to a specific member:

> There he seyth: I may, I vnderstonde for the father;
> and there he seyth: I can, I vnderstond for the sonne;
> and there he seyth: I wylle, I vnderstonde for the holy
> gost; and there he seyth: I shalle, I vnderstond for the
> vnyte of the blessyd trinite, thre persons and oon
> truth." (417.6-10)

Julian has created a single, balanced syntactic whole--"oon truth"-- greater than the sum of its parts. Moreover, because Julian creates the

pattern "ABABABAB" in 417.3-5, she forms two sets of three circles,¹ and

thereby reproduces two *trinities* within Christ's speech. Each "AB" pair

is thereby a part of a trinity, and, as Julian makes clear in 417.6-10, a part

of *the* Trinity. Although not pointed out by Colledge and Walsh, the

concept for which Julian is most famous is a similar example of

complexic: "alle shalle be wele, and alle shalle be wele, and alle maner of

thynge shalle be wele" (405.13-14).¹ Again, these are Christ's own words;

and again His rhetoric illustrates and affirms His own endlessness.

Chapter 32 begins with the reaffirmation that "[a]lle maner a

thyng shalle be wele" (422.2). Julian goes on to speak of the great deed

that will be done on the "last day" in order to make all things well. She

explains,

> The goodnesse and the loue of our lorde god wylle
> that we wytte that it shall be; and the myght and the
> wysdom of hym by the same loue wylle heyle it and
> hyde it fro vs, what it shalle be and how it shalle be
> done. (424.26-29)

Four lines later Julian tells us that "[t]his is the grett deed ordeyned of

oure lorde god fro withou3t begynnyng" (424.33-34). In 424.26-29, the

complexio ("loue" and "shalle be") in combination with the *medial*

repetitio ("wylle") forms the pattern ABCABC to create three circles.¹

Again, this could be in connection with the three members of the

Trinity--Julian is discussing the great deed "whych the blessydfulle

trynyte shalle do" (423.23). A paradox exists here in that God knows what

the great deed will be and humans do not know. The circular rhetoric,

however, stresses God's *love*, God's *will*, and the fact that the deed *shall*

be. It thereby serves to emphasize Julian's concept that *God's will and endless love shall make all things well* even if a state of infinite well-being does not seem possible from a human perspective. Julian's rhetoric creates *a* trinity to make perceptible *the* Trinity in which the great deed is "heyle and hyde."

Chapter 44, which has God's endlessness as its main theme, begins, "God shewed in all the reuelations ofte tymes that man werkyth evyr more his wylle and his wurschyppe duryngly without styntyng" (483.2-3); the entire chapter deals with God's endlessness. Julian combines *dissolutio* with *complexio* in order to create a structural parallel to this theme:

> For god is endlesse souereyne truth, endelesse
> souereyne wysdom, endelesse souereyne loue
> vnmade; and a mans soule is a creature in god whych
> hath the same propertes made. And evyr more it
> doyth that it was made for; it seeth god and it
> beholdyth god and it louyth god. (484.11-15)

Colledge and Walsh point out neither the *dissolutio* nor the *complexio* present in this quotation. Instead, they focus upon "the triad of nouns" which suggest "the appropriate verbs (*truth—seeth; wysdom—beholdyth; loue—louyth*)" (C & W 484.14); the triad is as important here as it has been in the previous examples of *complexio*. Indeed, Julian speaks in this example of the "endless souereyne"—a concept that she would undoubtedly associate with the Trinity. Julian says here that a person's soul has the same properties as God. In that case, the soul is also endless truth, endless wisdom, and endless love. The *complexio* in the final

sentence not only connects the soul to God in the movement from "A" to
"B" (where "A" = "it" and "B" = "god"), but also (in a similar fashion to
424.26-29) creates multiple circles. The *dissolutio* in the first part of the
quotation stresses the equality of all three parts of the triad. Although
there are obviously only three parts, the lack of a conjunction between
the second and third parts allows for continuous movement. The
introduction of an "and" would have created a sense of finality instead of
the endlessness Julian retains through *dissolutio*. In 484.11-15, Julian
connects the soul to the endless properties of God both through her
words and her rhetoric.

Colledge and Walsh note that Julian believes in "the mutual
indwelling of man in God and God in man" (C & W 594.3). In Chapter 68,
Julian further extends this idea, and once again uses *complexio* to parallel
her theme:

> The place that Jhesu takyth in oure soule he shall
> nevyr remoue withouten ende, as to my syght, for in
> vs is his homelyest home and his endlesse dwellyng.
> And in this he shewde the lykyng that he hath of the
> makyng of mannes soule; for as wele as the fader
> myght make a creature, and as wele as þe son myght
> make a creature, so wele wolde þe holy gost that
> mannys soule were made, and so it was done. (641-
> 42.15-20)

The emphasis in this passage is on the connection between the Father
and the Son with regard to Their creatures. The Father and the Son are
in balance in the sense that they are equally compared ("as wele as") and
they perform the same action ("make a creature"). Julian explains that

Their creatures ("vs") are Their "endlesse dwellyng." These words connect the creatures with the endlessness of Father and the Son; the use of *complexio* connects endlessness (through the circular structure of the figure) to the making of the creatures. As shall be seen in the next example, Julian believes that people (the "creatures") were indeed made from a love that had no beginning.

All of the elements discussed within the context of *complexio* are the focus of the final passage in Julian's *Showings*:

> What, woldest thou wytt thy lordes menyng in this
> thyng? Wytt it wele, loue was his menyng. Who
> shewyth it the? Loue. (What shewid he the? Love.)
> Wherfore shewyth he it the? For loue. Holde the
> therin, thou shalt wytt more in the same. But thou
> schalt nevyr witt therin other withoutyn ende.
> Thus was I lernyd, þat loue is oure lordes
> menyng. And I sawe fulle surely in this and in alle
> that or god made vs he lovyd vs, whych loue was
> nevyr slekyd ne nevyr shalle. And in this loue he
> hath done alle his werkes, and in this loue he hath
> made alle thynges profytable to vs, and in this loue
> our lyfe is evyr lastyng. In oure makyng we had
> begynnyng, but the loue wher in he made vs was in
> hym fro with out begynnyng. In whych loue we
> haue oure begynnyng, and alle this shalle we see in
> god with outyn ende. (732-34.15-27)

As the conclusion to *all* of the revelations, this passage is significant in the context of Julian's rhetoric and especially in the context of *complexio*; it stresses that God's love is without end. Julian obviously planned her text well (as is evident by her frequent references to future passages [for example, see 331.64]). It is therefore reasonable to assume that Julian

would use rhetorical figures for the purpose of accentuating her main (and final) theological conclusion that love is without end. As observed thus far, Julian does indeed use *complexio* to emphasize love (for example, 424.26-29) and passages that deal with divine endlessness. The complex circular patterns of the repetition and the frequent rhetorical parallels to the Trinity combine to mimic Julian's thoughts on God's relationship to people from a time without beginning and without end.

ENDNOTES: Chapter 2

[1] According to Ad Herennium, *similiter cadens* occurs in a sentence when "two or more words appear in the same case and with like terminations" (qtd. in C & W 747).

[2] Nims defines *conversio* as the "[r]epetition of a word at the end of successive clauses" (qtd. in C & W 739).

[3] See *dissolutio* section for further comments on this figure.

[4] A B A B A B A B   A B A B A B A B
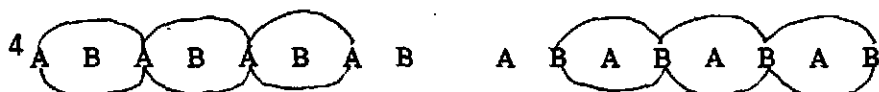
(Whether the movement from point "A" to point "A" is described as circular or linear makes no difference in the final analysis. The movement nonetheless returns to where it began and therefore can be said to be without end. If, for example, a particular point stands for "A," then any movement from "A" to "A" would result in no movement at all. "Movement" from "A" to "A" could thereby be movement without beginning and without end. Perhaps this is why Julian sees God "in a poynte" (336.3). If all that God creates returns to God then God is indeed a point without beginning and without end. [⟵—→ . A ⟵—→]).

[5] Colledge and Walsh do not point out the presence of *complexio* here. Nonetheless, since they tend to ignore conjunctions in their examples of *complexio*, I assume the conjunctions may also be ignored in this case. The *complexio*, therefore, occurs with "alle" and "wele."

[6] Example 424.26-29:   A B C A B C

Chapter 3: DISSOLUTIO

Nims defines *dissolutio* as "a concise series of clauses without

connectives" (qtd. in C & W 740). The figure "employs A, B, C which

gives equal emphasis to each member of the series instead of placing

slightly more stress on the last member, as in A, B, and C" (Kane 700).

Quintilian, furthermore, suggests that "[t]his figure is useful when we

are speaking with special vigour: for it at once impresses the details on

the mind and makes them seem more numerous than they really are."[1]

Julian's use of *dissolutio*, as mentioned briefly in the *complexio* section,

serves as a primarily mimetic counterpart to her theme of the endless

Divinity. Whereas the addition of a conjunction between the

penultimate and final item would create a sense of completion, Julian's

dissolutio creates a sense of limitlessness.

In Chapter 4, Julian uses *dissolutio* in her discussion about the

Trinity: "The trinitie is our maker, the trinitie is our keper, the trinitie is

our everlasting louer, the trinitie is our endlesse ioy and our bleisse"

(295.11-12). Here, in her first revelation, Julian states directly that the

Trinity is "our endlesse ioy"; moreover, she speaks of what she will

eventually find in "heauen without end" (295.10). Without conjunctions,

there is no sense that a final statement about the Trinity has been made;

the qualities of the Trinity could continue indefinitely--as, indeed, Julian

believes they do. Furthermore, in the rhetoric and in Julian's theology

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none of the Trinity's qualities is valued more than any other. Although the word "trinitie" occurs four times, it is *returned to* three times in a circular pattern built with the *repetitio* (similar in structure to *complexio* example 417.3-5).[1] Julian thereby creates an endless trinitarian structure in her discussion of the endless Trinity.

As seen in the *inclusio* section, Julian uses repetition to draw attention to Christ's "I it am" speeches. In 597.34-37 *inclusio* allows Julian to enclose the Church in Christ's words. In the following example, Julian uses *dissolutio* along with the *repetitio* in order to emphasize Christ's endlessness. In Chapter 14, Julian records Christ's words:

> I it am, the myght and the goodnes of faderhode, I it
> am, the wysdom and the kyndnes of moderhode, I it
> am, the lyght and the grace that is all blessyd loue; I it
> am, the trynyte, I it am, þe vynte; I it am, the hye
> souereyn goodnesse of all manner thyng, I it am that
> makyth the to loue, I it am þat makith þe to long, I it
> am, the endlesse fulfyllyng of all true desyers. (590.14-
> 19)

The *repetitio* not only adds emphasis to the individual points, but also, because of the first person pronoun, stresses that Christ is speaking; it thereby emphasizes the authority behind what is said. The *dissolutio* creates a sense that Christ's description of Himself could continue indefinitely. In both this and the previous example (295.11-12), Julian uses the word "endlesse" in the last clause of the quotation. The endlessness constructed in the rhetoric is thereby reinforced verbally before the sentence comes to a close.

Colledge and Walsh propose that it "does not seem as if by the reiterated *I it am*, she intends *dissolutio*, but the effect of the named attributes, *the myght and the goodnes, the wysdom and the kyndnes, the lyght and the grace*, is to produce a kind of *complexio* with *similiter desinens*" (590.12).[1] Their "kind of *complexio*" based on the endings of the words would produce the pattern ABCBAD (where "A" = "ght," "B" = "nes," "C" = "dom," and "D" = "ce"). The imprecision of the *complexio* serves to subordinate its role as a relevant figure in this passage. Julian, moreover, often uses *dissolutio* when speaking of the Trinity or of units of three (as will be noted in subsequent examples); therefore, it is reasonable to assume that she *is* using the figure with "*I it am*" even if Colledge and Walsh focus on something different.

Julian again uses *dissolutio* for a Trinitarian unit shortly after the previous example. She speaks of God being both our Mother and our Father:

> Where of it folowyth that as verely as god is oure
> fader, as verely god is oure mother. Oure fader
> wyllyth, oure mother werkyth, oure good lorde the
> holy gost confyrmyth. (591-92.28-30)

In first of the two sentences quoted, Julian repeats "verely" to reinforce the equality she sees between these two concepts. To Julian, God the Father and God the Mother are equally true. Before elaborating on the use of *dissolutio* in this passage, a few comments must be made with regards to Julian's concept of God as Mother. Charles Cummings notes that Julian "was not the first to present Christ or the triune God as

mother, but no Christian writer before Julian elaborated the image so powerfully and comprehensively" (309). The majority of Julian's ideas on this subject are contained in Chapters 59 and 60. The following passage summarizes Julian's theology of the Mother:

> Thys feyer louely worde: Moder, it is so swete and so
> kynde in it selfe that it may not verely be seyde of
> none ne to none but of hym and to hym that is very
> mother of lyfe and of alle. To the properte of
> moderhede longyth kynd, loue, wysdom and
> knowyng, and it is god....The kynde lovyng moder
> that woot and knowyth the neyde of hyr chylde, she
> kepyth it full tenderly, as the kynde and condycion of
> moderhed wyll. And evyr as it waxith in age and in
> stature, she channgyth her werkes, but nott her loue.
> And when it is wexid of more age, she sufferyth it that
> it be chastised in brekyng downe of vicis, to make the
> chylde receyve vertues and grace. This werkyng
> with all þat be feyer and good, oure lord doth it in
> hem by whome it is done. Thus he is our moder.
> (598-99.45-58)

In brief, then, Julian believes that God interacts with all individuals in a similar fashion to that of a Mother to a child. Jesus is also "oure very moder" (589.9) in that "we haue oure beyng of hym" (589.9-10). Since both God and Jesus are "oure moder," the Mother by inference is part of the Trinity.

Julian's *dissolutio* in 591-92.28-30 ensures that each part of the Trinity receives equal emphasis. Furthermore, the figure again mimics the endless quality of the Trinity. Although not pointed out by Colledge and Walsh, Julian also uses *disjunctio* [4] along with the *dissolutio* in the second sentence. The final emphasis, thereby, is placed on what each

member of the Trinity *does.* The Father, the Mother, and the Holy
Ghost, along with their individual actions ("wyllyth," "werkyth," and
"confyrmyth"), are of equal importance to Julian. The *dissolutio* helps to
run the three separate parts smoothly together into óne unified whole.

In the following two examples, Julian uses *dissolutio* to
emphasize a negative aspect before introducing a conjunction which
stresses a positive aspect:

> He seyde nott: Thou shalt not be trobelyd, thou shalt
> not be traveyled, thou shalle not be dyssesyd; but he
> seyde: Thou shalt not be ovyrcom. (647.68-70)

> This place is pryson, this lyfe is pennannce, and in þe
> remedy he wylle that we enjoy. (693-4.41-42)

In the first quotation, the use of *dissolutio* for what God did *not* say allows
Julian to run through her examples quickly. Bullinger suggests the
possibility that with *dissolutio,* "we are hurried on over the various
matters that are mentioned, as though they were of no account, in
comparison with the great climax to which they lead up" (137). That may
well be the case in these two examples. The list in 647.68-70 could
continue indefinitely; however, Julian stops the pattern and uses the
conjunction "but" to draw special attention to the most important words
in the passage. Furthermore, as opposed to the *dissolutio,* the
conjunction adds a sense of finality to the last member of the series.
Immediately following these words, Julian writes, "God wylle that we
take hede at this worde" (647.70). She carefully distinguishes what He
said from what He *did not say* through her rhetoric, and therefore

ensures that the reader/listener does not confuse trouble, stress, and pain with defeat.

In the second quotation, Colledge and Walsh point out the "*dissolutio* in the first colon" (693.41). Similar to Julian's use of the figure in 647.68-70, it stresses a negative aspect of life. She then uses the conjunction to introduce the positive quality (in this case, the "remedy"). The things that God *did not* say are those things which people must face in this life; this place and this life involve suffering; *but,* people are to have faith that they will not be overcome, and know "þat oure lorde is with vs" (694.42). Julian uses *dissolutio* in both cases to reinforce the idea that suffering *seems* endless in this life. She then introduces a conjunction to place the additional emphasis on the element in which people should have faith.

In Chapter 84, Julian uses *dissolutio* in two successive sentences:

> I had iij manner of vnderstondynges in this lyght of
> charite. The furst is charite vnmade, the seconnde is
> charyte made, the thyrde is charyte gevyn. Charyte
> vnmade is god, charyte made is oure soule in god,
> charyte gevyn is vertu. (727.10-13)

On two previous occasions (585.32-33 and 593.43-46), Julian also uses *dissolutio* in a list of "first, second, and third" items. As with the second sentence in this quotation, although the items are numerically ordered, her balanced rhetoric assigns equal emphasis to each element. The lists are not endless here, but distinctly Trinitarian. Like the Trinity which is *one* endless God, these three elements represent *one* endless whole: charity. Within the figure, there are no conjunctions separating the

parts of the sentence. Similarly, there is nothing separating the parts of charity. Julian's use of *dissolutio* throughout her *Showings* serves to illuminate equality, endlessness, and unity in a list of specific parts.

ENDNOTES: Chapter 3

[1]Quintilian, Institutio Oratoria, ed. with a translation by H.E.
Butler (Cambridge, Mass. 1953) IX, iii, 50, qtd. in Sonnino 78.

[2]If "A" = "trinitie," the pattern of the *repetitio* is A A A A.

[3]According to Ad Herennium, *similiter desinens* occurs "[w]hen
the word endings are similar, although the words are indeclinable" (qtd.
in C & W 747).

[4]Nims defines *disjunctio* as the "[p]osition of verbs at the end of
two or more clauses" (qtd. in C & W 740).

Chapter 4: CONTENTIO

Nims defines *contentio* as "a statement built on contraries" (qtd. in C & W 738). Ironically, Julian often uses *contentio* to accentuate the opposition in things that she must eventually reconcile (or discover a connection between). Overall, Julian's theology is one of unification. She believes that "the charyte of god makyth in vs such a vnitie that when it is truly seen, no man can parte them selfe from other" (629.18-20), that "we be alle one in loue" (321.5), and that in "oure moder...oure pertys be kepte vndepertyd" (586.44-46). Furthermore, her message is directed to all of her "evyn cristen" (319.33). In other words, Julian not only sees a connection between God and every individual, but also between each individual person and all other people. She seeks to reconcile apparent opposites within her theological concept of complete unity. *Contentio* in Julian's *Showings* serves to highlight opposite ends of an intricate balance.

In Chapter 5, Julian writes of her vision of the hazelnut. She asks,

> But what behyld I ther in? Verely, the maker, the
> keper, the louer. For till I am substantially vnyted to
> him I may never haue full reste ne verie blisse; þat is
> to say that I be so fastned to him that ther be right
> nought that is made betweene my god and me.

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> This little thing that is made, me thought it
> might haue fallen to nought for littlenes. Of this
> nedeth vs to haue knowledge, that vs lyketh nought
> all thing that is <u>made</u>, for to loue and haue god that is
> <u>vnmade</u>. (300-301.18-26)

Julian uses *contentio* in the last sentence of this quotation ("made" and "vnmade" contrast one another). The entire passage has been quoted in order to show the state of being that Julian desires along with the existing contrast. The contrast creates a gap between the made and the unmade—that is, between human beings (who are made) and God (who is unmade). Julian's aim, however, is to be *united* with God until there is "*nought* that is made betweene my god and me." Through the use of *contentio*, Julian is able to illustrate the opposition that needs to be resolved before she (or anyone) is able to be fully united with God.

Julian believes that the soul is linked to God through love. In Chapter 49, for example, she says that "oure lyfe is alle grounded and rotyd in loue" (505.5-6) and that "we be endlesly onyd to [god] in loue" (505.8). Furthermore, as discussed in the *complexio* section, Julian's focus in the final words of her *Showings* is on love. Within Julian's theology, a bond of love exists between the Divinity and humanity. Within the structure of the *contentio* in 300-301.18-26, the words "loue" and "god" come between the "made" and the "vnmade." Her rhetoric thereby reiterates what she emphasizes in her theology—that the connection between humans (the "made") and God (the "vnmade") is the *love* of God.

· Similarly, in Chapter 35, Julian uses *contentio* to illustrate seemingly irreconcilable concepts:

> Alle þat oure lorde <u>doyth</u> is ryghtfulle, and alle that
> he <u>sufferyth</u> is wurschypfulle; and in theyse two is
> comprehendyd <u>good</u> and <u>evylle</u>. For all that is <u>good</u>
> oure lorde <u>doyth</u>, and þat is <u>evyll</u> oure lord <u>sufferyth</u>.
> I say nott that evylle is wurschypfulle, but I sey the
> sufferannce of oure lorde god is wurschypfulle wher
> by hys goodnes shalle be know withouȝt ende. (433-
> 34.19-24)

Julian uses a double *contentio* in the first two sentences. Although not pointed out by Colledge and Walsh, she uses *complexio* in the third sentence in an attempt to balance the opposition highlighted by the *contentio*. Within the structure of the three sentences, the opposing concepts move into a relationship where they eventually operate as a connected or single unit. To begin, the two opposing pairs ("doyth" and "sufferyth", "good" and "evyll") are physically separated in the structure of the first sentence. (This separation is punctuated by Colledge and Walsh with a semi-colon.) In the second sentence, the two pairs are brought into connection with each other through the grammar. Each of the opposing nouns from the first sentence receives one of the opposing verbs (the Lord *doyth good* and *sufferyth evyll*). The opposing pairs are thereby connected even though opposition through *contentio* is still the basis of the sentence.

In the final sentence, through the use of *complexio*, Julian repeats "I say" and "wurschypfulle." Between the first "I say" and "wurschypfulle" is "evylle"; between the second "I sey" and

"wurschypfulle" is "sufferannce." The two ideas ("evylle" and "sufferannce") are connected through the rhetoric as well as through their context within Julian's reasoning. That which opposes goodness is contained within a structurally balanced figure. All that is left is "goodnes...withouʒt ende" (yet another example of Julian's use of *complexio* in the context of endlessness). In the structure of the entire passage, the opposing concepts eventually lead to endless goodness. Theologically speaking, Julian knows that both good and evil, joy and suffering must be accepted before endless bliss. Within this chapter itself, Julian realizes that it is "more worshype to god to beholde hym in alle than in any specyalle thyng" (432.8-9). To accept God in all things includes the various oppositions. After all, within Christianity, salvation was only possible *because of* Christ's suffering.

The following three examples of *contentio* have been placed together here in order to illustrate the similarity of subject matter in Julian's use of the figure:

> But what synners they are that so shalbe rewarded is
> made knowen in holy church in erth and also in
> heaven by over passyng worshypes. (445-46.10-12)

> And at this poynt he beganne furst to show his
> myght, for then he went in to helle; and whan he was
> ther, than he reysyd vppe the grett root oute of the
> depe depnesse, whych ryghtfully was knyt to hym in
> hey hevyn. (542.299-302)

> We haue in vs oure lorde Jhesu Cryst vp resyn, and
> we haue in vs the wrechydnesse and the myschef of
> Adams fallyng. (547.10-11)

In all three of these quotations, Julian uses *contentio* to accentuate the contrast between up and down—between that which is good and that which is sinful. The subject matter, therefore, is similar in content to the previous two examples. Those things which are *made* on earth lead to the fall and suffering; those things which are *unmade* in heaven lead to joy, and endless goodness. All of these passages, moreover, involve an aspect of the Divinity or Christ. Most significantly, all of these apparent oppositions come together or are reconciled in Christ.

Immediately after the first of the three quotations, Julian explains, "For in thys syght my vnderstandyng was lyftyd vp in to hevyn" (446.12-13). She, like her rhetorical structure, moves from earth to heaven. Yet, as she says earlier in her *Showings*, "I chose Jhesu to be my hevyn by his grace in alle this tyme of passion and sorow. And that hath ben a lernyng to me, that I shulde evyr more do so, to chese Jhesu only to my hevyn in wele and woe" (371.18-20). She realizes fairly early on in her revelations that to accept Jesus is to accept apparent oppositions. In 445-46.10-12 Julian uses *contentio* with "erth" and "heaven;" she also says that sinners will be rewarded. Jesus, who is Julian's heaven, died for the salvation of sinners on earth. He is the embodiment and reconciliation of the oppositions presented through the *contentio*, the link between heaven and earth, and the reward for sinners.

The second of the three quotations occurs during the parable of the Lord and the Servant. It is in this parable that Julian illustrates the

possibility of two apparent opposites coming together as one: "By the nerehed of the seruannt is vnderstand the sonne, and by the stondyng of the lyft syde is vnderstond Adam" (533.215-16). In the Servant is both Adam and Christ; in Christ is both man and God. Christ, the embodiment of the oppositions, has the divine power to *ryghtfully knyt* "the depe depnesse" with the "hey hevyn."

Immediately preceding the third quotation, Julian explains, "For þe tyme of this lyfe we haue in vs a mervelous medelur both of wele and of woo" (546-47.9-10). She explains outright exactly what she is showing us in her rhetoric. Her *repetitio* in 547.10-11 of "we haue in vs" accentuates the fact that humans, like Christ, are the embodiment of opposition. In all three examples the *contentio* builds a contrast; yet, in all three examples, Julian makes us aware of the unbreakable link that exists between those things which are contrasted. Throughout all of the *contentio* examples discussed in this section, the words that Julian uses and beliefs that she discusses in the passages immediately surrounding the figure offer solutions for the unification of apparently opposing concepts.

Chapter 5: CHIASMUS AND COMMUTATIO

The *New English Dictionary* defines *chiasmus* as "[a]
grammatical figure by which the order of words in one of two parallel
clauses is inverted in the other" (qtd. in C & W 736). Lanham explains
that "[t]he term is derived from the Greek letter "X" (chi), whose shape, if
the two halves of the construction are rendered in separate verses, it
resembles" (22). Julian uses *chiasmus* frequently to illustrate a type of
reciprocal relationship between two things. Because she wants to build
an implicit relationship, the mirror-like quality of *chiasmus* serves as a
structural parallel to her thoughts. The ABBA movement is somewhat
analogous to a combination of *complexio* and *inclusio* since, as in the
former, two words are repeated and, as in the latter, an enclosure is
formed.

At the beginning of her first revelation, Julian sees Christ
bleeding; yet, at the same time, claims that "the trinitie fulfilled my hart
most of ioy" (294-95.9-10). This is the first of numerous incidents where
Julian will experience both suffering and joy simultaneously. Between
the "reed blood" (294.3) and the "most of ioy," Julian mentions that Christ
is "both god and man" (294.6). As discussed in the *contentio* section,
Christ is the embodiment and reconciler of opposition. In the rhetoric
immediately following the juxtaposition of suffering and joy, Julian uses

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chiasmus to illustrate the inherent relationship between God and the
Trinity:

> For the <u>trinitie</u> is <u>god</u>, <u>god</u> is the <u>trinitie</u>. The trinitie
> is our maker, the trinitie is our keper, the trinitie is
> our everlasting louer, the trinitie is our endlesse ioy
> and our bleisse, by our lord Jesu Christ, and in our
> lord Jesu Christ.   (295.11-14)

Within these two sentences, Julian has employed *chiasmus, repetitio,*
dissolutio, and *conversio.* In the first sentence, the *chiasmus* allows the
Trinity to lead to God and God to lead to the Trinity. God is also visually
enclosed within the Trinity. Julian's use of *dissolutio* in the second
sentence puts equal stress on each aspect of the Trinity. As discussed in
the *dissolutio* section, the structure thereby reinforces the Trinity's
endlessness. Her use of *repetitio* obviously stresses the Trinity, and her
use of *conversio* places a final emphasis on Christ. In doing this, Julian
has also created what could be termed *structural chiasmus* within the
thematic arrangement of the first fourteen lines of her revelation.

  She begins with Christ's bleeding (and the opposition between
suffering and joy), then she uses *chiasmus* to speak of the Trinity, then
she speaks of the Trinity again (using *repetitio* and *dissolutio*), and finally
she speaks of Christ (with *conversio*). If "A" equals Christ, and "B" equals
the Trinity, Julian has created an ABBA pattern, in the midst of which
lies the figure of *chiasmus.* If "C" equals God, the overall pattern would
therefore be AB(CC)BA, where God is enclosed in the Trinity and the
Trinity is enclosed in Christ. Indeed, Julian does say that the Trinity is
"in our lord Jesu Christ" (295.14). Since the Trinity is "our endlesse ioy

and our bleisse" (295.13), and Christ (the One who suffered) is part of that
Trinity, Julian rhetorically resolves the apparent conflict between
suffering and joy. They both exist together, enclosed in Christ and the
Trinity. Julian has here used her rhetoric mimetically to emphasize the
unity of Christ and God with the Trinity, the endlessness of the Trinity,
and the presence of simultaneous joy and suffering within the Trinity.

In their discussion of Chapter 6, Colledge and Walsh write, "All
true prayer, [Julian] concludes here, is consummately unitive; it is the
expression of a mutual giving which God has made possible for us, and
has demonstrated to us in the incarnate Jesus" (79). Julian is determined
to show how humans are united with God. During Chapter 6, in a
paragraph on the soul's relationship to God, she writes, "For as þe body is
cladd in the cloth...so ar we, soule and body, cladde and enclosydde in the
goodnes of god" (307.41-44), and "For truly oure lovyr desyereth that the
soule cleue to hym with all the myghtes" (307.46-47). Julian fittingly uses
chiasmus at the conclusion of this paragraph to stress not only the
union, but also the *reciprocal* relationship between God and people: "for
oure kyndely wille is to haue god, and the good wylle of god is to haue
vs" (308.56-57). Here, God is visually enclosed in us. Since God made the
human soul "to his awne lycknesse" (307.41), the mirror-like quality of
chiasmus appropriately reflects this relationship. Julian's rhetoric is
thereby as unitive as her prayer.

Julian also uses *chiasmus* in Chapter 49 when she contemplates
God's inability to become angry with humans. She explains, "For this

was shewed, that oure lyfe is alle grounded and rotyd in loue, and without loue we may nott lyve" (505.5-6). Through the use of three rhetorical figures—*chiasmus*, *adnominatio*, and *traductio* [1]—Julian creates an unbreakable link between life and love. In the rhetorical structure of the figure (ABBA), "lyfe" leads to "loue" and "loue" leads to "lyve." Moreover, love's return to love ("A"... "A") creates an endless circle that encloses life ("B"). As seen in the *dissolutio* section, God says, "I it am that makyth the to loue" (590.17-18). If humans are made to love, then love is certainly an integral part of human life. To further emphasize her point, Julian continues in Chapter 49 to say that since "we be endlesly onyd to [god] in loue, it is the most vnpossible that may be that god shylde be wrath, for wrath and frenschyppe be two contrariese" (505.8-10). The words "vnpossible" and "contrariese" make it explicitly clear that the opposition in this sentence between friendship and wrath cannot be reconciled. They are not like joy and suffering which are brought together in Christ. Instead, Julian is saying that because human life is endlessly united with love (as illustrated with the *chiasmus* example in 505.5-6), and love is endlessly united with God (505.8), it is impossible for God to be *angry* with humans. In other words, she uses *chiasmus* to stress the congruity between life and love, and then "contrariese" to stress the explicit incongruity between wrath and friendship. God, therefore, "be evyr in one loue...whych is contrary to wrath" (506.12-13).

During Julian's contemplation on the parable of the Lord and Servant in Chapter 51, she again uses *chiasmus* to stress a unified relationship between God and humans: "For in the syghte of god <u>alle man</u> is <u>oone man</u>, and <u>oone man</u> is <u>alle man</u>" (522.103-04).   Within the rhetoric, "oone man" is enclosed in "alle man." This use of *chiasmus* is identical in form with the previous example cited above (295.11).   Here, however, Julian stresses that when Adam (represented by the Servant) fell, all individuals fell.   Likewise, at the end of the chapter, when the Son (again represented by the Servant) rises, all individuals are saved.   The paradox here is that this union between one person and all other people is "in the syghte of god," not in the sight of the people: "for neyther he seeth clerly his lovyng lorde whych is to hym full meke and mylde, *nor* he seeth truly what hym selfe is in the syght of his louyng lord" (522.109-11).   Consequently, a contrast exists, once again, between God's sight and man's blindness.   As Julian explains to her readers in Chapter 52, "[f]or other wyse is the beholdyng of god, and other wyse is the beholdyng of man" (552.69-70).   God and God's creatures do not see things in the same manner.   For Julian, however, the cloud separating her from the Divinity has temporarily thinned.   She does behold what God sees; and in an attempt to explain her *showing* and understanding of the relationship individual people have with one another, Julian translates *her* vision into a visible, structural counterpart of this union through the use of *chiasmus.*

In Chapter 57, Julian uses *chiasmus* yet again to unite humanity
with God. Furthermore, as in the last two examples, *chiasmus* unites two
elements in the midst of two other opposing elements:

> And of theyse none shalle be perysschyd, for <u>oure
> kynde</u>, whych is the hyer party, is <u>knytte to god</u> in þe
> makyng, and <u>god is knytt</u> to <u>oure kynde</u>, whych is the
> lower party in oure flessch takyng. (577.17-19)

Although one nature is considered the higher part and the other the
lower part, Julian joins human nature to God and hence unites the two
parts within her rhetorical structure. Immediately preceding this
passage, Julian writes that "oure kynde is in god hoole" (577.14); here, as a
consequence of the *chiasmus* and *inclusio*, God is wholly enclosed in
human nature. Therefore, the relationship that Julian stresses through
her rhetoric is one of unification. The ABBA construction of *chiasmus*,
creates an uninterrupted flow from point "A" to point "B" and back
again from point "B" to point "A." The rhetoric could, therefore, be
imitating the way in which qualities flow from God to humanity (or, in
this case, from human nature to God); Julian mentions these *flowing*
qualities twice within the seven lines preceding 577.17-19.

She explains, "And thus in oure substannce we be full and in oure
sensualyte we feyle, whych feylyng god wylle restore and fulfyll by
werkyng and mercy and grace, plentuously flowyng in to vs of his owne
kynde goodnesse" (576-77.8-11). Julian also writes, "I saw that oure kynde
is in god hoole, in whych he makyth dyversytes flowyng oute of hym to
werke his wylle" (577.14-15). In the first of these two quotations, God's

"kynde" is flowing out of Him and into "vs," just as "oure kynde" flows

into God in the *chiasmus* example. Julian concludes her thought

sequence by explaining that "in Crist oure two kyndys be onyd" (578.19).

The use of a rhetorical figure in 577.17-19 unites the two parts of human

nature with the Divinity before Julian makes their union explicit in her

final comment.

Julian also uses *chiasmus* to unite Christ with Mary. She wants

to show her readers that as they are enclosed in Christ, so are they

enclosed in Mary:

> Thus oure lady is oure moder, in whome we be all
> beclosyd and of hyr borne in Crist, for she that is
> moder of oure savyoure is mother of all þat ben
> savyd in our sauyour; and oure savyoure is oure
> very moder, in whome we be endlesly borne and
> nevyr shall come out of hym. (580.47-50)

Significantly, this passage ends with a seemingly paradoxical statement--

humans are endlessly born, yet never come out. Christ is born of Our

Mother, yet within the *chiasmus*, "oure savyoure" remains enclosed in

"oure moder." Furthermore, Julian has once again created a *structural*

chiasmus with birth and enclosure in the entire quoted passage. She first

speaks of enclosure ("beclosyd"), then birth ("borne"), then birth again

("borne"), and finally enclosure ("nevyr shall come out"). Hence, this

passage forms the pattern ABBA (where "A" = enclosure and "B" =

birth). The *structural chiasmus* along with the figure of *chiasmus* form

a complete pattern that could be represented as ABCDDCBA (where "C" =

Mother and "D" = Christ). The internal structure is endless because it

moves ahead but then doubles back on itself to return to the point at which it began, and it therefore mimics the paradox in the last clause. Humans are endlessly born because they return to their point of origin and, therefore, appear to have never left in the first place.

In Chapter 62, Julian speaks of the way in which people are bound to God by nature and grace. She uses *chiasmus* in relationship to God and nature: "God is kynd in his being; that is to sey that goodnesse that is kynd, it is god" (611.13-14). As in previous examples, the *chiasmus* is most obviously used to emphasize the union between the two elements—in this case, between God and nature. "Kynd" or nature is enclosed in "God." More interesting in respect to the figure, however, is the idea that Julian writes of two sentences afterwards: "And alle kyndes that he hath made to flowe out of hym to werke his wylle, it shulde be restoryd and brought agayne in to him" (611-612.15-16). As discussed in respect to 577.17-19, the structure of *chiasmus* allows for a smooth transition or flow from one item to the next and back again. Julian's use of *chiasmus* thereby follows the pattern that she speaks of in 611-612.15-16. In both her rhetorical figure and in her subsequent comment, nature flows out from God and then is brought back to Him again.

Julian uses *chiasmus* in a different way in Chapter 64. Instead of using the figure in the context of two things that she wishes to unite, she uses it in the context of two things she wishes to separate. She describes a vision in which she saw a little child spring from a decaying body. From this vision, she learns that "[i]t is fulle blesfulle man to be taken fro

payne, more than payne be taken fro man; for if payne be taken from vs, it may come agayne" (624.40-41). Here the *chiasmus*, along with the *inclusio*, encloses the "payne" within "man." Although Julian is speaking of the eventual separation of humans from pain, her rhetorical figure does, nonetheless, parallel an individual's situation while on earth—s/he lives with the pain of sin within him/her.

In the preceding sentence to the one quoted, Julian uses *commutatio* to express an observation about the little child or *soul* as it leaves the body: "with thys body blyueth no feyernesse of thys chylde, ne of this chylde dwellyth no foulnes of the body" (623-624.38-40). Nims defines *commutatio* (which will be discussed in further detail below) as "[b]alanced phrasing, with transposed order of words in the two halves of a statement" (qtd. in C & W 736). Colledge and Walsh explain, furthermore, that *commutatio* "differs from *chiasmus* in not contrasting contraries" (C & W 736).² In this vision, and in the rhetoric, the child is originally within the body. The two sentences contrast each other in that the first of the two (chronologically in the text) removes the *enclosed* element (in this case, the child), and the second removes the element which *encloses* (in this case, the man). Perhaps Julian is purposely pointing out a contrast within her successive figures. Her message is not to immediately remove that which is enclosed, but to remove from earth that which is meant to ascend to heaven.

At the beginning of Chapter 65, Julian uses *chiasmus* to emphasize her predominant theme of endless love:

> And thus I vnder stode that what man or woman
> wylfully chosyth god in this lyfe for loue, he may be
> suer þat he is louyd without end, with endlesse loue
> that werkyth in him þat grace. (627.2-4)

Here, Julian's use of the figure is quite creative because of the way in

which she reverses her opposing ideas—"without" becomes "with" and

"end" becomes "endlesse." If each element is given a letter ("A" = "love,"

"B" = "with," and "C" = "end"), then the overall pattern would be

ABCBCA. In the context of "endlesse loue," the BCBC section forms a

type of complexio. The overall structure creates a similar effect to 580.47-

50 where Julian speaks about being born and yet never leaving. Love not

only leads to endlessness, but also encloses endlessness; "endlesse loue" is

structurally made endless within the figure.

As mentioned briefly above, Julian also uses commutatio to

produce an ABBA pattern. Julian first uses commutatio in Chapter 1

where she provides an outline for her revelations. She writes,

> The vijth is often tymes feeling of wele and of wooe.
> Feeling of wele is gracious touching and lightnyng
> with true sekernes of endlesse ioy; the feeling of woo
> is of temptation by heauenes and werines of our
> fleshely liuyng, with ghostely vnderstanding þat we
> be kept also verily in loue, in woo as in wele, by the
> goodnes of god. (282.19-23)

Although well-being and woe are apparently opposite concepts, Julian

uses her rhetoric here to bring them into balance. As previously

mentioned, she comes to realize during her meditation on Christ's

Passion that joy and suffering are undeniably linked. Here, "wele" leads

to "wooe," but "woo" again leads to "wele." The rhetoric moves from

one to the other in the same manner that Julian experiences a fluctuation between pain and joy during her vision in Chapter 15. In other words, Julian's rhetoric in the *description* of Revelation 7 parallels the actual events that she describes about her situation *during* Revelation 7 (Chapter 15): "And than the payne sheweth ayeenn to my felyng, and than the joy and the lykyng, and now that oonn and now that other" (355.15-17). From this experience, Julian learns that "God wylle that we know that he kepyth vs evyr in lyke suer, in wo and in wele" (355.23-24). In the *commutatio* at 282.19-23, "wele" encloses "wooe" so that the rhetorical structure of the passage begins and ends with "wele." Likewise, according to Julian, we come from and shall return to God where *all shall be well.* Both the *commutatio* in the summary of Revelation 7 and the events of Revelation 7 emphasize the inevitable link between well-being and woe.

In Chapter 10, Julian explains that the Trinity made humankind in Their image, but that men fell because of sin (329.47-51). Immediately after this statement she uses *commutatio:* "And he that made man for loue, by the same loue he woulde restore man to the same blysse and ovyr passyng" (329-30.51-53). Julian here uses the balance and logic of *commutatio* to restore what has been made directly after the preceding contrast (or imbalance) between human creation and the Fall. As in the example of *chiasmus* in 308.56-57, the mirror-like structure of *commutatio* is appropriate in the context of Julian's statement that "the blessyd fulle trinitie made mankynd to his ymage and to his lykenes"

(329.48-49). If people were *made* in the image of God, they will be *restored* in the image of God despite the fact that they sin. Julian speaks of this restoration within the example of *commutatio.* Furthermore, according to the rhetoric, "loue" is enclosed in "man." If human beings are made and restored by love, love would indeed be the substance enclosed within them. After all, Julian does believe that the soul's "menyng and desyer is to loue" (495.9). If the inner core of an individual is love from God, then logically God could forgive that individual's sins through love.

In the following example of *commutatio,* the words themselves are not as significant as the their arrangement within the sentence. When discussing her original three desires, Julian tells us, "Right as I asked the other twayne with a condicion, so asked I this third mightly with out anie condicion" (288.43-45). In this sentence, "asked" is enclosed in "I." Likewise, Julian's desires and her questions come from inside of herself. Within her rhetorical structure, "I" is closest to "this third" desire; whereas the first two desires are simply enclosed in "asked." Julian explains that the "twayne desyres before sayd passid from my mynd, and the third dwellid contynually" (288.45-46). To Julian, the first two are merely youthful desires, whereas the third is the one she remains closest to throughout her life. "I" (as subject) is closest to the third desire within the structure of the sentence; similarly, Julian herself remains closest to this third desire.

Throughout her text, Julian uses both *chiasmus* and *commutatio* to create a structural representation of the relationship between two things. These figures create a smooth flow between the first item and the second and back again to the first. In this sense, along with their ability to enclose a word or idea, *chiasmus* and *commutatio* are unitive figures that provide Julian with an appropriate structure for her unitive theology.

ENDNOTES: Chapter 5

[1]*Adnominatio* and *traductio* will be discussed in detail in Chapters 6 and 7 of this thesis.

[2]The difference between *commutatio* and *chiasmus* is not made perfectly clear by Colledge and Walsh. According to Scaliger, *commutatio* occurs when "[a] sentence is changed to its contrary" (Scaliger, J.C. Poetices libri septem (Heidelburg 1581) III, xxxvii, qtd. in Sonnino 42). *Chiasmus*, on the other hand, occurs "[w]hen the first element and the fourth, and the second and the third are conjoined giving a scissor formation in the sentence" (Scaliger, IV, xxxviii, qtd. in Sonnino 199). In other words, the ABBA pattern of *commutatio* not only reverses the words, but the *meaning* as well. It would seem, therefore, that example 624.40-41 (which C & W say is *chiasmus*) is more accurately *commutatio*. In either case, the structural pattern (ABBA) remains the same and, therefore, has the same effect of enclosing "B" in "A."

Chapter 6: ADNOMINATIO

According to Ad Herennium, adnominatio occurs when "[b]y means of a modification of sound, or change of letters, a close resemblance to a given verb or noun is produced, so that similar words express dissimilar things" (qtd. in C & W, 734). Bullinger explains the effect of adnominatio in Figures of Speech Used in the Bible:

> [T]wo things are emphasized, and our attention is
> called to this emphasis by the similarity of sound or
> appearance, and our attention is thus drawn to a
> solemn or important statement which would
> otherwise have been unheeded. Sometimes a great
> lesson is taught by this figure; an interpretation is put
> upon the one word by the use of the other; or a reason
> is given in the one for what is referred to by the
> other. Sometimes a contrast is made; sometimes a
> thought is added. (307)

Julian uses adnominatio to emphasize her immediate and significant theological concerns. The words she stresses by adnominatio often reflect things which are inseparable (such as the maker and the made). Furthermore, they frequently stress a relationship with an aspect of the Divinity. Since people and Christ also have an inseparable relationship, adnominatio is an appropriate figure for Julian to use as a mimetic device.

In Chapter 3, Julian speaks of the illness that God sent to her. She explains that she was on the brink of death, yet was reluctant to die:

> but for nothing that was in earth that me lyketh to
> leue for....But it was for I would <u>haue leued</u> to <u>haue</u>
> <u>loueved</u> god better and longer tyme, that I might by
> the grace of that <u>leuyng</u> haue the more knowing and
> <u>louyng</u> of god in the blisse of heauen. (289-290.7-12)

With *adnominatio*, Julian is able to stress the relationship between living

and loving early on in her *Showings.* She will dwell on this point

throughout the rest her text. Certainly, as Brant Pelphrey says, "[i]f we

could summarize Julian's contribution to theology in the *Revelations,*

we would have to say that she formulated a theology of divine love"

(*Christ Our Mother* 25). Julian believes not only that God made us with

love, but that we were made to love Him. By Chapter 65, she realizes

"what man or woman wylfully chosyth god in this lyfe for loue, he may

be suer þat he is louyd without end, with endlesse loue that werkyth in

him þat grace" (627.2-4). In Chapter 53, when discussing the Trinity,

Julian explains, "For or that he made vs he louyd vs, and when we were

made we louyd hym" (558.36-37). When Julian is at the point of death, she

wants to live in order that she can love God; she humbly believes, "[f]or

the shewyng I am nott good, but if I loue god the better" (321.2). She also

tells us, "oure lyfe is alle grounded and rotyd in loue, and without loue

we may nott lyve" (505.5-6). These numerous examples are all derived

from Julian's firm belief that life has an implicit connection with love.

She uses *adnominatio* to accentuate this idea as early as Chapter 3.

Julian strives throughout her *Showings* to emphasize different

aspects of the relationship between God and human beings. In Chapter 8,

she again uses *adnominatio* to make an explicit connection between the maker and the made:

> The iiij is all thynge that he hath <u>made</u>, for wele I wot
> that hevyn and erth and alle that is <u>made</u> is great,
> large and feyer and good. But the cause why it
> shewyth so lytylle to my syght was for I saw it in the
> presence of hym that is the <u>maker</u>. For a soul that
> seth the <u>maker</u> of all thyng, all that is <u>made</u> semyth
> full lytylle. (317-18.10-13)

This quotation not only serves to link "alle that is made" with the maker, but also to link Julian with "alle that is made." Julian here admits that she—one of the "made"—sees for an instant from the perspective of the maker. There is an opposition in this passage between what Julian *knows* and what she *sees*. She *knows* that everything is large; however, she *sees* that everything is little. In this sense, Julian may be compared to Mary.

In Chapter 4 Julian has a vision of Mary at the time that she (Mary) conceived Jesus. Julain explains that Mary knew that she was a simple creature of God's making; moreover, "this wisdome and truth, knowing the greatnes of her <u>maker</u> and the littlehead of her selfe that is <u>made</u>, <u>made</u> her to say full meekely to Gabriell: Loo me here, gods handmayden" (297.35-37). The repeated opposition between *great* and *little*, and the use of *adnominatio* with the same words in 317-18.10-13 and 297.35-37 serve to build a connection between Julian and Mary in their relationship with the Divinity. Julian also tell us that "in mankynd that shall be savyd is comprehendyd alle, that is to sey alle that is <u>made</u> and the <u>maker</u> of alle" (322.14-16). Colledge and Walsh do not point out the

adnominatio in either 322.14-16 or 297.35-37; however, these two passages are certainly important in relationship to 317-18.10-13. The *adnominatio* serves to emphasize the maker and the made on several occasions throughout Julian's *Showings.* Certainly, each time the words are used together, further emphasis is placed upon the identification of God with His people. In the last example, the *chiasmus* encloses both the maker and the made in "alle" and thereby adds further emphasis to the interconnected relationship between God and humanity.

In the following passage (part of which will be discussed further in the *traductio* section), Julian uses *adnominatio* with the words "saw," "syght," and "seeing":

> And after this I <u>saw</u> god in a poynte, that is to say in
> my vnderstandyng, by which <u>syght</u> I <u>saw</u> that he is in
> althyng. I beheld with avysement, <u>seeyng</u> and
> knowyng in that <u>syght</u> that he <u>doth</u> alle that is <u>done</u>.
> (336.3-6)

Julian's preoccupation with sight is an integral part of her *Showings.* After all, her visions were *sights*—showings which all together form "a reuelacion of loue" (281.2) from Christ. Julian sees what God allows her to see. In other words, Julian performs the action in 336.3-6 (that is, she is subject of the verb), but God provides the object (the sight). Her second use of *adnominatio* with "doth" and "done" stresses God's action in respect to all things. "Alle that is done" would also include Julian's visions. She tells us that "[t]he shewyng is made to whom that god wylle" (316.60), and that "[i]f god will shew thee more, he shall be thy light" (325.12-13). Julian holds a constant hope of seeing God; she realizes that

"he will be seen, and he will be sought" (327.30). Furthermore, "[i]t is gods will that we seke into the beholdyng of hym, for by that shall he shew vs hym self of his speciall grace when he will" (333.76-77). As with the previous examples of *adnominatio*, in 336.3-6 Julian uses the figure to emphasize a prominent concern about her connection with the Divinity. Throughout the *Showings*, she links her own sight with God's will that He should be seen.

Two lines after her use of *adnominatio* in 336.3-6 (Chapter 11), Julian writes, "And I saw veryly that nothyn is done by happe ne by aventure, but alle by the foreseing wysdom of god. Yf it be happ or aventure in the syght of man, our blyndhede and vnforsyght is the cause" (337.8-10). Julian's concern with sight is equalled by her concern with human blindness. The position of this last quotation in such close proximity to the *adnominatio* in 336.3-6 serves further to build the relationship between God's sight and human sight. God sees all and provides *sight* to people; people, however, are often blind to what God wants them to see. In the examples of *adnominatio*, then, the subject of the verb "saw" is certainly human; but, the sight that Julian sees is provided by God. As shall be seen in next group of passages, human blindness is a condition that people are meant to overcome.

Julian begins Chapter 41 with discussion on prayer. She explains that people often believe that their prayers are not heard simply because they *feel* nothing. Using *adnominatio*, she says that "in oure felyng oure foly is cause of oure wekenesse" (460.8-9). Compared with Julian's other

uses of *adnominatio* where the relationship between the words and the connection with God are readily apparent, this example seems isolated from the pattern. Julian, however, wants her readers to realize that *feeling* is indeed *folly* when it is stronger than faith. In response to Julian's thoughts on her "foly," God "shewed theyse wordes and seyde: I am grounde of thy besekyng" (461.10-11). In the next chapter (Chapter 42), Julian expands this point about faith and prayer:

> For if we trust nott as mekyll as we praye we do nott
> fulle worshyppe to oure lorde in oure prayer...and the
> cause is, as I beleue, for we know not truly that oure
> lorde is grounde in whom that oure prayer
> spryngyth. (469.16-19)

A person must both pray and have faith; otherwise that person is foolish. People who lose faith fall into sin, "[a]nd the cause is blynnes" (496.19). Furthermore, in Chapter 76, Julian explains that it is God's will that we recognize sin and do not fall blindly into it. She continues,

> In thys blessydfulle shewyng of oure lorde I haue
> vnderstandyng of twoo contrarious. That one is þe
> most wysdom þat ony creature may do in this lyfe,
> that other is the most foly....But for the channgeablete
> þat we are in oure selfe, we falle oftyn in to synne.
> Than haue we this by þe steryng of oure enemy, and
> by oure owne foly and blyndnes. (686-87.22-32)

In these passages Julian emphasizes the difference between people whose folly and blindness lead to sin, and people whose faith leads them to God. The original *adnominatio* between "felyng" and "foly" serves to reinforce the fact that a *feeling* of doubt certainly is *folly*. What Julian wants people to aim for is *faith* whether or not they *feel* God's presence.

As will be discussed in the *traductio* section, Julian plays with the various senses of the word "wylle." In the following examples of *adnominatio*, Julian works with both "welle" and "wylle":

> For sythen that I haue made <u>welle</u> the most harm,
> than it is my <u>wylle</u> that thou know ther by that I
> shalle make <u>wele</u> alle that is lesse. (413.15-17)

> God <u>wylle</u> that we take hede at this worde, and þat we
> be evyr myghty in feytfull trust, in <u>wele</u> and wo, for
> he louyth vs and lykyth vs, and so <u>wylle</u> that we loue
> hym and lyke hym and myghtely trust in hym, and
> all shall be <u>welle</u>. (647.70-73)

God's will is here unified with the assurance that all will be well. The emphasis in these two passages, moreover, is on the fact that God wills people to listen to and have faith in Him. In the first quotation, Julian also creates an opposition between "the most" and "alle that is lesse." Before both concepts, however, Julian places the word "welle"; and between the two uses of "welle" is God's "wylle." The rhetorical structure thereby creates a balance that counteracts the opposition. Thematically, this is also Julian's intention.

In the second quotation, Julian creates an ABAB pattern with the words "wylle" and "wele." Although this is not a precise example of *complexio*, the effect is the same--the pattern forms an explicit connection between "wylle" and "wele" in order to emphasize God's will that all will be well. As noted in the second quotation, God also wills "that we take hede at this worde." The particular words that Julian is referring to are "Thou shalt not be ovyrcom" (647.69-70); however,

Julian wants us to take heed to all of God's words. Perhaps this is why she
is so precise with her own words and rhetoric. From both examples, it
becomes clear that although God wills all to be well, He also wills that
people listen to Him and love Him. In this sense, the relationship that
Julian stresses with her rhetoric is once again reciprocal. As "wylle" and
"wele" have an implicit relationship, so too do the concept of God's will
and the condition of all being well.

At the beginning of Chapter 55, Julian uses *adnominatio* in her
discussion of Christ's relationship with people and God:

> for I saw that Crist, vs alle havyng in hym that shall
> be savyd by hym, wurschypfully presentyth his fader
> in hevyn with vs, whych present fulle thangkfully
> hys fader receyvyth, and curtesly gevyth it vnto his
> sonne Jhesu Crist. (565.3-6)

Within the rhetorical figure, the noun "present" can be found within the
verb "presentyth." According to Julian, it is the Trinity "out of whom
we be all come, in whom we be alle enclosyd, in to whom we shall all
goo" (557-58.32-34). Furthermore, "[w]e be closyd in the fader, and we be
closyd in the son, and we are closyd in the holy gost" (563.23-24). We are
within Christ; we are within the Trinity; Christ is within the Trinity; and
God is within the Trinity. Therefore, when Christ takes us to God, He
could also be said to be taking us to Himself (that is, Christ, as part of the
Trinity, takes us to God, another part of the Trinity; we are, moreover,
never removed from the Trinity). Christ's action ("presentyth") and the
thing that God receives ("present") are one in the same within the
context of the Trinity. Julian's use of *adnominatio*, therefore, creates a

structural parallel to the situation because God's "present" is already within Christ's action ("presentyth").

Throughout the *Showings*, Julian's use of *adnominatio* emphasizes the implicit relationship between that which is divine and that which is human. Julian also uses the figure to accentuate the difference between how the Divinity perceives the world and how people perceive the same world. Julian, furthermore, uses *adnominatio* to stress the difference between what God wills that humans do or see and what they often do or see instead. Overall, *adnominatio* (as a structurally mimetic counterpart to Julian's theology) serves to draw the reader's attention to the reciprocation between Divinity and Divinity's creation.

Chapter 7: TRADUCTIO

Nims defines *traductio* as the "repetition of a word, preferably in different cases" (qtd. in C & W 747). Bullinger in Figures of Speech Used in the Bible further defines *traductio* as a figure in which "the same word is repeated in a different sense" (286). Julian's use of *traductio* usually involves a change in the sense of the word (either through a change of context or through a change of grammatical function). In the long version of Julian's *Showings*, Colledge and Walsh point out over fifty examples of *traductia* Obviously, not all of these examples can be discussed here. From the numerous examples quoted in this section, it is evident that Julian's use of the figure not only draws attention to words that are overtly significant within her theology, but also to words whose significance only becomes apparent within the subtleties and senses illuminated in context. Her readers must therefore examine a repeated word first for its significance in the context of its passage and then its possible significance throughout the *Showings.*

A word repeated through *traductio* does not *necessarily* have to be meaningful if it is standing alone. For example, a repeated preposition does not immediately draw attention to itself in the same way that a noun or even a pronoun might. In the following two examples, however, *traductio* significantly occurs with the words "in" and "is":

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> And after this I saw god in a poynte, that is to say in
> my vnderstandyng, by which syght I saw that he is in
> althyng. (336.3-4)

> The father is plesyd, the sonne is wurschyppyd, the
> holy gost lykyth. (389.5-6)

The word "in" does not have an inherent theological meaning.

However, Julian's "three senses" (C & W 336.3) of the word together

parallel her ideas on the pervasiveness of God. In Chapter 9, Julian tells

us, "in god is alle" (322.16). Quotation 336.3-4 occurs at the beginning of

Chapter 11; at the end of Chapter 11, Julian records God's words: "See, I

am god. See, I am in all thyngs" (340.51-52). God, therefore, is *in* all, and

all is *in* God. The meaning of "in" in 336.3-4 varies according to what

Julian sees God *in* specifically; but, the specifics add up and build a whole

that parallels Julian's theology of God's presence in everything. In the

first clause of 336.3-4, Julian sees God *in* a "poynte;" He is therefore in a

concrete (or, grammatically speaking, *common*) noun. In the second

clause, God is *in* Julian's "vnderstandyng;" He is therefore in an *abstract*

noun. Finally, in the third clause, Julian realizes that God is *in*

"althyng"; He is therefore in a *collective* noun. The preposition "in"

brings God (a *proper* noun) into each of the other three types of nouns.

Furthermore, Julian moves from something *particular* to something

universal. Consequently, Julian's use of *traductio* ensures that

grammatically, as well as theologically speaking, God truly is in all

things.

Similarly, in the second of the two quotations above, Julian uses

two senses of "is." God *is* pleased with his Son (and all that He has

created); Christ is honoured *by* His Father (and people on earth). The form of the verb in the first two clauses reflects the relationship of the first two members of the Trinity. God, the Father is the active creator; Christ, the Son, is the passive saviour—He *was sent by* the Father; He *was crucified by* the people. In both examples of *traductio* above, Julian uses an apparently insignificant word to illuminate an aspect of the Divinity.

In Chapter 20, Julian again discusses Christ's suffering during His Passion. She uses *traductio* in the context of Mary's emotional response to Christ's suffering: "For in as mech as our lady sorowde for his paynes, as mech sufferde he sorow for her sorowse" (376.21-22). Julian could have used the word "suffered" as the verb in the first clause; instead, she uses *traductio* with the word "sorow" to draw attention to the active connection between Mary and Christ. The verb ("sorowde") results in the noun ("sorow") and thereby links Mary with Christ both thematically and rhetorically. In this passage, "Julian's argument is that since no one suffered more with Christ than did his mother..., his compassion for her would immensely increase his own sufferings; and ·to point this she skilfully employs *traductio*" (C & W 376.21). In the first clause, "sorowde" is a verb; in the second clause it is a noun (twice). Between the verb and the nouns are another noun and verb—"paynes" and "sufferde." The pain and the suffering are what cause Mary to feel sorrow. Mary *acts* (sorrows) because of what Christ *suffers* (sorrow); He, in turn, *suffers because of her feelings* (sorrows). The implicit relationship between sorrow as a verb and sorrow as a noun (the former

as the action, the latter as the result of that action) parallels the

relationship between Mary and Christ. Mary's action results in Christ's

sorrow.

Significantly, Julian also uses *traductio* with the noun and the

verb of the word "wylle":

> For it is goddes wylle that we haue true lykyng with
> hym in oure saluacion, and ther in he wylle that we
> be myghtly comfortyd and strenghtyd, and thus wylle
> he meryly with hys grace that oure soule be
> occupyed. (390.15-18)

> But evyrmore vs nedyth leue the beholdyng, what
> the dede shall be, and desyer we to be lyke to our
> bretherne, whych be the seyntes in hevyn, that wille
> ryght nought but goddes wylle. (429.30-32)

In both examples, Julian's use of *traductio* connects God's will with what

He *will do or wishes to do. As the structure of the sentence is based on

"wylle,"* so is human existence, salvation, and human connection with

God. In the first of the two examples, not only is the noun "wylle" linked

with the verbs "wylle" through *traductio*, but the two verbs are linked

with one another through *chiasmus* (though this is not pointed out by

Colledge and Walsh). The *chiasmus* (*he wylle...wylle he*) encloses the

action of "wylle" within God. Moreover, "that we be myghtly comfortyd

and strenghtyd" lies at the centre of the figure. Humans are thereby

comforted by that which is at the core of God Himself--His will.

Early on in her *Showings* (Chapter 6, Revelation 1), Julian

similarly discusses human will:

> [W]e may aske of oure louer with reuerence all that
> we wille, for oure kyndely wille is to haue god, and
> the good wylle of god is to haue vs, and we may never
> sesse of wyllyng ne of louyng tylle we haue hym in
> fulhede of ioy. (308-09.56-59)

In this example, Julian also uses *chiasmus* to accentuate the movement

from our will to God's will. According to the rhetorical structure, God's

will is enclosed between "oure" and "vs." If, as is constructed in 390.15-

18, God's *action* of will is enclosed in Him, and, as is constructed in 308-

09.56-59, God's *faculty* of will is enclosed in "vs," and, as Julian has

explained on numerous occasions, *we* are enclosed in God, then *we* are

certainly linked to both God's will and to what God wills. Indeed, this

appears to be the case in both Julian's rhetoric and in her theology.

Julian's prevalent use of *traductio* with the word "wylle" throughout the

text emphasizes its importance as a theological concept.

Julian asks, "[H]ow myght alle be wele?" (412.4); Christ assures

her, "I may make alle thyng wele, and I can make alle thyng welle, and I

shalle make alle thyng wele, and I wylle make alle thyng welle" (417.3-5).

In other words, all *will* be well for humans because God *wills* it and He

will make all well. Through *traductio*, Julian is able to associate God's

desire (*will* as a noun) with His action (*will* as a verb). At the same time,

she is able to link our will with God's will in order, once again, to

emphasize the undeniably reciprocal relationship between God and

people.

In the following sentence, Julian combines *traductio* with

adnominatio and *chiasmus*: "For this was shewed, that oure lyfe is alle

grounded and rotyd in loue, and without loue we may nott <u>lyve</u>" (505.5-
6). The *traductio* of "lyfe" and "lyve" again connects the state of being
(noun) with the action of being (verb). In this case, because of the
chiasmus, "loue" is enclosed in life (see *chiasmus* section). The
adnominatio ensures that even the sound of "lyfe" is "grounded and
rotyd" in "loue." Through the three figures, Julian parallels her
theological belief on the existence of love within life. She believes, after
all, that "we be alle one in loue" (321.5), that "he that made man for loue,
by the same loue he woulde restore man" (329-30.51-52), and "loue was
without begynnyng, is and shall be without ende" (387.48-49). People are
connected to God, their creator, through love and, therefore, their lives
certainly are rooted in love. The bases for Julian's sentence (505.5-6) are
"life" and "love" (accentuated through *traductio, adnominatio,* and
chiasmus). Similarly, the basis of her theology is that human life is
connected to God through love.

Julian's use of *traductio* with the word "work" also serves to
accentuate the reciprocal relationship between God and humans:

> And that is spoken of in the xvi shewyng, where he
> seyth he syttyth in oure soule, for it is his lykyng to
> reigne in oure vnderstandyng blessydfully, and aytte
> in oure soule restfully, and to dwell in oure soule
> endlesly, vs all <u>werkyng</u> in to hym. In whych
> <u>werkyng</u> he wylle we be his helpers...for verely I saw
> that oure substannce is in god. (580-81.53-59)

> He is the grounde, he is þe substannce....And alle
> kyndes that he hath made to flowe out of hym to
> <u>werke</u> his wylle, it shulde be restoryd and brought

> agayne in to hym by saluacion of man throw the
> <u>werkyng</u> of grace. (611-12.14-18)

Again, Julian uses the word (in this case, *work*) as both a noun and a verb. The action (verb) is reflected in the result of that action (noun) through the rhetoric. In both of the examples, Julian says that God is our substance. In 580-81.53-59, therefore, a person's action of *working* into God, would be a working toward his/her own substance. Since people are working into themselves, it is appropriate that Julian would use the same word both for human action toward God and the outcome of that action within human substance. Human action ("werkyng") finds its image ("werkyng") within God and, by inference, within itself.

In the latter of the two examples, as already mentioned in the *chiasmus* section, the action is mirror-like. Although Julian does not use *chiasmus* in 611-12.14-18 (it occurs in 611.13-14), the words "werke" and "werkyng" are reflective of each other and therefore mimic the concept being discussed. The action leaves God; the reflection of that action (slightly changed or "restoryd") returns to Him. Julian's emphasis on the word "werkyng" in these examples and throughout her *Showings* illustrates how all aspects of the Divinity and humanity interact. She tells us, for example, that

> grace <u>werkyth</u> with mercy....And this is of þe
> habundannce of loue, for grace <u>werkyth</u> oure
> dredfull faylyng in to plentuouse and endlesse solace;
> and grace <u>werkyth</u> oure shamefull fallyng in to hye
> wurschyppeful rysyng; and grace <u>werkyth</u> oure
> sorowfull dyeng in to holy blyssyd lyffe. (503.32-39)

Julian believes that through the working of grace oppositions shall be resolved. People must therefore be connected with this action of working if they are to be saved. Through the use of *traductio* in 580-81.53-59 and 611-12.13-18, Julian connects human actions or works (the working that they do) with God's work.

As with many of Julian's rhetorical figures, *traductio* tends to focus on the relationship between humanity and the Divinity. She uses it with apparently unimportant words to stress significant concepts; she also uses it with obviously significant words to expand on themes of concern to her throughout the *Showings. Traductio* ensures that the result (usually a noun) is directly reflective of the action (usually a verb). With this figure, Julian is thereby able to aptly highlight the effect of divine action on human life (as in 580-81.53-59) or even divine action on the Divinity (as in 389.5-6).

CONCLUSION

Marion Glasscoe maintains that

> in the literature of religious experience, theological
> commentary may point to modes of understanding,
> but cannot be substituted for the literary creation of
> the experience of faith. There must always be a
> fruitful tension between the experienced reality of the
> Incarnation and intellectual interpretation of that
> reality. (*Means of Showing* 156)

Julian of Norwich must have been well aware of this connection to
illuminate her *Showings* with such precision. B. A. Windeatt recognizes
that "Julian has a way of thinking which progresses naturally in terms of
pictures and the development of pictures" (8). He is speaking of Julian's
imagery; however, as shown through examples of her rhetorical figures,
Julian's sense of the *visual* occurs not only in her imagery, but in the
mimetic structure and pattern of her words and sentences. She uses her
rhetorical figures to recreate her visions for her readers. Her readers
may not be able to physically *see* the figures as they occur on the page,
but they can certainly discern the structures within the faculty of verbal
understanding. Although she claims that she is uneducated and that her
experience is often beyond words, she manages to create both a
theologically and rhetorically sound account of her sixteen revelations.

When speaking of Julian's three major themes (the Trinity,
Incarnation, and Union), Brian Pelphrey points out that "[s]he reveals

APPENDIX

RHETORICAL FIGURES USED BY *JULIAN OF NORWICH*

This appendix is a compilation of the rhetorical figures noted in the footnotes of Colledge and Walsh, *A Book of Showings to the Anchoress Julian of Norwich*. The figures that appear in parentheses are those which do not *precisely* fit their respective definitions.

LONG TEXT

Chapter 1   Chapter 2

compar (2)   compar (2)
repetitio   traductio
repetitio (medial)   tautologia   287
conversio
traductio   compar (3)
membrum   exclamatio
commutatio   ratiocinatio
oppositio contrariorum   conversio
conclusio   282   commutatio   288

compar
oppositio (2)
conversio (2)   Chapter 3
similiter cadens (2)
repetitio   oppositio
repetitio (med.)   283   inclusio
                                           adnominatio
repetitio   similiter cadens   289
traductio
oppositio   compar
compar   traductio
similiter cadens   tautologia
tautologia   284   ratiocinatio   290

                                           compar   291

them in the opening sentence of her book, and they are repeated in the
closing paragraphs by way of summary" (96). Indeed, the book also
opens and closes with "loue." Julian has thereby created an *structural
inclusio* for her entire book. All of the revelations are enclosed in the
Trinity, Incarnation, Union, and, most importantly, love. Julian is aware
of the importance of words and the power that they have to convey
meaning (not only inherently, but in the pattern of their movement
from one to the other). Through her *Showings*, she has brought the
word of God to her readers:

> And some tyme for plenteousnes it brekyth ouȝt with
> voyce and seyth: Good lorde, grannt mercy, blessyd
> mott thou be. And some tyme whan the harte is dry
> and felyth nought, or ellys by temptacion of oure
> enemy, than it is drevyn by reson and by grace to cry
> vp on oure lorde with voyce, rehersyng his blessyd
> passion and his grett goodnes. And so the vertu of
> oure lordes worde turnyth in to the soule and
> quyckynnyth the hart and entryth by hys grace in to
> tru werkyng, and makyth it to pray fulle blessydfully,
> and truly to enioy in oure lorde. (466-67.59-67)

oppositio   595   oppositio
                                      conversio   604

compar
inclusio   compar (2)
repetitio   597   conversio
                                      conduplicatio   605

compar (2)
chiasmus   compar (3)
transitio   598   conversio
                                      exclamatio
compar   conduplicatio (2)
oppositio   599   sermocinatio
                                      oppositio   606
compar   (3)   600
                                      compar (2)
                                      conversio
                                      oppositio
Chapter 61 : REVELATION 14   adnominatio
                                      (repetitio)   607
compar (2)
similiter desinens   compar (4)
transitio   conversio (2)
repetitio   interpretatio
conversio   notatio
expolitio   601   repetitio
                                      similiter desinens   608
complexio
compar   compar   609
repetitio
repetitio (med.)   602

compar (3)   Chapter 62 : REVELATION 14
repetitio (2)
(chiasmus)   compar
inclusio   repetitio (2)
oppositio   similiter cadens
contentio   adnominatio
disjunctio   oppositio (2)
expolitio   603   articulus
                                      similiter desinens   610
compar

Chapter 81 : REVELATION 16

expolitio
distributio
repetitio
complexio
transitio   713

transitio
oppositio   715

compar
oppositio   716

Chapter 82 : REVELATION 16

(disjunctio)
oppositio
conduplicatio
repetitio
conversio
similiter desinens   717

similiter desinens
similiter cadens   718

oppositio   719

similitudo   721

Chapter 83 : REVELATION 16

compar   722

compar
expolitio   724

Chapter 84 : REVELATION 16

compar   726

expolitio
repetitio (2)
repetitio (med.)
(complexio)
commutatio
dissolutio   727

Chapter 85 : REVELATION 16

compar
traductio
oppositio
interpretatio
similiter cadens   728

exclamatio   729

Chapter 86 : REVELATION 16

compar
articulus
similiter cadens   731

compar   732

SHORT TEXT

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