

The minister knelt beside the cot where Popeye lay smoking. After a while the minister heard him rise and cross the floor, then return to the cot. When he rose Popeye was lying on the cot, smoking. The minister looked behind him, where he had heard Popeye moving and saw twelve marks at spaced intervals along the base of the wall, as though marked there with burned matches. Two of the spaces were filled with cigarette stubs laid in neat rows. In the third space were two stubs. Before he departed he watched Popeye rise and go there and crush out two more stubs and lay them carefully beside the others.

Just after five o'clock the minister returned. All the spaces were filled save the twelfth one. It was three quarters complete. (S 217)

We could say here in this scene Faulkner changes the last supper with cigarettes nonchalantly smoked. The twelve marks on the wall may suggest the number of Christ's disciples as well as showing Popeye's abandoned condition. Christ's thorough submissiveness becomes in *Sanctuary* Popeye's complete indifference. But the most distinguished irony of all is the fact that Popeye dies for a crime that he has not committed. In fact although he is a murderer, he is not guilty in that particular murder case. As did Christ, he dies for a guilt which is not his own.

Furthermore, like the following examples, most of the swearing employed by the characters is restricted to "For Christ's sake" or "Jesus Christ:"

Jesus Christ, Jesus Christ he whispered, his body writhing inside his disreputable and bloody clothes in an agony of rage and shame. (S 57)

When Popeye is taken to his cell he looks at it and says, "For Christ's sake" (S 213). When he is left alone in the cell he lies down on the cot, "his feet crossed," and repeats, "For Christ's sake" (S 214). When he is found guilty "... he looked back at them in a slow silence for several moments. 'Wee, for Christ's sake,' he said" (S 215).

Faulkner even provides Temple with a symbolic cross, as Popeye thrusts at her with the corn cob, Temple "lay tossing and thrashing on the rough, sunny boards" (S 122). At another time Temple is depicted as writing "slowly in a cringing movement, cringing upon herself in as complete an isolation as though she were bound to a church steeple" (S 107). Also when Horace Benbow has a vision of Little Belle whom he confuses with Temple, she is depicted in terms which suggest the crucifixion:

Then he knew what the sensation in his stomach meant. . . . her chin depressed like a figure lifted down from a crucifix, she watched something black and furious go roaring out of her pale body. She was bound naked on her back on a flat car moving at speed through a black tunnel, . . . The car shot bodily from the tunnel . . . toward a crescendo like a held breath, . . . furious up-roar of the shucks. (S 153)

By showing Christ even in such fallen characters as Popeye and Temple who are not sacrificial lambs, it is as if Faulkner were deliberately invoking a consciousness of Christ in readers' mind to show that we are part of Him. As Taylor depicts Christ as our supreme example, "Consider the example of the ever blessed Jesus, who suffered all the contradictions of sinners, and received all affronts and reproaches of malicious, rash, and foolish persons, and yet in all of them was as dispassionate and gentle as the morning sun in autumn; and in this also he propounded himself imitable by us" (*HL* 223), Faulkner also sees that Christ is the highest criterion of a moral code of "matchless example of suffering and sacrifice and the promise of hope," because to share being a sacrifice with Jesus is what Faulkner once made clear as the proof of Christianity:

No one is without Christianity, if we agree on what we mean by the word. It is every individual's individual code of behavior by means of which he makes himself a better human being than his