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**Transcendence Downward:
A Study in Selected Animal Poems by
Galway Kinnell**

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Abstract:

Galway Kinnell (1927-2014) is one of the major American poets whose concern is with the effect of modern civilization on instinct. From the world of nature, Kinnell is mainly concerned with animals that he uses as agents to empower man so as to restore his equilibrium. Using animals to probe human consciousness can be seen in such poems as “The Bear”, “The Porcupine” and “Saint Francis and the Sow”.

“The Bear” narrates the story of the speaker hunting a bear and chases its trails of blood. He sleeps in the skin of the dead animal and experiences visionary moments not only of vitality but of the process of poetic creativity. “The Porcupine” is a sequel to “The Bear”. Meeting this animal leads the poet to self-awareness of his instinctive side. “Saint Francis and the Sow” invokes the legendary saint who was said to have reverence for animals. In this poem, Kinnell uses the sow and the saint to show the deep connection between spirit and body, raising it to a mystical and divine level.

Galway Kinnell (1927- 2014) is one of the key voices of a rich generation of American poets –those who were born in the 1920s and gained critical recognition in the 1960s. Of all the poets born in the twenties and thirties, Kinnell is the only one who was aware of the American tradition of self-reliance and mindful of the dangers that the progress of civilization has already worked upon human beings. He is considered one of the most important contemporary American poets who ushered the way to a tangible change in the American poetry of the sixties. Kinnell was anti-war and social activist yet, constantly, his work asks the reader to meditate on the relation of the self to the natural world. He explores the possibilities of changing into an inner confrontation with the self that may lead to positive transformation and spiritual renewal. The idea of transformation is the key to a number of Kinnell's animal poems.

This would absolutely remind the readers of the influence of Ted Hughes in this respect. From the very beginning of his career, Hughes showed a deep interest in animal vitality and in the need for a spiritual and mental relationship with the world we live in. In the poetry of Ted Hughes, animals are presented as agents of life and death and sometimes take the role of mystical gods. They are presented as superior to man, free from inhibitions, fears and have courage and strong will. What Hughes admires about them is “their single-mindedness and self-centeredness. For him, they have substantiality, a realness about them that conveys qualities of security, stability and permanence that human being simply do not have” (Byrne 42).

Shamanism corresponds to this in a highly attractive fashion. In it, the animals are viewed as more powerful and spiritual beings when compared to man, since they live purely instinctive primitive life. The shaman is “one ancestor of the bard, the powerful figure combining the functions of priest, genealogist, historian, prophet, visionary and poet so important in Celtic culture and, imaginatively, to Romantic literature” (Malecka 263). Thus, Kinnell became a shaman in the modern sense of the word in that he “throws the off the ‘sticky infusion’ of speech and becomes one with the natural world” (Ibid, 13). If Kinnell is a kind of shaman, he is a “neo romantic post / modern shaman” (Ibid.).

The early poetry of Galway Kinnell is characterized by a clear interest in political issues. Nevertheless, the desire for the exploration of the buried is not far away from these poems. The poet declared that “There is this thing about political poems – one must learn something from them, learn something about the political event, and if possible in the best poems, about oneself as well”(Nelson 2). Socio-political issues have remained an important element in his poetry, but he increasingly started digging into the self to probe its depth and perceive its inner consciousness. In a 1966 review of *The Past*, L.M. Rosenberg sums up the character of Kinnell and his poetry as such: “Kinnell may be the only poet in America whose poems reliably grapple with the largest ideas. He elbows roughly and sometimes

lunkishly past all pettiness, and, like Hercules, wrestles with Death itself – and with immortality, human nature, love, violence” (Rosenberg 1-2). His poetry in general is easy to comprehend and filled “with images of a movement out of the self and into another, ultimately, into a different state of consciousness that the other may afford him” (Davis & Womack 38). His poem has his own personal voice yet it at the same time seems common to everyone .

Critics tend to shed more light on the introspective nature of Kinnell’s poetry since it is “a poetry in which the poet seeks an inner liberation by going so deeply into himself – into the worst of himself as well as the best – that he suddenly finds he is every one”(Malecka 263). Those critics have also stressed the Romantic roots in Kinnell’s poetry. Kinnell has also been characterized as ‘nature poet’ by many scholars and critics since most of his poems are largely set in rural rather than urban scenes (though he does not consider himself a nature poet but rather the poet of all creatures and of civilization). He frequently turns his gaze to animals in an attempt to understand the human psyche and question human moral traditional values .Regarding his animal poems, Kinnell states, “for me those animals had no specific symbolic correspondence as I wrote the poems about them.... They were animals in whom I felt I could seek my own identity, discover my own beariness” (Ibid, 15).

Using animals to explore human consciousness can be seen in one of Kinnell’s best known animal poems; “The Bear” from *Body Rags*” (1968). This introspective poem is a “meditation on spiritual isolation and corporal decay, as well as on what ultimately rescues human existence from meaninglessness and despair”(Ledbetter 15). The poet uses this strong, bulky, recognizable animal to symbolize the instinctual side of the self which is curbed by the rational self. The poem depicts an inner rather an outer hunting journey. The real setting of the poem is the poet’s consciousness. This “totemic figure”* gets into the poet’s mind, evoking a strange mystical experience which he turns into poetry. It is a most entrancing poem because “the reader takes on the poet’s identity in a kind of shamanic transference, and in that process is transformed” (Ciuraru 28).

In this ninety-four line poem, the narrator wounds a bear and then chases the slowly dying animal for miles across the snow, following the trail of its blood. When he finally encounters the bear, he cuts it open, eats its flesh, and crawls inside its body. There, he dreams of the bear, across the snow and relives the bear’s experience of its last days. The ninety-four lines of this narrative poem fall into seven parts or stanzas, and modeled after an Eskimo method of catching bears:

In late winter
I sometimes glimpse bits of steam
Coming up from
Some fault in the old snow

and bend close and see it is lung-colored
and put down my nose
and know
the chilly, enduring odor of bear.

(1- 8)

Connected by ‘and’, without grammatical subordination, the first stanza reveals the plans of an experienced hunter. The description of the process of hunting the bear and the kinesthetic images deepen the sense of realism. “Lung-colored” gives concreteness to the bear’s breath.

*Totemism: is the belief that man has a spiritual kinship with animals or plant. This soul mate it known as a ‘toem’.

The adjectives “chilly” and “enduring” extend the meaning of the bear’s smell. Such sensitive and metaphorical perceptions are clearly of a poet and transcend the practical needs of hunters.

The second stanza depicts the beginning of the process of hunting the bear:

I take a wolf’s rib and whittle
It sharp at both ends
and coil it up
and freeze it in blubber and place it out
on the fairway of the bears.

(9-13)

The hunter coils a sharpened wolf’s rib and freezes it in blubber. If the bear swallows the bait, the fat will melt and the bone will pierce his gut. The verb sequence- “take”, “whittle”, “coil”, “freeze”, “place” – are used to show us the Eskimo technique of hunting bears which might be primitive, but the weapon and intention to kill the bear defines the relationship between the hunter and the prey. Any other modern method would violate their bond, while the device made of bone and hidden in fat is part of the frosty world they share (Hobbs 242).

When the bait disappears, the hunter keeps searching pensively until he finds the bear’s blood staining the snow. He then follows its bloody trail a cross the frozen plain for days. He feels as bewitched by his prey; the dying bear will be his teacher (Nelson 74). Where the beast rests, he rests; and where the beast it slowly drags itself over wobbly ice with its claws, the man too lies down to pull himself forward with knives. He does not only follow the bear’s trail helplessly, but also imitate the movements of that animal in this silent ritual. The hunter feels spell-bound, guided and mysteriously taught by his prey.

The following lines describe how for two days of pursuit, the poet chases that bear and the way he crawls over thin ice and he begins to starve, and must find a way to survive, even though humiliating himself.

The possible choice left for him in that arid place is to eat the bear's excrement; which is saturated in healthful blood. After few moments of reluctance, the poet/ narrator gnashes down "a turd sopped in blood":

On the third day I begin to starve
at nightfall I bend down as I knew I would
at a turd sopped in blood,
and hesitate, and pick it up,
and thrust it in my mouth, and gnash it down,
and rise
and go on running.

(14- 21)

Using such words as – "bend down", "hesitate", "pick it up", "thrust", "gnash it down", reflect the psychological conflict inside the speaker who is torn between revulsion and inevitable acceptance (Hobbs 239). On his seventh day, when the narrator awakes after a short sleep, he feels refreshed; his lungs are filled with "a chilly, enduring odor." He sees the bear's body ahead:

On the seventh day,
Living by now on bear blood alone,
I can see his upturned carcass far out ahead, a scraggle
Steamy hulk,
The heavy fur ruffling in the wind (21-25)

The petty eyes of the dead bear and a dismayed face with flared nostrils of the bear catches the first taint of the speaker. When the speaker finds the bear's dead body, he eats greedily some of the animal's raw flesh, tears its body open, crawls inside its warmth, and falls asleep worn out:

I hack
a ravine in his thigh ,and eat and drink ,
and tear him down his whole length
and open him and climb in
and close him up after me , against the wind ,
and sleep.

(48-53)

When the hunter sleeps into this 'tomb', he has a nightmare in which he himself becomes the wounded bear, like a shaman, he becomes at one with that creature and experiences the feeling of being hunted, and suffers the dying moments:

And dream
of lumbering flatfooted
over the tundra
stabbed twice from within,
splattering a trail behind me. (26-30)

He dreams “of lumbering flatfooted / over the tundra”, of being “stabbed twice from within.” Whatever way he lurches, “which parabola of bear-transcendence/ which dance of solitude” (60-61) he attempts, his blood splatters a trail behind him. This is a human dream inspired and terrified by a sudden consciousness of its own physicality. He finally totters and falls on his internally wounded and rotten stomach:

Unit one day I totter and fall-
Fall on this
Stomach that has tried so hard to keep up
To digest the blood as it leaked in,
To break up
and digest the bone itself: and now the breeze
blows over me, blows off
the hideous belches of ill-digested bear blood
and rotted stomach
and the ordinary, wretched odor of bear,

(62 -71)

The words “hideous belches” and the “wretched odor” of the bear show the human reactions of the man within the bear-self disgust. However, the shamanistic ritual is not conducted properly, the song not sung and the dance not danced. If there was a need for ritual, it is not observed:

blows across
my sore, lolled tongue a song
or screech, until I think I must rise up
and dance. And I lie still.

(72-75)

Nevertheless, the attempt itself is significant since it implies a newly felt intimate relationship between hunter and prey. This leads to a new awareness and beginning of spiritual progress which the hunter achieves through his mystical reliving of the painful experience of his prey. This drastic transformation starts when the hunter sleeps in the skin of the bear, and in his dream relives its slow death.

After he lives the bear’s death, however, the hunter-bear awakens and the world seems to him to come alive again:

I awaken I think. Marsh lights
Re appear, geese
come trailing again up the flyway.
In her ravine under old snow the dam-bear
lies, licking.
Lump of smeared fur
And drizzling eyes into shapes
With her tongue

(76- 83)

However, the hunter is not sure he is awake. Changed into a creature; half-bear and half-human being. The experience of the identification with the bear transforms him totally. He envisions spring as dawn breaks, migratory birds return, a female bear gives birth to and tends newborn cubs. With these images of new life, the hunter-bear carefully takes a few steps and finds out that he has undergone a visionary renewal. Yet this metamorphosis is still imperfect since he is still half –animal, half-human:

And one hairy-soled trudge stuck out before me
the next groaned out,
the next,
the next,,
the rest of my days I spend
wandering: wondering
what, any way,
was that stickly infusion, that rank flavor of
blood, that poetry, by which I lived?

(86-94)

The transformation of man into animal remains incomplete – “an animal body with a human consciousness.”(Ibid, 247). He walks the bear’s feet, “hairy-soled trudge” (partly bear) and spends the rest of his days “wandering: wondering “about what has happened.”

Living that horrible experience of death leads not only to feel some visionary moments but digs deep into the process of poetic creativity. The “poetry” of the final line is made identical with “that sticky infusion” and “that rank flavor of blood.” Commenting on the nourishing effect of the last line, Kinnell declares, “it occurred to me that is ‘poetry’ in our lives; whatever allows us to flourish, that is the poetry.” (Ibid.). Like what happens with Ted Hughes in “Thought Fox” when the poet inspired by that animal to write his poem, Kinnell could write his poem without fully comprehending the mystery of that experience and the dramatic process of the engendered poetic experience. Thus, the poet describes “The Bear” saying that “the poem is a metaphor for his writing process” (Beckman 15). The poem is a call for “giving over the body’s self to the regions of mystery”(Zimmerman 127). It is a mystical vision that transcendent the rational self and unites with “the sacred character of human life” (Beckman 15). The poet believes that this sacred force manifests itself in everything and could be felt and touched.

Man’s sacred bond with nature is also the subject matter of another animal poem; “The Porcupine”. It can be read as a sequel to “The Bear” in which Kinnell describes a farmer shooting a porcupine asleep in a tree. “The Porcupine” is built round the “opposition between the animal and the human world; while the poem initially suggests that the human and porcupine share

a series of similar character traits, it sees their relationship as primarily antagonistic.”(Parini 389).

Kinnell chooses a porcupine since it is “deeply embedded in the consciousness of the human tide surrounding it”(Porcupine 168). To meet the porcupine with a self-awareness and instinctive impulse, the poet tries to reach into the consciousness and life experience of animals we share the world with.

“The Porcupine” depends on a highly visual narrative method that develops through a series of parallel passages. The poem is a cautiously constructed series of parallels between the animal and the speaker. It consists of seven parts or seven stanzas. The poem opens with a detailed description of the usual food of the animal; crabapples, bast, phloem, flowers, catkins, leaves. The scene is set at the end of summer or the beginning of the fall season, when the porcupine is still on his summer diet of twigs, roots, flowers, leaves, berries and nuts (the winter diet consists of evergreen needles and inner bark of trees). The goldenrods and roses are in bloom, signify late summer or early fall. The porcupine “drags” his last meal through mud and ice, suggests also early winter:

Fatted
On herbs ,swollen on crabapples,
Puffed upon bast and phloem, ballooned
On willow flowers, poplar catkins, first
Leafs of aspen and larch
The porcupine
Drags and bounces his last meal through ice,
Mud , rose and goldenrod , into the stubbly high field
(1-8)

Kinnell then draws an analogy between the porcupines and people in a variety of random and ironic ways; they put their marks on outhouses, alchemize by moonlight, shit on the run, chuckle softly to themselves when scared , etc. This comparison is cheerful at the outset:

In character
he resembles us in seven ways :
he put his mark on outhouses ,
he alchemizes by moonlight ,
he shits on the run , he uses his tail for climbing ,
he chuckles softly to himself when scared ,
he’s overcrowded if there’s more than one of him in five acres,
his eyes have their inner redness .

(9-17)

In a sense of genuineness and significance, the poet elucidates the nature and usual habits of this animal. The porcupine has a taste for wood and salt and the wooden objects that the porcupine is attracted to: “hesitations /at thresholds, of/hand prints of dread at door post” (L :20-22),

“ax / handles a flow with grain”(28-29), “arms / of Morris chairs “ (29-30) and “clothespin that have / grabbed our body rags by underarm and crotch “(35-36). This minute description serves to bring this porcupine to life for us , and makes him definite and within the reach of the reader’s imagination. This large rodent is a lover of salt that’s why he gnaws wood-handled tools, all “crafted objects / steeped in the juice of finger tips” (32-33). The porcupine is attracted not only to the salt, but also fascinated by its origin which is the human tear in this brings him even closer to the reader.

As he does in “The Bear” Kinnell focuses on animals not in its freedom in the process of dying. A farmer shoots the creature as it tries to sleep in a tree. This also indicates the end of summer or early fall, when porcupines climb trees to escape insects :

A farmer shot a porcupine three times
as it dozed on a tree limb. On
the way down it tore open its belly
on a broken
branch, hooked its guts ,
and went on falling .On the ground
it sprang to its feet
and paying out gut heaved
And spartled through a hundred feet of goldenrod
before
the abrupt emptiness .

(34-44)

The significant shift from the personal pronoun (from he to it) signals a moment of violent, impersonal apotheosis. As the animal falls, it tears open its belly on a sharp branch, hooks its gut, and goes on falling.

The porcupine’s death looks like an act of execution; it is terrible and pathetic, and then silence. The death of a porcupine has more than one meaning .For Kennel, the death is “a murder and his poem an act of justice”(66), while for others the death is “woven into the cycles of nature, and in this sense it is not a death but a passage into new life.”(Ibid.).

In modern times, farmers tend to shoot the porcupine and generally regard it as a pest since it feeds on wood. Kinnell, however, juxtaposes this contemporary, western view of the animals with the position the porcupine is given by the ancient scriptures of Zoroastrian religion a:

The Avesta
Puts porcupine
Into hell for nine generations, sentencing them
To gnaw out
Each other’s heart for the
Salts of desire (45-50)

According to the Zend-Avesta, porcupines are seen as similar to dogs and thus revered for their loyalty to man. The crime of killing a porcupine or a dog was punished sternly.

Like the bear man in "The Bear", the man of this poem is himself a human porcupine with "self-stabbing coil" of bristles that blossom outward. The transformation itself seems to take place in a dream-like state, similar to the metamorphosis in "The Bear". The speaker porcupine is in bed, rolling "this way and that in the great bed, under / the quilt"(65-66). His quills, apparent in feeling and action, grow out of an inward struggle. He tosses in bed, under a coverlet that resembles the patchwork countryside of farms over which the porcupine wonders, and his anxiety wakes the woman beside him.

The process of the transformation into the porcupine is accompanied by a transformation in motifs: the speaker hurts ones near him with his quills; he squats as a martyr, beaten on the snout, falls from high places, runs terrified through fields and finally comes to himself empty, his insides glorified with blood. These motives of identification are far less ironic and random than the seven mentioned in the second stanza.

The bleeding speaker-porcupine announces, "I have come to myself empty, the rope/ strung out behind me"(89-92). Despite his temporary confusion, the poet's strong voice is clearly heard out of this turmoil and through the pain of the suffering animal. This brings the poet, the porcupine and the reader together in search of whatever it is that people "share and need to fill this post / modern emptiness caused by, among other things, lack of openness, extreme self-consciousness, fearfulness, or hostility"(Malecka 259). The speaker's wounds are of a psychological nature; the rope of his past is metaphorically intestinal. All his pain can be summed up by the image of emptiness.

The first line of the last stanza communicates the sense of the surreal state, when the speaker says "And tonight I think I prowl broken". Like that of the porcupine, he draws an image of himself "broken / skulled"(93-94), shattered and essential, "or vacant as a / sucked egg in the wintry meadow"(L: 94-95). He is set on the "bank / temple"(L:95-96) of himself, the hollow but potent original substance that wrought him. The temple is an image of renewal through degeneration. The golden rod then is replaced by images of rebirth through substance denial; of burdock that loses its arks of seed, of thistle that holds up its lost blooms. The roses of the first stanza become images of barren longing: They "scrape their dead limbs / for the forced fire of roses"(99-101). The power of wind that moves over the earth, however, bear witness to a more ethereal or transitory flame.

At the end of the poem, the poet goes beyond recounting or describing nature, life or experiences of the porcupine in detail. As he does in "The Bear", he envisions a total identification between himself and the porcupine. Yet he imagines the animal not as a human, but his human self as

the animal. By using pathetic fallacy, he projects human emotions or human nature on the animal yet the animal is neither anthropomorphized nor humanized.

Kinnell's poem "Saint Francis and the Sow" invokes the legendary saint who reverend all animals even the housefly. Thus Francis is the poet's natural choice for the bearer of blessing. The poem concentrates on multiple themes that involve innocence, guilt, beauty, and loveliness. At the beginning, Kinnell refers to "The bud" as "all things":

The bud
stands for all things ,
even for those things that don't flower
for everything flowers , from within , of self-blessing
(1-4)

A bud (which sits on a line by itself in the poem) has some characteristics which influence some sort of substance on "all things". It has primitivism, beauty, purity and innocence . The words "self-blessing" tell us that we do have a good side of ourselves, and all we need is that we have to have somebody to bring it out, and let us know that we have a love and beauty inside with ourselves. The lines "though sometimes it is necessary / to reteach a thing its loveliness "(5-6)...suggest that it's often necessary to remind others...that everything is lovely in its unique way...we all have love and beauty inside of ourselves; but all we need is somebody to show us that we do have love inside...individuals to try and love all creatures. They should love themselves for who they are, not what someone else thinks you should do:

To put a hand on its brow
Of a flower
And retell it in words and in touch
It is lovely
(7-10)

Throughout this poem, senses and descriptions of a pig are included. When asked about that, Kinnell answered: 'pig' is a pejorative word, but if you get to know them, get a feeling of them, you see that they have an extraordinary beauty. When creatures don't have an extraordinary beauty, it is because the person in contact with them is not seeing it. I feel more and more in love with other creatures as I get older (Roosevelt).

The poet observes that everything flowers from within, if given a chance. Sometimes, however, a being doesn't understand its own loveliness and must be taught as St. Francis does:

as Saint Francis
put his hand on the creased forehead
of the sow , and told her in words and touch
blessings of earth on the sow

(12-15)

The poet uses the sow to show the deep connection between spirit and body. When Saint Francis “put his hand” on that sow, this revealed to that animal how blessed she was, before she could remember throughout her whole being “the long perfect loveliness of sow” (L .23):

and the sow
began remembering all down her thick length ,
from the earthen snout all the way
through the fodder and slops to the spiritual curl of the
tail.

(15-18)

Kinnell saw himself as the poet of all creatures of the earth, including man who became a threat to many of them and a danger to the earth itself. All have innocence, beauty, mystery and spiritualism. “Human babies are angels”, Kinnell asserts, but for him also “The other animals are The angels” (Ibid.). The poet did not have strict orthodox Christian doctrines yet whatever faith he had, it was spiritual. He had a faith rooted in secular set of beliefs; his, was a faith in tolerance, innocence and intuition. In a latter poem, “ The Angel”, for examples, Kinnell inverts the usual chain of being:

This angel ,who mediates between us
and the world underneath us , trots ahead
so cheerfully . Now and then she bends
her spine down hard ,like a dowser’s branch ,
over some, to her , well know splashing spot
of holy water , of which she herself in turn
carefully besoms out a thrifty sprinkle

(1-7)

In this poem, the dog, not a supernatural creature not it is a supra-human spirit, becomes the angel “who mediates between us / and the world beneath us.”! It is the spiritual world that he comes in terms with via the bear and the porcupine.

Conclusion:

Though categorized as nature, and more exclusively, animals poet, yet the main concern of Galway Kinnell has been with something else. His poetry is an attempt to heal the morbid psyche of the modern man. In the world of animals, the poet finds a shelter and regenerating power to restore his equilibrium and reconcile with his buried life. Modern man’s disturbed psyche has led him away from nature and from his inner buried life.

His poetry is a search for identity through confronting his, and modern man’s consciousness, with premier, primitive forms of life. His speakers are in search of their inner spiritual world in the physical environment. The animal becomes his totem or soul mate that introduces

him to that world of mystery. His poems are about modern man's consciousness in search of its true body.

In "The Bear" and "The Porcupine" the speaker identifies himself with those animals to the state of fusion into their world. He transforms himself into them and lives their dying moments. In these two poems, the transcendent moment is communicated through visions preceded by violent death of those animals leading to a unity with their world.

In other poems such as "Saint Francis and the Sow" and "The Angel". Kinnell raises the relation with animals to metaphysical levels by bridging the gap between sainthood, angels on one Hana and the animal kingdom on the other. The pig and the dog of these animals serve as our agents of admittance to the mysterious world of spirit.

الملخص

التعالى للأسفل: دراسة في قصائد مختارة من الحيوانات

غالواي كينيل

سعد نجم عبد الخفاجي

يعتبر كالواي كينيل (١٩٢٧-٢٠١٤) من الشعراء الامريكان الذي انصب اهتمامه على تأثير العصر الحديث على الجانب الغريزي. رغم انه يوصف كشاعر للطبيعة الا ان اهتمام كينيل ينصب على الحيوانات التي يستخدمها كوسائل لأنعاش الإنسان كي يستعيد توازنه. ان استخدام الحيوانات لتحريك الضمير الانساني. ممكن ملاحظته في قصائد مثل "الدب" و "الدعج" و "القديس فرانسيس والخنزير". تروي قصيدة "الدب" قصة قيام المتحدث بصيد الدب باتباع اثار الدماء. ينام الراوي في جلد الحيوان الميت ويعيش لحظات تأملية ليس لكسب الحيوية وحسب ولكن من اجل عملية الابداع الشعري. قصيدة "الدعج" هي مكملة القصيدة "الدب". ان لقاء الشاعر لهذا الحيوان تؤدي به الى ادراك جانبه الغريزي. تقوم قصيدة "القديس فرانسيس والخنزير" ببعث القديس الاسطوري الذي يقال انه كان يكن احتراماً خاصاً للحيوانات في هذه القصيدة يقوم كينيل باستخدام الخنزير والقديس لاطهار العلاقة الوطنية بين الروح والجسد ويقوم برفعها الى مستوا روحيا ومقدسا.

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