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THE PROSPERINA / PLUTO MYTH
IN
THOMAS LOVELL BEDDOES

In considering the Pluto / Prosperina myth I have chosen three pairs of lovers from Thomas Lovell Beddoes' works: Emily and Albert, Floribel and Hesperus, and Sibylla and Wolfram. In all three cases, one of the lovers dies and promises to return to take away the broken-hearted lover who remains wandering on earth until his or her counterpart appears to lead him or her to their eternal abode. The quest of the characters to Hades is final. Beddoes changes the Prosperina myth to suit his view of death and afterlife. It must be remembered that Beddoes believed that man had no hope of resurrection, nor of ever attaining eternal life in the Promised Land of the Apocalypse.

Beddoes incessantly sought a «transcendental order which explains the world of appearances and accounts not merely for the existence of visible things but for the effect which they have on us, for the sudden unpredictable beating of the heart in the presence of beauty, for the conviction that what then moves us cannot be a cheat or an illusion, but must derive its authority from the power which moves the universe. For them this reality could not but be spiritual.»¹ Beddoes tried to find a transcendental order and a harmonious universe where absolute Beauty and Truth existed. But he failed to sustain his belief in the power of the imagination to offer such means and fulfill such aims. He believed that such a reality had to be spiritual and made it emphatically clear that the body fetters the soul which aspires upward. The characters die and their souls are released, but they do not fly upward, instead their souls dive to hell. Moreover, he saw the other world as an illusion which the quester could never find even though his soul was liberated.

Each hero undertakes the quest and descends to the underworld. He hopes to complete his quest in order to achieve his sacred marriage. But the heroes fail, and their quests end in the underworld. Their hope of fulfilling their quest and their desire for an apotheosized marriage are dashed. The heroes return as mere ghosts ready to bring death to others instead of wisdom and joy. The circle breaks when the hero arrives in the underworld. For Beddoes this is the point where the quest ends. There is no way in which the hero can complete this stage of his quest and come back victorious. The final movement of the quest, says Harrison, is «the return and reintegration with society which is indispensable to the continuous circulation of spiritual

1. C. M. Bowra, *The Romantic Imagination* (Massachusetts: Harvard University Press, 1957), p 22.

energy into the world and a justification of the long retreat.»² At this stage in myth the hero dies, but is reborn as an immortal. He returns to earth to teach mankind the wisdom he has learned. But Beddoes' heroes do not come back, and if they do they do not bring hope of a better life. They report that life after death is full of torture and pain, and not different from life in this world. They tell us of the punishment awaiting mankind and then disappear into chaos forever. Beddoes could never sustain a belief in death's ability to lead man to a better life. The poet believed that death was a possibility offered to man which as time went by became increasingly doubtful. Gradually, Beddoes lost faith in the power of death to lead man to the Ideal World. Life is miserable both on earth and hereafter. Therefore, what Harrison describes as the descent into the «Cave of Quietude,»³ as part of the cyclical quest into the kingdom of death, «but only that sort of death which presupposes rebirth,»⁴ is not part of the experience of Beddoes' heroes.

In the first fyfte of «The Improvisatore»⁵ Emily and Albert are described as «a pair of buds» (l.38) struck by lightning before they get a chance to bloom. The poem begins with life and a promise of fruitfulness, but ends with death and sterility. Consequently love, joy, and life come to nothing. The death of the «buds» or «infants» reminds us of Beddoes' belief that man is never left free to grow. The poet stresses Emily's beauty, youth, and *joie de vivre*, and describes Albert as «a fair and noble Youth» (l.85). Emily and Albert will be heading westward soon. They will follow the sun to deep sleep, but unlike the sun they will not rise again.

The two lovers sleep and the moon watches over them «like a mother's blessing pure and meek, / It hovered o'er them in their silent nest» (ll. 167-168) with a loving heart. The sky is suddenly covered with clouds and «an hideous bloodshot eye» (l. 175) seems to be warning them «with flickering flare» (l. 176). Death is personified and active from now on. It is as though Emily has seen Death striding toward Albert and herself. Emily dreams of

*bright angel faces downward peep
With radiant kindness, and she seemed to hear
Whispers of comfort rustle in her ear;
Her soul was bathed in gladness, every thought,
That formed a picture in her clouded eye,*

2. Robert Harrison, «Symbolism of the Cyclical Myth in *Endymion*,» in *Texas Studies in Literature and Language* I (1960), pp. 551-552.

3. *Ibid.*, p. 553.

4. *Ibid.*

5. H. W. Donner, edit., *The Works of Thomas Lovell Beddoes* (Oxford: Oxford University Press, 1935), p. 16 (All citations are to this edition).

*Fresh joy and pleasure to her feelings brought
She woke and saw the terrors of the sky!*

(ll. 194-200)

Albert takes Emily in his arms and tries to comfort her. He sees an oak and thinks of seeking its protection from the showers. The tree of Jove, the oak, symbolizes strength, and by hiding under it Albert seeks refuge in supernatural power.

Albert assures Emily that death will not part them. Death has already chosen them and both believe that what is, must be. Their only desire is to remain united in death since union in this life seems now impossible. Suddenly Albert's comforting words stop and «a freezing fear / Crept to her heart «midst the appalling noise» (ll. 247-248). Emily overcome with fear turns around and sees a host of distorted features, and hears «another superhuman yell» (l. 276). With a heavy heart and almost paralyzed with fear she sinks down beside her dead lover. Emily vows to join Albert, for she like Thisbe, will not accept life separate from Albert.

The archetype of the wedding between Albert and Emily is that of the union between heaven and earth. But before the total union takes place the hero must give proof of his ability to cope with the forces of life, or as Campbell points out, the hero must be introduced to the «universal law of coexisting opposites.»⁶ He has to realize that totality and wholeness is achieved only by transcending the opposites, by integrating them into a harmonious union. The death of Albert and Emily is the result of their failure to understand the phenomenon of evil and achieve a harmonious union in this life. Therefore they die to achieve the desired life, but it is doubtful if they will ever do.

The next morning when the bridesmaids come to look for the lovers, Emily meets them first

*with an idiot stare
Gazed on them, and rushed on; then gambolled back
To lead them swiftly through the well-known track.
They passed along the valley, o'er the hill,
After her beck but not a word she spoke.
She brought them to the island, there stood still,
And pointed wildly to the scathed oak.*

(ll. 290-296)

The maids find both the oak and Albert in cinders. As they watched this sight of horror Emily kisses the lump which lay on the ground. She casts some fading blossoms on the dead Albert, mutters a few incomprehensible words, and makes her way toward the woods.

6. Joseph Campbell, edit., *The King and the Corpse: Tales of the Soul's Conquest of Evil* by Heinrich Zimmer (Princeton: Princeton University Press, 1957), p. 34.

The maids bear «the wreck of Albert to a grave / O'er which the graceful willows sadly wave / And with their dewy tears each evening weep / Upon the lonely form that lies asleep» (ll. 321 - 324). Like Phaeton, Albert is killed by lightning, and, like Phaeton, he is buried under willow trees which mourn his early death. Emily becomes a sad wanderer. She builds a poor bower around Albert's grave upon which she sets her head. She prays for the moment when Albert will come to take her away with him.

Emily no longer experiences the joys of nature, for she feels she is out of place in this paradisiacal scene. She lives through the summer in «useless wailings and fantastic play» (l. 338) continuously asking why Albert left her broken-hearted. She vividly remembers his vow to always be close to her and wonders if he has forgotten. Three months elapse, and he does not appear despite Emily's prayers. Finally, one September morning she is found dead on Albert's grave and is buried near him.

In *The Bride's Tragedy* we meet Hesperus waiting for Floribel in a garden. When Floribel arrives he takes her to a nearby bower where «not a spark of prying light creeps in» (l. i. 28). The bower, says Hesperus, is «twilight's home» (l. i. 28). Out of the bunch of flowers offered to him by Floribel Hesperus chooses the rose, «though there's a tale of blood / Soiling its name» (l. i. 44-45). When Floribel is murdered she like the rose will be connected to a tale of blood. Floribel sums up the theme of the play when she speaks «of fickleness, and woe, and mad despair» (l. i. 133). Hesperus will prove fickle, feign madness, and consequently lose his mind, while Floribel will live on in woe.

In her dream Floribel sees the «Queen of Smiles» (l. i. 109) who is compared to the goddess of love toying with Cupid. We see death as a beautiful lady who attracts everyone to her; it is she, La Belle Dame, who is finally victorious. A person who has attempted to mend a broken heart and failed, cautions Floribel to beware of «love's fickleness, woe and mad despair.» Moreover, both Floribel and Olivia despair as a result of Hesperus' strange behavior. All the same, Hesperus takes Floribel's dream lightly saying «deem me a false one for this foolish dream? / I wish I could be angry, hide, distrustful, / Those penitent blushes in my breast» (l. i. 135-137). However, the two lovers have to part company and Hesperus wishes for the moment when separation will not be possible.

The two lovers meet in a paradisiacal background. The dark bower which the two lovers enter to hide from the moonlight foreshadows their descent to the underworld. At the same time the story of the rose with «the tale of blood soiling its name» and the dream warning Floribel of love's fickleness, cast an ominous shadow over this paradisiacal scene. The two lovers are joyful, but at the same time there is fear and doubt lurking in their hearts. Going back to nature means going back to Earth through the grave. We do not know

whether this return means redemption for both lovers or whether it is the road they have to take in order to attain knowledge of Truth. We must not forget that Beddoes believed death to be a means of attaining the Ideal World. Moreover, it is the only way the two lovers can unite forever without fear of separation.

Hesperus uses Floribel as an instrument to achieve his goals. In the meantime, he fails to see that she can help him, and in a moment of passion kills her. Beddoes does not use love as a means of attaining Absolute Truth; he could not visualize love as Beaty defines it «an ascending ladder or a spiral into the empyrean»⁷ and consequently emphasize the fact that love is «light from heaven.»⁸ Instead he describes love as a descending ladder, the means which leads to death and hell, and not to death and heaven.

When Hesperus, after liberating his father, remains behind in jail, he asks one of the guards to look into his eyes to see if death is present. He says that he will act the role of a ghost and dance around the graves, for ghosts can never wed:

*There, there they go; my hopes, my youthful hopes,
Like ingrate flatterers. What have I to do
With life? Ye sickly stars, that look with pity
On this cursed head, be kind and tell the lightning
To scathe me to a cinder; or if that
Be too much blessing for a child of sin,
But strike me mad, I do not ask for more.
Come from your icy caves, ye howling winds,
Clad in your gloomy panoply of clouds,
And call into your cars, as ye pass o'er
The distant quarters of this tortured world,
Every disease of every clime,
Here shall they banquet on a willing victim;
Or with one generalague shake the earth,
The pillars of the sky dissolve and burst.
And let the ebon tiled roof or night
Come tumbling in upon the doomed world.*

(I. iii. 117-133)

Hesperus wishes strongly for death, a wish he will try to fulfill. At the end of the play, Olivia will also echo Hesperus' view on death. Moreover, Hesperus wishes to be mad, and in the following acts Hesperus will feign madness before he is proven totally insane. He wishes to be filled with supernatural powers. He also questions and stresses the fact that death is a fable. It is

7. F. L. Beaty, *Light from Heaven: Love in British Romantic Literature* (Illinois: Northern Illinois University Press, 1971), p. xvii.

8. *Ibid.*

obvious that Beddoes is trying to convince himself that death does not exist. And since death does not exist, then only sleep can help him numb his senses to the penetration of light. His desire to deaden his senses incapacitates him for any possible upward flight. From this point on Hesperus can only descend. He kills Floribel, the only person who could have helped him complete his quest. Moreover, it is doubtful whether Floribel's spilled blood could redeem him.

Floribel sings a short quatrain that foreshadows Hesperus' behavior, and ties the plot together. «The knight he left the maid, / That knight of fickleness, / Her's was the blame he said, / And his the deep distress» (ll. ii. 66-69). These lines throw light on more than one character in the play, and link the plot to the subplot hence emphasizing the importance of Floribel. The decisions she takes and the way she behaves determine not only her fate, but also that of the other characters including Orlando, Lord Ernest, her parents, and Hesperus.

Orlando's boy enters bearing a letter from his master for Floribel. She tells him that she will tear the letter and asks him to tell his master to forget her. Once more Floribel's quatrain comes to mind. In the case of Orlando and Floribel, it is Floribel who is fickle and Orlando who is miserable. But when Hesperus sees Floribel with the boy he is seized with jealousy and exclaims «why Floribel, - Girl! Painted fickleness! / Madam, I'm rude; but Hesperus did not think / He could intrude on - what was Floribel» (ll. ii. 130-132). He acts according to the dictates of his passion and leaves Floribel in sorrow having branded her a betrayer who has shattered his idealized image of her. From now on Hesperus will be searching for a new ideal, which he will find in Olivia. Once Floribel stops being the ideal through which he tries to obtain the paradisiacal world, Hesperus realizes there is no need for her to exist, for she can only hamper his quest.

Hesperus accuses Floribel of being untrue and kills her but the horror of his act drives him mad. He tries to forget his crime by turning to Olivia for help. When he meets Olivia he asks her to be faithful to him and talks of union after death, for union in this life seems impossible:

thou shalt be mine own; but not till death.

We'll let this life burn out, no matter how.

(ll. iii. 63-64)

Hesperus succeeds in convincing Olivia that joy can only come after death. And Olivia starts wishing for death she is shocked when she visualizes death as the act of being laid in the earth, and she exclaims:

*to spurn life, the precious gift of heaven,
And watch the coming of light of dissolution
With such a desperate hope. Can we not live
In secret, and be happy in our thoughts,
Till in devotion's train, th' appointed hour*

*Lead us with solemnly rejoicing hearts
Unto our blessed end?*

(ll. iii. 110-117)

Hesperus compares Olivia to a «flower of love» (ll. iii. 130) and in doing so links Olivia with Prosperina, in this way Olivia becomes the second aspect of Prosperina which Hesperus wishes to dominate before returning to the underworld. Olivia reminds him of Floribel since both are so closely linked as to be virtually one. Olivia has no important function in the play except to represent one aspect of Floribel. In addition, she objectifies and intensifies the Pluto / Prosperina myth. Hesperus is Pluto who comes to claim Prosperina and succeeds. Prosperina is symbolized by Floribel and Olivia who in turn represent life and death. But Prosperina's counterpart, Olivia, appears on earth as summer, the season of love and life. Toward the end of the play, Prosperina retires from the earth and Pluto, his mission completed, returns to his kingdom. The reader must not forget that it is Prosperina who comes to earth to bring Pluto, the wanderer, back to his shadowy realm, and when she does so the play comes to its gloomy end.

Hesperus sees shadows and hears words uttered in his ears urging him to commit the murder. He knows the voices come from Acheron. In the meantime, Claudio, Orlando, Lord Ernest, and Olivia express their astonishment at Hesperus' behavior, and Orlando says that he stood

*with eyes wide open, but their sense
Dreamed, in dumb parley with some fancied things;
For his lips moved, and he did walk and gaze,
Now frown most mournfully, now smile most madly,
And weep, and laugh, groan deep and gnash his teeth,
And now stand still with such a countenance,
As does the marble sorrow o'er a tomb.*

(ll. v. 4-10)

Lord Ernest reveals the cause of the fits to which Hesperus falls a victim now and again. He says that when Hesperus was a child lying in his nurse's arms

*Some twenty years ago, he lay and mused
Upon her singing and bright merry lips;
A viewless bolt dropped on her, and she died
Most hideously; close in the infant's face
Looked all the horrors of her bursting eyes.*

(ll. v. 21-25)

Ever since Hesperus' brain «unsettles, bloody thoughts oppress / And call him from his bed» (ll. v. 27-28). The explanation of Hesperus' strange behavior makes him a mere victim of a chronic mental ailment and exonerates him from the atrocious act he will commit.

Beddoes uses the Pluto / Prosperina myth in *Death's Jest Book* where Sibylla withdraws and wishes for death as she laments the death of Wolfram. Frye argues that for Beddoes «life and death are different aspects of the same world»⁹ it is this world which Beddoes would have preferred to escape into for it offers neither a joyful present nor hope for a happier future. And Frye goes on to say that «the complete identity with nature, which is the fulfillment of life is achieved visibly only by death, hence death is the most accurate symbol of the ultimate meaning of life»¹⁰, a statement which holds true only at the beginning of Beddoes' career for later on he ceased to believe that death could lead man to the infinite.

Wolfram goes on his quest only to die, returning as a ghost to lead Sibylla to death and to avenge himself on Melveric. But like all Beddoesian characters, Wolfram comes back from hell and not paradise. Wolfram appears to Sibylla disguised as a priest and tells her he is Comfort ready to take her to a world of Peace. Sibylla asks him to show her «the shortest path to solitary death» (IV. ii. 83), and Wolfram replies:

with me and for me
*I am a ghost. Tremble not; fear not me,
 The dead are ever good and innocent,
 And love the living. They are cheerful creatures,
 And quiet as the sunbeams, and most like,
 In grace and patient love and spotless beauty,
 The new-born of mankind. «Tis better too
 To die, as thou art young, in the first grace
 And full of beauty, and so be remembered
 As one chosen from the earth to be an angel;
 Not left to droop and wither and be borne
 Down by the breath of time. Come then, Sibylla,
 For I am Wolfram.*

(IV. ii. 110-122)

Wolfram's resurrection is a trial to enter the world of the living a means to discover the profound connection between life and death. Sibylla believes that through love she can attain death. Wolfram's wooing provides a means of transcending the barriers that exist between this world and the other. Sibylla expresses her gratitude for his coming to take her, because he thus relieves her of a life of loneliness and sorrow. When she says «O death! I am thy friend, / I struggle not with thee, I love thy state: / Thou canst be sweet and gentle, be so now; / And let me pass praying away into thee, / As twilight still does into starry night (IV. ii. 125-129), she expresses Beddoes' view of Death.

9. Northrop Frye, *A Study of English Romanticism* (New York: Random House, 1968), p.51.

10. *Ibid.*

Beddoes suggests that the life beyond this one is the real one and to prove this idea he introduces spirits in his play. Wolfram's ghost presents death, and the life hereafter in Edenic terms and not as a condition to fear. Beddoes lets his dead characters ridicule the living who by contrast, are mere shadows. Donner says that «death is no longer death, but life; and *Death's Jest Book* is the satire on man and his world.»¹¹ From the moment man is born death continuously tries to claim him, and the reaction to this morbid fact gives man a sense of life's emptiness. Life leads man to the worms which consume him without answering the question of whether or not man can attain ultimate reality through death. Isbrand who represents death dies, and Beddoes makes it clear that death falls short as a means of attaining the long searched Ideal.

Campbell argues that all myth is one in the sense that the hero separates himself from the world, penetrates some source of power and then successfully returns.¹² However, Wolfram returns only to claim Prosperina / Sibylla and to inflict his revenge upon Melveric. His return is not the result of a successful quest where the hero comes back to unite with his bride.

At the end of the play, Wolfram calls upon the figures on the wall to present a masque. Wolfram calls it an antimasque. The figures step down and celebrate the Harvest of Death. Amala enters with Adalmar's body carried on a bier; the Duke realizes that the future of his crown is lost; Amala dies after Athulf stabs himself; and the Duke is led by Wolfram to the sepulchre.

The two brothers Isbrand and Wolfram do not appear together on the stage except at the very beginning and that is when we become aware of their common cause. Their separation stresses Pluto's identity. The means each brother uses to fulfill his goal differ. Wolfram imposes on Melveric a sentence of death-in-life and at the end leads him to the vault alive. Wolfram's revenge turns out to be effective and permanent while Isbrand's attempts fail.

Isbrand tries to convince Wolfram to renounce his journey to liberate Melveric, the murderer of their father and usurper of their dukedom. But Wolfram turns a deaf ear to Isbrand's protestations. Isbrand, finally, breaks out angrily by saying «revenge, revenge! lend me your torch, that I may by its bloody light spell the lines of this man's face, and note how pitiful an ass the philtres of charity and friendship have made of my poor brother» (I. i. 151-155). Wolfram's mission is a betrayal of their pact. Wolfram ironically says he relented because he found «the heart / For which my dagger

11. H. W. Donner, *The Making of a Poet* (Oxford: Basil Blackwell, 1935), p. 214.

12. Joseph Campbell, *The Hero with a Thousand Faces* (Princeton: Princeton University Press, 1973), p. 36.

hungered, so inclined / In brotherly affection unto me? (l. i. 160-162). Soon Wolfram will be murdered by Melveric, the friend he has forgiven and refused to kill. Wolfram believes that time will «soften and convince» (l. i. 187) Isbrand; but Isbrand once more insists that revenge is his mission and addresses Brutus as «saint of the averger's order» (l. i. 205), to «refresh me with thy spirit, or pour in / Thy whole great ghost Isbrand thou tragic fool, / Cheer up! Art thou alone? Why, so should be / Creators and destroyers I'll go brood / And strain my burning and distracted soul / Against the naked spirit of the world, Till some portent's begotten» (l. i. 206-212).

In Act II the action moves back to Ancona. Isbrand hears that the Baris on which Wolfram sailed to Egypt has returned. Beddoes uses the Baris to transfer Wolfram to the other world, for by returning to Silesia, he is going to be entombed in the Duke's vaults, and the dukedom is, after all, Hades where the living are in fact the dead.

When Isbrand buries Wolfram he promises that Melveric's sons will perish because of his deeds and says «I bury my brother there: He is an earthquake-seed, and will whisper revenge to earth, and I to heaven; and though we whisper now, thunder shall speak the word hereafter; and it shall be the thunder of the wheels of a war-chariot in which I shall triumph like Jupiter in my fool's cap, to fetch the Duke and his sons to Hell, and then my bells will ring merrily, and I shall jest more merrily than now: for I shall be Death the Court fool» (ll. ii. 127-136). Rendered invisible by his cap Isbrand like Pluto will return in his chariot. He will lead Melveric's sons Athulf and Adalmar, and their beloved Amala to the underworld.

After the rebellion Isbrand confesses for the first time that all people are like «puppets, whose heart-strings I hold and play / Between my thumb and fingers» (V. i. 7-8). Siegfried tells the conspirators that «he is no more Isbrand of yesterday; / But looks and talks as one, who in the night / Hath made a bloody compact with some fiend» (V. ii. 3-5). Isbrand, like Faust, is an aspiring hero intent on disturbing the order of the universe. Agar suggests that the protagonist does not «base his power on his strength his greatest deprivation: his loneliness. The hero's violation, symbolized by his willing alliance with death is a metaphorical death in which the hero's emotions, like those of the ghosts which inhabit so many of Beddoes' lyrics fester in discontent.»¹³ But, because death is always «a bitter jester,»¹⁴ the power these Faustian heroes achieve is only temporary.

All three sets of lovers examined in this essay prove that regeneration and rebirth are impossible. The characters undertake their quest but the question of whether there is anything behind «the ventriloquistic voice of truth»¹⁵

13. John Agar, «Isbrand and Thomas Lovell Beddoes' Aspiring Hero,» *SN* 45 (1973), p. 376.

14. *Ibid.*

15. Edward Bostetter, *Romantic Ventriloquists* (Seattle: Washington University Press, 1963), p. 6.

except their deep desire to gain an Ideal World goes unanswered. As they wander through Hades with the intention of returning in order to impart to mankind their experience they find themselves entrapped and doomed to remain there forever.

Α φροδίτη Παναγή, Ό Μύθος τοῦ Πλούτου καὶ τῆς Προσπερίνας στόν Τόμας Λάθελ Μπέντοους

Έξετάζοντας τόν μύθο τοῦ Πλούτου καὶ τῆς Προσπερίνας, διάλεξα τρία ζευγάρια έραστῶν ἀπό τά ἔργα τοῦ Τόμας Λάθελ Μπέντοους:

Τήν "Εμίλιο καὶ τόν "Αλμπερτ, τήν Φλόριμπελ καὶ τόν "Εσπερο καὶ τήν Σίβυλλα μέ τόν Βόλφραμ.

Καὶ στίς τρεῖς περιπτώσεις, δένας ἀπό τούς δυό έραστές πεθαίνει καὶ ύποσχεται νά ἐπιστρέψει γιά νά πάρει μαζί του (τόν ἢ τήν) ἀγαπημένο πού περιπλανιέται στή γῆ ἔως ὅτου (τόν ἢ τήν) ὀδηγήσει στήν αιώνια κατοικία.

Η περιπλάνηση τῶν ἡρώων στόν "Αδη είναι τελεσίδικη.

Ο Μπέντοους ἀλλάζει τόν μύθο τῆς Προσπερίνης γιά νά τόν προσαρμόσει στήν δικιά του ἐπινέηση τοῦ θανάτου καὶ τῆς μέλλουσας ζωῆς.

Πρέπει νά ἔχουμε ύπ' ὅψη μας πώς ὁ Μπέντοους πίστεψε ὅτι ὁ ἄνθρωπος δέν είχε οὔτε ἐλπίδα ἀνάστασης οὔτε ἀπόκτησης μιᾶς αιώνιας ζωῆς στήν γῆ τῆς ἐπαγγελίας.