

THE GUIDE AND LEADER:
STUDIES IN A NARRATIVE
STRUCTURAL MOTIF

Thesis for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
BARBARA DALLAS PALMER
1969

This is to certify that the
thesis entitled
"The Guide and Leader: Studies in a
Narrative Structural Motif"

presented by
Barbara Dallas Palmer

has been accepted towards fulfillment
of the requirements for
Ph. D. degree in English

Clyde S. Nelson
President
Major professor

Date 10/8/69

~~_____~~ RNCZJ
JUL 21 1970
~~600 5000~~ 222
MAR 31 1972 077



ABSTRACT

THE GUIDE AND LEADER: STUDIES IN A NARRATIVE STRUCTURAL MOTIF

By

Barbara Dallas Palmer

A particular variety of narrative, the educational quest of a morally or spiritually deficient protagonist, derives much of its structural unity and thematic purpose from the authors' use of the guide convention. That convention originates with the birth of written literature and extends through the contemporary novel, adapted, modified, but still vital to the narrative structure. This study examines various literatures for guide figures, with the aim of establishing their prevalence and diversity of form and function. From this general background emerge common characteristics and uses of the guide. These basic criteria are applied to several chronologically separated works, The Faerie Queene, Piers Plowman, and For Whom the Bell Tolls, to test, first, the validity of the criteria; and, second, the structural and thematic usefulness of the convention.

Gilgamesh, classical myth, Biblical myth, and Arthurian legend supply models for the criteria and functions of these guide figures. In them a hero with mortal roots and divine potential quests to realize that potential. Because he is morally or spiritually degenerate and because his journey is through unfamiliar geographical and spiritual terrain, he needs a superior figure to guide him. That guide is qualified by either

prior experience or divine authority, and is a personal embodiment of the hero's desired ideal. The guide's functions to the hero are physical, verbal, and illustrative: he precedes him on the path, protects him against danger, and occasionally even carries him; he advises, interprets for, chides, and comforts the quester; and by his example he shows the hero how to behave, giving him a model worthy of imitation.

That model may be isolated in a single figure or it may be cumulative. One form of the convention is the primary guide, a character who accompanies the hero throughout the quest. Another form is the guide series, with one guide passing the quester on to a second and so on, with each figure responsible for his own geographical and metaphorical sphere. The third form is the secondary or auxiliary guide, who supplies a particular limited need of the quester, like a dream interpretation, a prophecy, or physical transportation.

In The Divine Comedy, The Pearl, and The Canterbury Tales, additional models for the guide convention, the guide figure provides the structural unity, consistency, and coherency of the narrative. Educational quests frequently are divergent and complex, portraying a multitude of situations and personages; the guide figure is one means of ordering or relating the diversity. By his reactions or comments he supplies a consistent measure of the hero's progress, and by his example he provides the conflict and potential resolution of the plot. Through the guide figure, too, develop themes and characters; the quester's imperfect perception is untrustworthy, and the reader thus must follow the guide figure's

evaluation.

These criteria and functions of the guide figure are operative in narratives written from 2000 B.C. to 1940. In Books I and II of Edmund Spenser's The Faerie Queene such guides effect a classical model of the quest, diverse, complex, but completely unified and understandable. The convention is adapted to the narrative's demands. In Book I, a quest for holiness, the guide figures reveal Spenser's themes; and in Book II, a quest for temperance, they explicate a representational narrative.

Piers Plowman is a negative model, a narrative which loses its coherency and consistency because of the absence of guide figures. Its structural elements, the quest, the dream vision, and personification, require the clarification and interpretation provided by an internal standard. Because Langland does not supply that standard, the quest's meaning, the dreamer's progress, and the poem's themes are obscured.

In For Whom the Bell Tolls Ernest Hemingway retains the guide convention but discards the orthodox Christian framework of the quest. His hero lives in a world without absolute moral or religious values and must search for substitute beliefs. The quest for a new value system is conducted by traditional guide figures, endowed with archetypal characteristics and qualified by previous experience.

Hemingway's retention of the guide convention within an ideological context vastly removed from that of Dante, Langland, or Spenser indicates that the use of guide figures is not limited to the Christian quest. The guide motif is not solely a thematic device restricted to the expression

Barbara Dallas Palmer

of particular theological and ethical concepts, but a structural device,
an ordering technique which can span ages, genres, and systems of
belief.

**THE GUIDE AND LEADER: STUDIES IN A NARRATIVE
STRUCTURAL MOTIF**

By

Barbara Dallas Palmer

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

DOCTOR OF PHILOSOPHY

Department of English

1969

661762
4-27-70

**To my maternal grandparents,
whose example guided my
academic quest**

ACKNOWLEDGMENTS

I should like to thank the members of the graduate faculty of the Department of English, Michigan State University, for their assistance and encouragement during the course of my studies and this dissertation. Without the resources of these men I could not have attempted a subject of such scope.

My deepest appreciation goes to Professor Arnold Williams, who both initiated and guided this study. His scholarly example, his patient forbearance, and his common sense were invaluable. My thanks also go to committee members Professor Russel B. Nye, Professor Joseph J. Waldmeir, and Professor Clyde E. Henson, who gave more generously and graciously of their time and advice than I could have hoped.

My appreciation extends as well to Professor Arthur Sherbo, who read with care the first portion of this dissertation; to Professor Elwood P. Lawrence, whose confidence frequently ballasted a sinking morale; and to Richard E. Palmer, whose emotional calm and willingness to proof-read sustained that morale. I am grateful for their friendship.

TABLE OF CONTENTS

INTRODUCTION	1
I. THE GUIDE CONVENTION: GENERAL BACKGROUND	3
Sumerian Origins	3
Early Myth and Legend	17
Medieval Examples of the Guide Convention	43
II. STRUCTURAL UNITY IN <u>THE FAERIE QUEENE</u> , BOOKS I AND II	53
III. AN INCONSISTENT NARRATIVE STRUCTURE: <u>PIERS PLOWMAN</u>	123
IV. <u>FOR WHOM THE BELL TOLLS</u> : A QUEST TO <u>NADA</u>	150
CONCLUSION	194
BIBLIOGRAPHY	198

INTRODUCTION

The quest, a motif which falls somewhere between a structure and a genre, has received much critical attention. Although such aspects as its archetypal origins, its continuity through divergent periods of literature, and its various modifications have been treated at length, one of the quest's basic elements, the guide-leader, has gone unnoticed.

In simplest terms, the quest is a narrative with an educational purpose, the elevation of its protagonist through a journey. Although almost always oriented toward a goal, this journey can and does take many forms. It can be geographical, spiritual, or psychological; the goal can be political, social, or metaphysical, ranging from the need for individual salvation to picaresque adventure for the sheer love of the chase. But regardless of what quest or goal the author chooses to portray, he still must concern himself with structural coherence. Basically his problem is to convey a character with moral or spiritual deficiencies through unfamiliar territory to an unrecognized goal--without losing his reader or his hero in a forest of unknowns.

Some standard of conduct, some measure of progress, must accompany the quester, and that requirement frequently is met by a character who functions as a guide or leader to the protagonist. The

primary characteristic of the guide is his knowledge; he is the one who knows, as opposed to the quester who does not know. Especially suited to his task by some authority, either divine inspiration or previous experience, he serves to educate the hero. Using particular methods of motivation and direction, the guide figure elevates his ward to new awareness and understanding while often also serving as an example of that elevated standard.

Like the journey or quest motif, however, the guide figure takes many forms, the variety and origins of which can be seen in early myth, legend, and narrative. The intention of this study, therefore, is to examine various literatures for guide figures, with the aim of establishing their prevalence and diversity of form and function. From this general background, common characteristics and uses of the guide will be drawn. These basic criteria then will be applied to several chronologically separated works to test, first, the validity of the criteria; and, second, the structural and thematic usefulness of the convention.

CHAPTER I

THE GUIDE CONVENTION: GENERAL BACKGROUND

Sumerian Origins

The origin of these criteria for the guide figure is old, as old as literature itself. At the very dawn of written literature, the Gilgamesh poet introduced the journey motif, the questing hero, and his guides, creating forms which have not changed substantially through the centuries. The epic's narrative involves three quests by Gilgamesh, the hero-king: first, his search for Humbaba, personified evil; second, his journey to Utnapishtim the Distant to learn the secret of immortality; and, third, a delegated quest, with Gilgamesh sending his representative to recover sacred symbols from the underworld. Episodic in form, Gilgamesh records incidents designed to enhance its hero-king's historical reputation.

This ruler, Gilgamesh, is in many ways an archetype of questing heroes, particularly in his origins and social role. He is, as many ancient heroes are, of both mortal and divine creation, two-thirds god, one-third man. This duality explains Gilgamesh's most consistent conflict, that clash of his mortal faults with his divine powers, his godlike aspirations with his human destiny, his search for divinity with

his mortal responses. He is granted many gifts which elevate him above ordinary man: nobility, mental acumen, superior knowledge, physical perfection. The epic, in fact, opens with the poet's attempt to establish his hero's superiority:

/He who/ saw everything /within the confi/ nes (?) of the land;
 /He who/ knew /all things and was versed (?) in/ everything . . .
 He saw /se/cret thing(s) and /revealed/ hidden thing(s) . . .
 After Gilgamesh was created (?),
 The valiant god [. . . perfected/ his form . . .
 The heavenly Shamash granted him /comeliness/;
 Adad granted him heroism [. . .].
 The form of Gilgamesh the great gods /made surpassing/.
 Eleven cubits /was his height/; the breadth of his chest was
 nine /spans/.¹

Thus we soon see Gilgamesh's heroic qualifications; his abilities as a ruler are conveyed through such accomplishments as his building the great wall of Uruk. His mortal backslidings, however, are not neglected. "The men of Uruk fu/me/ in /their/ cha/mbers (?)", because "this furious wild ox" (11, 20, p. 18) amuses himself by despoiling virgins, seducing betrothed noblewomen, inciting his warriors to purposeless combat, and refusing to produce a legitimate heir. Hence the need for spiritual and moral rejuvenation and for the purifying or informative quests on which Gilgamesh goes enters the narrative.

¹ Citations from Gilgamesh in my text are to The Gilgamesh Epic and Old Testament Parallels, ed. Alexander Heidel (Chicago, 1963). The above reference is ll. 1, 2, 5, p. 16; ll. 3-9, p. 17. Heidel's symbols are: () in translations enclose elements not in the original but desirable for a better understanding in English; (?) indicate that the meaning is uncertain; and [] enclose restorations in the cunneiform text.

Gilgamesh is not only unaware of the destinations and purposes of these journeys, but he also is unaware of his lack of maturity. He needs a guide, an educative standard, and his city needs a diversionary force for his juvenile energies. The elders thus implore the gods:

Thou, Aruru, didst create
 [Gilgamesh (?)];
 Now create his equal, to the impetuosity of his heart let him
 be eq[ual].
 Let them ever strive (with each other), and let Uruk (thus)
 have re[st]. (30-32, p. 18)

Enkidu, "strongest on the steppe" and son of the war god, is created to challenge Gilgamesh's mortal parts and restore his spiritual. Archetype of the wild man or churl figure, he is a near match to his king in physical strength and divine origin:

He looks like Gilgamesh. . . .
 He is short(er) in stature,
 (But) strong(er) in bo(ne). . . .
 A mighty one has arisen (as a match)
 For the hero whose appearance is (so) handsome;
 For Gilgamesh an equal
 Like a god has arisen. (15-17, 24-27, p. 31)

His spiritual nature is hinted at, if not developed, in that he prevents the animals of the steppe from being killed, filling in the hunter's pits and destroying his traps. After losing his identification with animals he is said to have "inte[ll]igence, w[ide] was his understanding," and to be "a strong companion, one who helps a friend in need."

And he became like a human being.
 He put on a garment,
 (And now) he is like a man.

He took his weapon
 To attack the lions,
 (So that) the shepherds could rest at night.
 He caught the wolves
 (And) captured the lions,
 (So that) the great cattle bree[ders] could lie down;
 Enkidu was their watchman,
 A strong man,
 A unique hero . . . (29, p. 22; 21, p. 25; 25-36, p. 29)

After an earth-shaking wrestling match, narrowly won by Gilgamesh, their friendship and the king's respect for Enkidu are cemented. The way for the first quest, with Enkidu as guide, is opened.

This journey to kill Humbaba again stresses Gilgamesh's dual nature and the resulting conflict. His reasons for the trip are two: first, to "des[troy] all the evil in the land," represented by the mysterious giant, and preserve for Uruk the cedar forest he guards; and, second, to establish "An everlasting [name] . . . for myself!" (98, 160, p. 34) Enkidu, the elders, and Gilgamesh's mother Ninsun attempt to dissuade him, pointing out that he has no idea how to find Humbaba, let alone fight and defeat the giant. Stubborn in his youthful visions of glory, Gilgamesh persists, telling Enkidu that all men are mortal and that through this victory he can achieve immortality. Enkidu thus is appointed by the elders and Ninsun to help Gilgamesh

face a battle which he does not know,
 To travel a road which he does not know. (13-14, p. 41)

The poet leaves no doubt why Enkidu qualifies as guide:

He who goes before safeguards the companion;
 He who knows the way protects his friend.
 Let Enkidu go before thee.
 He knows the way to the cedar forest.
 He has seen conflict and is experienced in warfare.
 Let Enkidu protect the friend, safeguard the companion.
 Let him bring his body over the ditches. (4-10, p. 40)

These functions of physically leading and protecting Gilgamesh Enkidu performs, aided by amulets and information supplied by Ninsun. In addition, he interprets the ruler's dreams and strengthens his flagging resolve to destroy evil: "Huwawa [must] not [remain alive]!"²

At this point the epic breaks off, Gilgamesh's quest to destroy evil and restore his divine nature apparently successful. Enkidu's next function is to preserve that restoration by acting as Gilgamesh's intercessor. Accosted by Ishtar, goddess of love, the king rejects her propositions. In retaliation she sends against him the Bull of Heaven, a force whose victory would produce the premature death of the ruler, famine of the land, and downfall of the country.³ After the bull has killed well over five hundred young warriors, symbols of the nation's sexual life force, Enkidu kills it, thus protecting Gilgamesh's spiritual purity and Uruk's agricultural fertility.

Gilgamesh, however, still is part mortal, and no man can defy

² The name appears as Huwawa in the Old Babylonian and Hittite versions and as Humbaba in the Assyrian recension, according to Heidel.

³ Gilgamesh's confrontation with the Bull of Heaven suggests the Fisher King and fertility legends in other myths. See Frazer, note 5 below, for further information on these archetypal motifs.

the gods and live. Enkidu thus becomes a surrogate sacrifice, performing two more functions which would jeopardize Gilgamesh's life and the country's welfare. First, in a Sumerian legend which apparently precedes the Gilgamesh epic, the symbols of divine favor are given to mankind, which promptly loses them. Inanna, queen of heaven, makes pukku and mikkû, objects corresponding in significance to the lance and the grail in Christian legend. These she entrusts to Gilgamesh, who drops them into the underworld. After his metaphorical lament over not having left them in the "house of the carpenter" or "with the wife of the carpenter" (1-2, p. 95), he accepts Enkidu's offer to bring them up from the underworld. Gilgamesh's inability to retrieve the objects himself (his hand and foot did not reach them) is not explained; one can only theorize from other myths that humans seldom emerge from death's realm unscathed. Having lost the heavenly symbols, Gilgamesh hardly was foolish enough to expect divine protection for their recovery. At any rate, the job is given to Enkidu, who is warned by Gilgamesh how to avoid permanent captivity. He does not heed the advice (no indication of its soundness is given), loses his body, and does not recover mikkû and pukku. His spirit, however, briefly returns to tell Gilgamesh the ways of the underworld and the fate of man, information which strongly implies that Gilgamesh's afterlife would be far more comfortable were he to produce heirs and fight legitimate battles.

The second episode in which Enkidu serves as his king's substitute follows the death of the Bull of Heaven. For interfering with divine

will, the gods decree that either Enkidu or Gilgamesh must die. Again no reasons for the substitution are suggested, but Enkidu is doomed. His death preserves Gilgamesh, of course, but it also produces further spiritual inquiry and the hero's second quest, this time in search of immortality. Thus Enkidu generates growth through example.

In his journey to Utnapishtim the Distant Gilgamesh has no single guide, although by implication he follows Enkidu's spirit. Instead, he receives direction and advice from a variety of figures, each entrusting him to the next one's care. After some wandering, the protection of the moon god Sin, and a dream, he reaches the mountain of Mâshu, guarded by the scorpion-people. The scorpion-man asks his purpose, to which Gilgamesh replies,

[For the sake of] Utnapishtim, my father, [have I come],
Who entered into the assembly of [the gods. . . .]
Concerning life and death [I would ask him]. (3-5, p. 66)

Approving his determination, the scorpion-man opens Mâshu's gate and allows him to pass, but he warns the king that because of darkness, pain, and sorrow no man has yet reached Utnapishtim. Gilgamesh then proceeds without a guide until he merges into the light-filled garden of precious stones. Here the barmaid, Siduri, again warns him that his mission is futile, telling him to love and enjoy life,

(For) when the gods created mankind,
They allotted death to mankind,
(But) life they retained in their keeping. (3-5, p. 70)

Not hindered, Gilgamesh asks

[Now], barmaid, which is the way to Utnapi[shtim]?
[What are] the directions? Give me, oh, give me the
directions! (16-17, p. 74)

Siduri directs him to Utnapishtim's boatman, Urshanabi, to whom he repeats the request. Chiding the king for his sacrilegious acts and ordering him to perform a sort of retributive test, Urshanabi finally punts Gilgamesh to Utnapishtim, who again questions his purpose. Under the divine's care, Gilgamesh learns of the flood legend, Utnapishtim's escape in the ark, and the trials he himself must undergo to achieve immortality. Because of his mortality, Gilgamesh fails the trials. He is saved, restored, and returned to complete his mortal destiny only by Utnapishtim's beneficence.

Although somewhat fragmented and undeveloped compared to later literature, the Gilgamesh epic introduces an amazing number of criteria and forms of the quest, the hero, and the guide figure. A summary and evaluation of these elements will help to organize discussion of their treatment in other works. Gilgamesh is a representative questing hero in his internal conflict between mortal and divine forces. In his case the struggle is caused by his dual origins; other heroes find their base or human nature opposing their spiritual intentions, or the actions they perform betraying the ideals they hold. Further, Gilgamesh is morally, spiritually, and intellectually qualified for his role but has backslid into turpitude: he is the good man, born innocent, who has

degraded his nature through evil companions, idle ways, or spiritual confusion, and thus needs regeneration. Finally, Gilgamesh is representative of a society, a class, mankind; consequently, he and his quests serve as models for Everyman, who hopefully feels that he too must realize his nobler qualities. The quest situation, then, presents a potentially good or ideal man attempting perfection of his divine nature, testing the limits of himself and his values, seeking spiritual rebirth. Finally, in Gilgamesh we see the hero trapped in his human condition, unable through ignorance or lack of desire to reach divine knowledge and salvation without guidance.

A second element introduced by this early epic is the quest motif, a quest whose primary goal is religious or ethical. Whether conscious or unconscious, the hero's aim is spiritual betterment, rejuvenation, revelation, or salvation. The basic plot involves the quester's going

On a far journey, . . .
To face a battle which he does not know,
To travel a road which he does not know. (12-14, p. 41)

In conjunction with the hero's mortal and spiritual duality his far journey also operates on two levels--geographical and figurative. The geographical quest is, of course, physical progress over unfamiliar terrain. Its elements can include dangerous natural hazards, such as swamps, deserts, forests, rivers; threatening weather conditions, such as severe rain, snow, or hail storms; grotesque or preternatural foes,

such as wild animals, giants, dwarfs, churls; and supernatural powers, such as embodied malicious gods or fates. The hero's mortal forces must prevail against these physical obstacles and unknown geography. The physical obstacles, however, figure conceptual obstacles which the hero must confront. His spiritual nature must cope with the series of moral tests and trials which constitutes his metaphorical journey. Occasionally these trials are distinct from such physical confrontations as sexual temptation or direct choice between good and evil, but more often the physical tests also measure spiritual progress. The object of the quest, for example, may be quite real, such as a lost possession or friend, but may also represent a spiritual state to be recovered. Various foes, such as black knights, dragons, chimeras, present a real physical danger in themselves but personify as well certain moral pitfalls to be avoided. Geographical locations, too, are figurative mental or moral arenas; a castle may stand for a fortress of sin, a forest for ethic chaos, a stream for divine purification. Thus the hero's ability or inability to conquer the physical obstacles becomes a measure of his spiritual progress.

A more refined measure of his progress, for both hero and reader, is the guide, again introduced in the Gilgamesh epic. To face the battle and travel the road which he does not know the hero needs a knowledgeable figure to lead him, someone who is familiar with both the geographical and spiritual territory. Three possible types of guide are suggested in Gilgamesh: the primary guide, Enkidu; secondary

guides, such as Ninsun; and the series of consecutive guides found in the quest to Utnapishtim.

The "primary" guide is a single figure, commissioned by divine authority or previous experience, who accompanies the hero throughout his quest. He may direct geographically, protect physically, chide, advise, inform, and caution the quester. He may, like Enkidu, serve as a substitute for the hero on occasion, restore his courage, reassure him, or command action. In most cases, this primary guide also becomes a friend and companion to the hero. Their interrelationship is more than superficially significant, for it serves as a direct measure of the hero's progress; the closer guide and quester move toward becoming peers instead of superior and novice, the more approval the guide expresses of the quester's actions and reactions, the less advice and interpretation the guide must offer, then the greater the hero's spiritual growth. By noting the guide's reactions and the changing relationship one can determine how much information the quester has absorbed, what meaning various experiences have held for him, and how far he has yet to travel on his spiritual journey. In other words, since the guide figure represents the elevated standard sought by the quester, any reduction in the guide's superiority indicates the hero's growth. Through Gilgamesh, too, one sees the guide as a functioning character, an artistic creation, who may be as roundly or fully developed as the writer's skill or the narrative's needs dictate. Enkidu is not a mere personified standard of conduct or an animated road map;

he also has fears, physical pain, and sexual desires with which he must come to terms. On occasion Gilgamesh must protect and advise his guide in order that the journey proceed, and in their alternations of role we see the difference between dynamic narrative and static didacticism.

"Secondary" or "auxiliary" guides, also present in Gilgamesh, perform some of the above functions but are not constant companions or consistent standards for the hero. In this group belong heralds, messengers, dream interpreters, prophets, visionaries, oracles, and providers of transportation. For example, Ninsun interprets Gilgamesh's dreams and gives Enkidu protective amulets, but she does not go on the quest or vicariously direct it. Instead, as do all these secondary guides, she fills a specific gap in the narrative's progress or the hero's knowledge, supplying just enough information or protection to speed him and the reader one step further.

The "guide series" or "consecutive guides" do not differ greatly from secondary guides in their individual functions, but as a whole they provide a workable alternative to the primary guide. No single figure has total responsibility for the hero's geographical or spiritual progress; instead, one guide supplies the direction necessary for the quester to reach a second guide, who in turn tells him how to reach the third, and so on. For example, Gilgamesh's quest for Utnapishtim the Distant requires four guides. He finds his own way, after much wandering, to the scorpion-people who guard the mountain of Mâshu. The scorpion-man warns him of the danger and futility of his quest but

permits him to pass through the locale he protects. Gilgamesh next finds Siduri, spirit of the garden of precious jewels, who also warns him that his quest is futile. She advises him of life's meaning and then directs the obdurate Gilgamesh to Urshanabi, Utnapishtim's boatman. Urshanabi, prototype of Charon, chides Gilgamesh for his sins, explains the means he must use to reach his goal, and physically conveys him to Utnapishtim. This final guide answers Gilgamesh's questions, tests his sincerity of purpose, admonishes his backsliding, and provides protection for the return journey. He also, through Urshanabi, restores and purifies the degraded hero. Each of these guides, then, is responsible for a particular locale and stage of the quest while still having some knowledge of the entire quest and the ultimate goal. Although they perform similar functions in relation to Gilgamesh, apparently they cannot transcend their own limitations to help him further. Several advantages of this guide series over the primary guide can be postulated: first, it provides variety of character, locale, and transition--one sees the hero in relation to many figures instead of to only a single guide. Second, a guide series may better meet the narrative's demands; its scope may be too broad for a reader's credibility in a single guide's knowledge, or it may include areas inaccessible to the particular guide, such as Virgil's inability to enter Paradise with Dante. Finally, a guide series often serves verisimilitude, in its implied value of "learning from the natives"; the knowledge of a resident can seem more credible than the observation of a stranger.

The Gilgamesh epic, then, introduces many possible facets of the quest, the questing hero, and the guide figure. Several peripheral motifs or devices, significant primarily because they recur in later works, also are suggested by Gilgamesh. First, one should not ignore the question of whether the quest is fulfilled; if a quest fails one must consider the reasons why, the benefits gained, the meaning of the failure. Is the failure due to an unattainable goal, an incapable hero, or an undependable guide? If these responsibilities can be pinpointed, if the reader can sort out what elements belong to theme, what to convention, what to narration, what to author's variation, then he can better ask himself how technically efficient the portrayal, how stylistically effective the means. This stylistic analysis, this evaluation of the role played by the guide figure in narrative continuity, is hindered by the fragmented state of the Gilgamesh tablets, but in later works one can judge how well the guide serves simply to hold a diffused story together.

Second, Gilgamesh suggests various motifs, largely undeveloped, which appear within almost every figurative quest. The dream vision or portending dream, the presence or loss of heavenly symbols, the fertility-wasteland legend (including seasonal alteration, hostile forest, death of the old ruler, role of the White Goddess figure) frequently belong to the quest. Standard mythical figures, too, are stock-in-trade: churl, ferryman or boatman, hermit, maiden, and monster or animal guide.⁴ Tracing the sources and significance of these

⁴ The monster or animal guide probably derives from the beast fables and fairy stories. This variation of the convention makes the guide figure the quester's social inferior, perhaps a servant or frequently

miscellaneous elements is not directly relevant to this study; they are mentioned only to suggest the basic similarities and common parts of the quest motif-guide figure regardless of the time or form in which it is presented.

Early Myth and Legend

Gilgamesh, then, introduces the major concerns of this dissertation: the quest, the questing hero, the guide figure, and their thematic and stylistic effectiveness in conveying the work to the reader. It now remains to consider variations of these conventions, to view the full scope of possible functions and criteria for the guide figure. To that end we will use classical myth, Biblical myth, and Arthurian legend, later turning from these bodies of material to single works in which the guide appears.

In Greek, Roman, and Mesopotamian legend⁵ we find two divisions

an animal, whose primary function is to provide transportation, carrying the quester in his arms or on his back. Consider, for example, the fairy tale "The King of the Waterfalls," in which the young ruler relies on a shaggy horse, a slim yellow dog, a hoary hawk, and a brown otter, who also verbally instruct him, to reach his goal. See "The King of the Waterfalls," The Lilac Fairy Book, ed. Andrew Lang (New York, 1968), pp. 75-90. We will encounter this variation of the guide as an animal or social inferior in Raphael, who serves as Tobias' camel driver in the book of Tobit; Chaucer's golden eagle in The House of Fame; and Satyrane, in Book I of Spenser's The Faerie Queene.

⁵ Summaries of the various myths are taken from Thomas Bulfinch, The Age of Fable (Garden City, N.Y., n.d.); Sir James George Frazer, The New Golden Bough, ed. Theodor H. Gaster (Garden City, N.Y., 1961); Robert Graves, The Greek Myths, 2 vols. (Baltimore, Md., 1955); and Edith Hamilton, Mythology (New York, 1942).

of the quest: a search for someone, and a search for something. Both types are geographical and figurative, although a clear-cut metaphorical interpretation often eludes contemporary readers. Most frequently recurring motifs are the fertility-wasteland theme, the under- or otherworld search, and the death or replacement of the old king.

Representative examples of the search for someone include the Demeter-Persephone, Orpheus-Eurydice, Psyche-Cupid, Isis-Osiris, and Ishtar-Tammuz myths; a brief recounting of them will help to focus later discussion of the guide figures involved. Demeter or Ceres was the gentle, gay goddess of the cornfield until her daughter, Persephone, was abducted by lustful Hades. During her despondent search, the earth's fertility fades, thus making Persephone's restoration symbolic of seasonal alternation and the characters symbolic of the Goddess in Triad: Demeter the maiden or green corn; Persephone the nymph or ripe corn; and Hecate the crone or harvested corn, all figures which reappear in other quests.⁶ The Tammuz and Osiris legends, too, illustrate the "fruitful union of the powers of fertility, the sad death of one at least of the divine partners, and his joyful resurrection."⁷ In Semitic legend Tammuz was the lover of Ishtar, the mother goddess. After his death she follows him to the underworld, causing the death of vegetation which is later restored by their return. Osiris, an Egyptian god, married his sister, Isis, who also searched

⁶ Graves, I, 92.

⁷ Frazer, p. 163.

for him after his death. Because of her wanderings and the dismembered condition of the king-god's body the world falls into a decline until Isis returns and Osiris' body is reassembled through the help of Ra, the sun-god, a restoration obviously symbolic of seasonal change. The Psyche myth appears to be a metaphor of the soul's purification through suffering.⁸ Because of her lack of faith and aimless curiosity Psyche loses Cupid, her lover. After long wanderings and severe tasks, she is restored to him, thereby restoring her own psychological unity as well. The Orpheus legend is significant primarily because it involves the familiar quest to the underworld. After the death of his bride, Eurydice, the Thracian musician braves the journey to the underworld to recover her. Charmed by Orpheus' music, the rulers of Hades agree to release Eurydice, provided that Orpheus does not look back at her as he leads the way to the upper world. He weakens, however, and turns, only to see Eurydice slip back into the darkness.

All of these legends involve quests of restoration: restoration of soul, fertility, love, the world's proper order. None, however, uses a primary guide figure. Demeter receives news of the abduction from Hecate and Triptolemus, and Zeus sends messengers to urge her to restore fertility, but she has no guide either on earth or in hell. Likewise, Ishtar's return is urged by the god Ea's messenger, but she has no help in the underworld. Ra, the sun-god, heeds Isis' prayers to find Osiris and sends Thoth to teach her a restorative spell, but

⁸ Bulfinch, p. 96.

gives her no consistent aid or direction. Psyche, in a dream vision, hears voices guiding her exiled behavior; various instruments help her to perform Venus' tasks; and a tower directs her to the underworld road. Her search for Cupid is unaccompanied, interspersed with secondary guides who provide the direction or aid to go one step further. Orpheus searches the same route with a similar purpose, but strangely enough has no help; the charming spell of his lyre is his only protection and he apparently knows where to go. How these figures can quest through earth and hell without a guide is speculative; perhaps because they themselves usually are gods, perhaps because the gods' guidance of them is assumed, perhaps because the figurative nature of their quest is secondary to the actual stress.

The second type of mythological quest, the search for something, is exemplified by the Orion, Jason, Hercules, Odysseus, and Aeneas legends.⁹ These quests also operate on both geographical and figurative levels, but are more open to figurative interpretation: each hero is in search of a symbol which will restore his wholeness, his place in the universal scheme, and must endure a series of tests to obtain that goal. Orion has been punished with loss of sight by Oenopion for his ravishing of Merope, Oenopion's daughter; he thus must travel to Helios to regain both physical and moral vision. Jason must voyage to Colchis for the Golden Fleece, a prize which will prove his fitness to restore his land and replace the old king. Hercules, through successful performance of

⁹ Summaries of the Orion, Jason, and Hercules myths are taken from Bulfinch, Frazer, Graves, and Hamilton (see note 5 above).

twelve tasks, must prove to Zeus that he is worthy of becoming a god. Both Odysseus and Aeneas seem to be on purification quests, enduring various personal trials and tests of leadership before Aeneas can assume his rank and Odysseus resume his.

None of these mortal heroes, all of whom have some strong affiliation with the divine, requires a primary guide, but extensive use is made of both secondary guides and the guide series. Blind Orion is started on his journey by an oracle; he later follows the sound of the Cyclops' hammer; and he eventually carries Cedalion, the apprentice smithy, on his shoulders, using his eyes to reach Helius. The stress, however, is on supplementing Orion's senses, not on his spiritual deficiencies. Jason, too, is given a series of navigational directors but must cope self-sufficiently with his moral trials. Phineus warns him of the rocks which guard the Bosphorus' entrance, King Lycus gives the Argonauts his son Dascylus to guide them along the coast, and Phineus advises Jason of the best return route, but no one accompanies him through more than one obstacle.

Hercules' legend is a life-long quest for peace of mind and the reparation of impulsive behavior. The ideal hero in everything but intelligence, his only permanent enemy is his own rashness; his labors are an attempt to repair the effects of that rashness. No constant companion supplies his missing intelligence throughout his life's journey, although he receives guidance from oracles, his cousin King Eurystheus of Mycenae, and the various gods. The Delphic oracle

directs him to the king, who commands his purgative labors, which in turn are furthered by such divine intervention as Atlas and Athena can supply. Hercules, however, is guided on occasion by his more intelligent friend, Theseus, a relationship which Robert Graves sees as parallel to Gilgamesh-Enkidu:

The relations of Gilgamesh and his comrade Enkidu closely resemble those of Theseus, the Athenian Hercules, and his comrade Peirithous [Theseus] who goes down to Tartarus and fails to return . . . and Gilgamesh's adventures with the Scorpions has been awarded to the Boetian Orion.

Graves goes on to point out further similarities:

The bronze urn in which Hercules sailed to Erytheia was an appropriate vessel for a visit to the Island of Death, and perhaps has been confused with the bronze cauldron. In the Eleventh Tablet of the Babylonian Creation Epic, Gilgamesh makes a similar journey to a sepulchral island across a sea of death, using his garment for a sail. This incident calls attention to many points of resemblance between the Hercules and Gilgamesh myths; the common source is probably Sumerian. Like Hercules, Gilgamesh kills a monstrous lion and wears its pelt . . . , seizes a sky-bull by the horns and overcomes it . . . , discovers a secret herb of invulnerability . . . , takes the same journey as the Sun . . . , and visits a Garden of the Hesperides where, after killing a dragon coiled around a sacred tree, he is rewarded with two sacred objects from the Underworld.¹⁰

Graves seems somewhat surer of his Gilgamesh reading than the condition of the tablets and other translations would warrant, but

¹⁰ Graves, II, 142. Hamilton refers to Hercules and his friend Theseus while Graves refers to Theseus, "the Athenian Hercules, and his comrade Peirithous"; the characters are identical in spite of the confusion of names.

his basic comparison is valid. Stress, however, is not placed in the Hercules myth on the single guide-companion; Theseus appears but is overshadowed by secondary guides and magical intervention. In fact, Hercules' journey to the underworld, his twelfth labor, is without guide and entails freeing Theseus from the chair of Forgetfulness; Enkidu, by contrast, serves as Gilgamesh's substitute to the underworld.

Homer's Odyssey uses a guide series and secondary guides to convey reader and hero through unknown territory. Various oracles, rulers, and gods too numerous to recite provide Odysseus with comfort and direction during his ten years of wandering. The tenth book, however, exemplifies the type of guidance he receives. Aiolos first helps Odysseus:

But when I asked him [Aiolos] about the way back and requested conveyance, again he did not refuse, but granted me passage. He gave me a bag made of the skin taken off a nine-year ox, stuffed full inside with the courses of all the blowing winds, for the son of Kronos had set him in charge over the winds, to hold them still or start them up at his pleasure.¹¹

After Odysseus has carelessly lost the gift of winds, he returns to ask Aiolos for further aid, but Aiolos has fulfilled his function:

O least of living creatures, out of this island! Hurry!
I have no right to see on his way, none to give passage
to any man whom the gods hate with such bitterness.
Out. This arrival means you are hateful to the immortals.
(X, 72-75, p. 154)

¹¹ Citations from the Odyssey in my text are to The Odyssey of Homer, trans. Richard Lattimore (New York, 1967). The above reference is X, 17-22, p. 152.

Odysseus next sails unguided to the island of Aiaia, home of "Circe of the lovely hair, the dread goddess who talks with mortals" (X, 135-6, p. 155). Initially defeated by her guile, he is intercepted by Hermes, who warns him that he cannot defeat Circe unprotected:

Where are you going, unhappy man, all alone, through the
hilltops,
ignorant of the land-lay, and your friends are here in Circe's
place, in the shape of pigs and holed up in the close pig pens.
Do you come here meaning to set them free? I do not think
you will get back yourself, but must stay here with the others.
But see, I will find you a way out of your troubles, and save you.
Here, this is a good medicine, take it, and go into Circe's
house; it will give you power against the day of trouble.
And I will tell you all the malevolent guiles of Circe.
(X, 281-289, p. 159)

After preventing with the moly her planned transformation of him,
Odysseus accepts Circe as his next mentor; she releases him from her
care but warns him that

there is another journey you must accomplish and reach
the house of Hades and of revered Persephone, there to
consult with the soul of Teiresias the Theban, the blind
prophet, whose senses stay unshaken within him . . .
(X, 490-493, p. 165)

Terribly distressed by this news the hero asks

Circe, who will be our guide on that journey?
No one has ever yet in a black ship gone all the way to Hades.
(X, 501-502, p. 165)

Circe tells him that her verbal aid will be sufficient guidance and
gives geographical directions to the Styx. She instructs him on

communicating with the dead spirits and on making appropriate sacrifice to Teiresias, Odysseus' next guide:

Then, leader of the host, the prophet will soon come to you,
and he will tell you the way to go, the stages of your journey,
and tell you how to make your home on the sea where the fish
swarm.

(X, 538-541, p. 166)

These four guides, then, conduct Odysseus through their peculiar spheres, protecting him in their arenas alone. Similar guidance occurs in the remainder of the Odyssey: Teiresias prophesies the voyagers' eventual fate; they return to Circe, who warns them to avoid the Sirens and other perils; they are fed and directed further by Calypso and, later, Nausicaa; and, finally, Odysseus is disguised by Athene for his last task. Primarily physical guides, these figures nevertheless form an almost continuous chain to encourage and direct Odysseus. Since the narrative's stress is on his physical return and his restoration of Ithaca rather than on his spiritual purification, the guides' figurative role also must be inferred from his geographical progress.

The guide figures in Virgil's Aeneid are similarly structured, with the exception of the Cumaean Sibyl and Anchises, Aeneas' guides through hell. This type of journey and guide is more fully developed, for our purposes, by Dante and thus needs only brief treatment here. The Sibyl prophesies perils and terror for Aeneas' undertakings, a doom which he accepts with equanimity. He requests her aid, however, to talk with his father's ghost, and the Sibyl consequently agrees to lead

him through hell. She restrains him from killing monsters, explains who Charon's passengers are, rebukes him for transgressing Pluto's laws, consoles him, represents him to Charon, subdues Cerberus, hurries him from the place of purgation to the city of the blessed, and finds Anchises for him. She thus is Aeneas' intercessor, comforter, companion, and physical guide. After the Sibyl has exhausted her knowledge Musaeus takes over and leads them both to Anchises' valley. From Anchises Aeneas receives his spiritual lesson on life, death, and honor and his practical lesson on coping with fate:

Thus they wander up and down over the whole region of broad vaporous plains, and scan all the scene. And when Anchises had led his son over it, each point by each, and kindled his spirit with passion for the glories on their way, he tells him thereafter of the war he next must wage, and instructs him of the Laurentine peoples and the city of Latinus, and in what wise he may avoid or endure every burden.¹²

The pre-Christian myths discussed above, in spite of their many layers and confusing duplication of sources, still point to the need for guide figures in an otherworldly or metaphorical journey. In the myths these figures appear briefly, conduct the hero through their area or give him sufficient direction to proceed alone, and then disappear. Their means of aid include prophecy, omen, herbs or magical devices, disguise, explanation, interpretation, and physical transportation. Their qualifications are, of course, knowledge and, in most cases,

¹² Virgil, The Aeneid, XI, ll. 887-893, in Virgil's Works: The Aeneid, Eclogues, Georgics, trans. J.W. Mackail (New York, 1950), p. 127.

divine sanction or divinity itself. As a narrative device to provide continuity, these mythical guides are relatively unimportant; their quicksilver appearances and equally rapid departures are merely interventions or respites in the hero's slogging progress.

The appearance of guide figures in the Judeo-Christian Bible is equally limited, but their primary function is somewhat different. Rather than aiding the hero, these guides serve as explicators of God's will, interpreting His often hidden meanings to those mortals meant to carry them out. Frequently no intercessor is needed; for example, Jehovah Himself instructs the guide figure, Moses, who directs the questing Israelites to the Promised Land:

Wherefore say unto the children of Israel, I am the Lord, and I will bring you out from under the burdens of the Egyptians, and I will rid you out of their bondage, and I will redeem you with a stretched out arm, and with great judgments . . .

And I will bring you in unto the land, concerning the which I did swear to give it to Abraham, to Isaac, and to Jacob; and I will give it you for an heritage: I am the Lord. . . .

But God led the people about, through the way of the wilderness of the Red Sea . . .

And the Lord went before them by day in a pillar of a cloud, to lead them the way; and by night in a pillar of fire, to give them light; to go by day and night . . .¹³

Jehovah's guidance is even more inclusive in Abraham's search:

Now the Lord had said unto Abram, Get thee out of thy country, and from thy kindred, and from thy father's house, unto a land that I will shew thee :

¹³ Biblical citations in the text are to the Authorized Version. The above reference is Exodus 6: 6, 8; 13: 18, 21.

And I will make of thee a great nation, and I will bless thee, and make thy name great; and thou shalt be a blessing:

And I will bless them that bless thee, and curse him that curseth thee: and in thee shall all families of the earth be blessed.

(Genesis 12: 1-2)

Apart from the godhead itself, guide figures appear in three other books of the Bible: Daniel, Tobit, and John's Revelation. A brief analysis of these figures should indicate their qualifications and functions.

Daniel and the angel Gabriel, guide figures in the book of Daniel, are guides to the Kingdom of Heaven, guides in a spiritual rather than physical sense. Possessed of wisdom, understanding, and moral uprightness, Daniel thus is chosen by God to interpret the forewarning dreams to which kings are prone. He is God's explicator to the spiritually unenlightened. When Daniel himself becomes a dreaming king, Gabriel is sent to reassure, interpret, and prophesy the apocalypse. Finally God directly intercedes to comfort Daniel and to explain his vision of the last judgment. The guide figures in this book, then, are solely dream interpreters, agents through whom God's will may be known to man; they are, in a sense, figurations of God's grace and intervention in mortal affairs.

The guides in John's Revelation--various heavenly voices, a fellow servant of God, and an elder--are not consistently employed in either technique or theme. John has been given a divinely-ordered responsibility to write what he sees and hears, and the heavenly voices

help him to fulfill that responsibility. They give him messages to relate; tell him what to record and what merely to observe; order him to eat the little book and prophesy, and to measure the Temple of God; and lead him to the Whore of Babylon. These heavenly residents direct John and interpret a few symbols, but they command him as a bard rather than as a spiritual backslider. Vaguely conceived in the mind of the author, they exhibit no characterization or concretion.

Raphael, the guide figure in the book of Tobit, is almost a mimetic character compared to John's heavenly voices. Sent by God to bring about certain specific events, he guides Tobias only insofar as these events are concerned and is not a general spiritual mentor. He knows the way to Rages, instructs Tobias about the fish, comforts and protects him, arranges his marriage, tells him to write his adventure in a book, and disappears when these practical matters have been completed. The interesting aspect of this guide figure, however, is not what he does but how he is treated. In Tobit's questioning of his family line and his role as marriage broker, the angel of God takes on human features; when Tobias drafts him as a camel driver, the story reveals more humorous folklore than divine inspiration. Although he certainly figures God's grace and intervention, Raphael also is a character in his own right, much as Chaucer's golden eagle.

Biblical guide figures, then, act within the framework of a dream or vision, are appointed and equipped by God for their role, and serve primarily to interpret or enact the divine will on earth. With the possible exception of Raphael, these guides are not literary creations ;

that is, they are theological mouthpieces rather than dynamic characters, and the reader is unable to determine their physical appearance, psychological motivation, or emotional complexity.

The third and final body of material which influences the guide figure's later forms and functions is Arthurian legend.¹⁴ Our interest in this tradition, particularly as found in Malory, is not only the guide figures it uses but also the nature of the quests it presents, for the motifs recur through the twentieth century. Three types of journey are related: knightly adventure; quest for the Holy Grail; and Arthur's life as a continuous spiritual quest. All three types have two elements: first, the personal, the spiritual salvation or improvement of the individual involved; and, second, the public, the preservation of the kingdom and its moral purity from malignant forces.

Knightly adventures, the first type of journey, show the hero in conflict with himself, the personified and dramatized body versus soul debate. Loomis' statement that "most of the British and Armoric knights that encircle Uther's son were once gods or deified men . . .",¹⁵ suggests both the source of the conflict and the noble nature of those knights who attempt to resolve it. In the Arthurian tales one finds familiar faces, heroes who correspond to those adventuring figures of

¹⁴ Citations from Arthurian legend in my text are to The Works of Sir Thomas Malory, ed. Eugène Vinaver, 3 vols. (Oxford, 1967). The notation indicates volume, book, and page numbers, in that order.

¹⁵ Roger Sherman Loomis, Celtic Myth and Arthurian Romance (New York, 1927), p. 5.

Semitic and Greek myth, whose journeys revolve around archetypal motifs. Guinevere's abduction recalls Persephone's, including its seasonal and solar implications. Gawain, Curoi, Cuchulinn have been seen as embodiments of the seasonal myth and the old versus new king combat motif. Merlin was once the madman-prophet, Launcelot the stolen child ignorant of his name and rank.

These knights thus continue a long tradition of heroes who are born with a claim to divinity or perfection but, because that claim is staked on mortal soil, must spend their lives cultivating it. As Loomis expresses it,

Old Irish literature contains stories of strange perils and difficult tasks which the heroes had to adventure in order to win the "sovereignty," a euhemerist substitution for the godhead. The same theme recurs countless times in Arthurian romance. Every young knight when he appears on the scene must demonstrate his supremacy as a drawer of swords, an embracer of hideous hags, a crosser of perilous bridges, a sleeper in haunted cemeteries. The Grail legend itself is, to all intents and purposes, the account of the success or failure of various knights in meeting a series of tests.¹⁶

In these various individual adventures the knights find their way without primary or consecutive guides. Secondary guides, discussed at length below in relation to the Grail quest, provide transient help and direction. For example, Sir Gareth of Orkney accompanies a scornful damsel through miles of unknown territory. Her ridicule, of course, is a constant test for him, but in their

¹⁶ Loomis, pp. 82-83.

adventures the only help he receives is that of the Green Knight, who offers, at the lady's request, to lead them through a forest. Otherwise they wander, meeting what seem to be fortuitous trials whose precise value in the development of Gareth's character is unknown. Sir Launcelot du Lake, too, has no consistent guide for his adventures, a strange omission for a hero whose moral fiber is constantly in the balance and who plays such a central part in the fate of Camelot. Several mysterious damsels direct him to his next foe, but he wanders through strange countries on his own, finding even his lodgings "by fortune" (I, vi, p. 272).

The lack of a guide figure in these adventures, however, does not cause great interpretive problems for the reader. The stress is so strong on action, adventure, and physical confrontation that the knight's spiritual purpose becomes a thematic undercurrent, an unquestioned goal which apparently is measured only by the success or failure of the physical trials. In other words, the narrator's primary concern is to present a dramatic, interesting adventure, not to save the reader's soul; although certainly implied, his didactic purpose is subordinant to his love of relating a good story.

The second type of Arthurian journey, the quest for the Sankgreal or Holy Grail, does have a primarily spiritual theme; its metaphorical and didactic level is equal to its narrative and physical. Loomis has traced three forms of the Grail itself: Celtic talisman; fertility symbol; and Christian relic.¹⁷ Arthurian legend concentrates on the latter

¹⁷ Loomis, p. 139.

function but incorporates elements of the other two. In accordance with these three uses is the Grail's meaning to the quester: it may become a talisman with healing virtues, particularly when the narrative involves the young versus old king motif; an inexhaustible provider of food and drink, in relation to the fertility-wasteland motif; or a denial of food to the unworthy, a moral and spiritual testing device.¹⁸ Loomis also provides a basic pattern for all Grail quests, whether pagan- or Christian-oriented. The knight wanders through a wasteland or forest until by nightfall he arrives at a magical castle whose lord is supposedly absent. Entertained by a lovely lady during the evening, he eventually takes a seat to watch the night through. During the night he is attacked by the storm god, a gigantic figure who eventually is overpowered by the hero's endurance and moral purity. He faces other tests, usually sexual temptation by the lady and an attack by a monster, which somehow result in the quester's ignominy. The lord of the castle returns in the morning to explain the tests the hero has faced and to evaluate his performance.¹⁹

This basic pattern is maintained in Malory's "Tale of the Sankgreal." The time is Pentacost, four hundred and fifty years after Christ's death, and both the land and its knights are in need of regeneration. Maimed and blind, the old king cannot be restored until a holy knight sees the Grail, received after the Last Supper by Joseph of Aramathea, who

¹⁸ Loomis, pp. 228 ff.

¹⁹ Loomis, pp. 171-172.

promised to pass a vision of the sacred vessel to a spiritually deserving descendent of his ninth generation. The Grail thus functions as a Christian relic and as a fertility symbol, a reaffirmation of God's grace and protection.

Guide figures, then, should be intrinsically necessary to this quest: the knights do not know which one of them is Joseph's descendent; they do not know where they are going; they do not know exactly what they are looking for or how to recognize it. A brief examination of three Gail quests, two unsuccessful and one successful, will illustrate the need for guides and how this need is supplied. Perceval comes closer than any other knight except Galahad to seeing the vision. His search is initiated and directed by his aunt, Queen of the Waste Lands, who relates Merlin's prophecies about the Round Table and Grail to him. She tells him the way to the Castle of Gooth when he asks where to find Galahad, and further directs him to the Castle of Carbonek where the Maimed King is, should he fail to find Galahad. At Gooth Perceval meets his second guide, unexplainably the Maimed King himself, who appears as an old man with a gold crown, naked shoulders, and bleeding wounds. He shares the Eucharist with Perceval and expands the Queen's explanation of the legend to include Joseph of Aramathea's role. The old man then disappears, leaving Perceval alone. He catches a glimpse of Galahad, who flees, thus indicating Perceval's impurity, and has a frightening dream of portending disaster. The third guide is quite probably the Maimed King again: "an olde man clothed in a surpelyse,

in lyknes of a pryste" (II, iii, p. 914). After identifying himself as "of a strange contrey [Heaven], and hydir I com to comforte you" (II, iii, p. 915), the old man reassures Perceval that he will escape the wilderness, interprets his dream, and orders him to continue his search. After wandering alone again he meets his fourth guide, a damsel who serves only as a testing device. She tells him that the old man lied, offers him food, and attempts to seduce him. Perceval nearly succumbs to all three temptations, indicating his spiritual deficiency, but recovers enough to feel shame at his weakness and to wound himself in disgust. At this low point, with Perceval about to abandon the quest, the old man again appears, chides him, explains that the damsel was a temptress sent by Satan, and sends him on his journey again.

The version of Perceval found in Chrétien's Conte del Graal is similar but fuller in its archetypal elements. His first guide is not his aunt but his mother, who directs his early adventures and sends him to the castle of the maimed Fisher King. Here Perceval faces tests with the sword of peril, lance of blood, ten-branched candlestick, and Grail. His second guide in this version is a damsel at the castle who explains the Fisher King's wounds and berates Perceval for failing the test of the Perilous Sword. She follows him back to court in another shape, that of the hideous hag, and again chides him for his failure. His third guide is the old man, now his uncle, who grants him absolution after five years of undirected wandering.²⁰

²⁰ James Douglas Bruce, Evolution of Arthurian Romance (Baltimore, Md., 1928), pp. 219 ff.

Launcelot's quest is less personally successful than Perceval's because he is unable to maintain repentance for his sin of loving Guinevere. He finds the Chapel Perilous by himself but is unable to enter; in despair he falls asleep to dream of a wounded knight who is granted entrance to the Chapel and a vision of the Grail. Baffled by this vicarious revelation and unsure whether he actually was asleep, Launcelot withdraws from the holy place by order of a heavenly voice. He now needs a guide to interpret the dream and to direct him further, and one appears in the form of a hermit on his way to mass. He chides Launcelot for his ingratitude for God's gifts, confesses him, and advises him to abandon the Queen's company. Good-intentioned Launcelot promises obedience and thus is able to enter the Chapel where he sees a dead man in a white hair shirt. This sight is explained by the devil, who has been conjured by the hermit. Launcelot again is warned that he will be prevented by his sin from seeing the Grail. In response to his request for counsel the hermit tells Launcelot to put on the hair shirt, take no meat or wine while in quest, hear mass daily, and continue his journey. He wanders without direction for some time: "I wote nat whother I ryde but as fortune ledith me" (II, iv, p. 928). After another divine vision and several combats the hermit reappears to tell Launcelot that Galahad is his son and that he should announce the fact. Several battles later the hermit again appears, this time to chide Launcelot for falling asleep and losing sight of his ultimate goal. His quest ends at the chapel where a lady interprets the forces of good and evil which he has fought

and condemns him for pride and earthly vainglory.

Galahad's quest, in contrast to the two above, is less detailed and requires fewer external guides, apparently because his success is guaranteed if he resists temptation. Accompanied by an old man in white, Galahad has occupied the Seat Perilous and extracted the sword in stone; he "wyste nat from whens he com but all only be God" (II, i, p. 861). Thus aware of his divine calling, he needs little other than God's direction, which he already possesses by reason of his generation from Joseph of Aramathea's line. An old monk, Launcelot's hermit figure, explains the maimed king to him and, after the Grail vision, leads him to his tomb, but Galahad finds the Castle Perilous, restores the Maimed King who guards the Grail, and sees the vessel without guidance.

In these three quests one finds recurring types of secondary guides, the hermit, the churl, and the damsel. All appear in various roles. The hermit is a divine representative, usually aged, removed from the mundane world perhaps in the guise of a religious man. His function to the hero is primarily spiritual; he interprets revelations, confesses him, chides his backslidings, advises repentance, and grants absolution. The churl, traditionally Porter of the Other World,²¹ serves a more physical function. Appearing as a dwarf, waning knight, hospitable host, enchanted beast, or ax-wielder, he can direct the quester through the wasteland to the Castle Perilous, Chapel Perilous, or Other World. The damsel is, of course, the Goddess in Triad and her main role is to

²¹ Loomis, pp. 105 ff.

provide distraction and temptation. She may be figured as a hideous hag, a lady clothed in white, a seductress, or the quester's relative, but in all her forms she is the Grail Messenger or Bearer. If the hero resists her temptations and follows her advice, she is able to give him the information he needs, whether of his heritage, his dreams, or the Grail itself. This guide also contains aspects of the seasonal myth in her connection with the Other World and thus unites in her person the Grail's meaning as Christian relic and fertility symbol.

These guides in the Grail quest, then, are secondary figures, who intervene to aid unsuited or degenerate knights in their spiritual regeneration. The single successful quester, Galahad, is God-appointed, God-directed, and God-protected; he thus has less need for temporal assistance than the undelegated knights. King Arthur, however, has no such clearly defined and sanctioned goal; his quest is for lifelong public and private salvation, and he thus needs a constant guide to measure, to clarify, his progress. Merlin fills this function, giving Arthur the tools to continue his journey after Merlin's initiation.

Created primarily by Geoffrey of Monmouth, Merlin was a boy without a father, the fairy child of mysterious origin who becomes a mysterious and somewhat mad prophet. In Robert de Boron's twelfth-century version, Merlin is made over into Uther's magician, and Arthur's ward and protector.²² He thus has both pagan and Christian elements, embodying the wildman or satyr motif through his origins

²² Bruce, p. 132.

and the divine intercessor through the interpretive tasks he performs. Arthur's life is of course much too long to review and such a review would serve no purpose here; our concern, rather, is with the functions Merlin serves and with his suitability as a guide. First the advisor and confidant of Uther, Merlin directs Arthur from his begetting. He in fact orders that begetting, advising Uther to lie with Igrayne and disguising him to accomplish it. After Arthur's birth he names the infant and entrusts his upbringing to Sir Ector until such time as Uther's death should require Arthur's appearance and leave Merlin free to direct his course.

Merlin's qualification for this charge apparently is half-pagan and half-Christian; some of his duties are accomplished through magical means, some through divine appointment. The Christian sanction apparently has ascendancy; when Uther falls ill, Merlin answers the nobles' pleas to restore him with: "There nys none other remedye . . . , but God wil have His wille. But loke ye al barons be bfore kynge Uther to-morne, and God and I shalle make hym to speke" (I, i, p. 11). Through his prophetic foresight, his magical powers, and his moral merit Merlin is able to guide and protect Arthur in a variety of situations. He first initiates Arthur to his heritage and the nature of his life's journey, making clear to Arthur how singular his talents and how great his responsibility to cultivate them.

In his protection of Arthur and his men, that is, in his public role, Merlin performs many tasks. He is a "dreme-reder," interpreting

various visions of political portent. Since he moves "faster than any mortal," he serves as a messenger: "'I mervayle,' said he [King Lot], 'how they com unto this contrey withoute wetyng of us all.' 'Hit was by Merlions advice,' seyde a knyght" (I, i, p. 32). He pops in and out of knightly adventures, revealing beautiful damsels as evil, ugly dwarfs as good. And, in his public role, he approves Arthur's choice of Guinevere, warns him of the impending rivalry with Launcelot, and judges the worthiness of those knights who aspire to the Round Table.

Concordant with these public duties is Merlin's private responsibility to Arthur; as he helps Arthur to guide his followers well, he also helps him to reach a higher level of personal maturity. Arthur's progress in this individual quest is directly measurable by the amount of guidance which he requires from Merlin; the more interpretation and correction by his mentor, the less self-sufficient is Arthur. During the early years Merlin supplies almost continuous companionship and directs Arthur's every action. He leads him to Excalibur, instructs him how to remove it from the stone, explains the legend, and tells Arthur the method and time to use the potent sword. He chides Arthur for over-enthusiasm in killing, tells him that his martial failure is God's punishment, commands him to rest and reward his knights, and prophesies a turn in God's anger.

As Arthur matures Merlin allows him greater freedom of decision; his lapses in maturity thus are apparent by Merlin's reappearance and by Arthur's ability to recognize his tutor and heed his advice. When

Merlin appears in disguise to Arthur on one occasion the king contemptuously calls him a churl; Sir Ulphuns and Sir Brastias, however, recognize him (I, i, p. 38). At another time Merlin looks "lyke a chylde of fourtene yere of ayge" and Arthur accordingly disregards his very sound instruction. Merlin finally has to reveal himself directly and forcefully:

That Arthur's confusing dream know I well . . . as well as thy selff, and of all thy thoughtes. But thou arte a foole to take thought for hit that woll nat amende the. Also I know what thou arte, and who was thy fadir, and of whom thou were begotyn: for kynge Uther was thy fadir and begate the on Igrayne.

(I, i, p. 43)

Later Arthur feels confident enough to praise himself as Merlin's protector but Merlin quickly clarifies Arthur's presumption:

"A, Merlion!" seyde Arthur, "here haddist thou be slayne for all thy crafftis, had nat I bene."
 "Nay," seyde Merlyon, "nat so, for I cowde a saved myselffe and I had wolde. But thou arte more nere thy deth than I am, for thou goste to thy dethe warde and God be not thy frende."

(I, ii, p. 49)

As Merlin nears his doom his role becomes more prophetic and preventative, for he must give Arthur the tools with which to continue alone. He helps the king to retrieve the sword and scabbard guarded by the Lady of the Lake, implying that Arthur can look to her for help after Merlin dies. He warns Arthur that his love of the embellished sword is "unwyse"; the unadorned scabbard is of greater value because

it prevents blood loss. He foretells Arthur's own doom by warning him of the Launcelot-Guinevere intrigue and of his future assassin's May Day birth date. Finally, he surrounds Arthur with the most loyal men he can find, the knights of the Round Table.

Merlin's death signifies not that Arthur has achieved perfection but only that he has reached a spiritual level which he himself can maintain should he choose to do so. Salvation, after all, eventually depends on a combination of personal commitment and integrity with divine grace. During his formative years Arthur learned from and depended on his tutor: "But well Arthur overcom hem foes all: the moste party dayes of hys lyff he was ruled by the counceile of Merlyon" (I, iii, p. 97). His task done, himself undone, Merlin leaves Arthur, answering his plea for further guidance with, "Nay . . . , hit woll not be" (I, iii, p. 125).

In these Arthurian legends one thus finds two types of guide figure: secondary guides, such as hermits, damsels, dwarfs; and a primary guide, Merlin. The secondary guides are supplementary sources of information for the narrative, interpreting a particular event, directing the quester to a specific locale, rescuing a knight from a single misstep. They do not provide constant companionship for the hero or structural continuity for the narrative. That continuity, when it occurs, is provided by the quest itself and the hero's single-minded pursuit of his goal. In this sense one could almost call the Grail itself a guide, for it serves as a provider, a talisman, a measure

of spiritual achievement, and a testing device. Merlin, however, does assist narrative continuity and thematic interpretation; his frequent presence and his measure of Arthur's development help to hold together and clarify the king's many-faceted quest. He thus is a guide to the reader as well as to the hero.

Medieval Examples of the Guide Convention

The preceding three groups of material, classical myth, the Bible, and Arthurian legend, have been examined to determine the frequency with which guide figures appear and the scope of their abilities and functions. In light of this fertile and diversified background, our next task is to consider specific works by individual authors, to trace the development of the guide figure, to evaluate which formerly established aspects seem useful and which irrelevant to the particular work.

The usual situation in these works of literature which calls for a guide figure is the dream or vision, a dream which involves some quest to be made or goal to be attained. Because of the strangeness of the dream territory or the dreamer's limited abilities, a guide figure is necessary both to aid the dreamer and to provide necessary explication of the dreamland to the reader. Apart from the narrative and thematic functions already suggested, the guide exists as an artistic creation in his own right, either in an allegorical mode or as a mimetic character. He may personify a particular virtue or institution, as does Holicherche in Piers Plowman; figure an abstraction through an historical personage,

as does Virgil in The Divine Comedy; or participate dynamically, as does Harry Bailly in The Canterbury Tales. In other words, the guide figure may be as fully developed as the author's powers and intentions dictate, and the guide indeed does range from the statically symbolic to the dramatically complex.

One of the more static and symbolic guides is the figure of the pearl maiden in The Pearl,²³ a dream vision concerned with the dreamer's salvation. She represents a state of mind and soul, an elevated level sought by the dreamer. Exhausted by grief and worry, the jeweler-dreamer enters his garden, an introductory symbol of the dream world. He swoons, and as his spirit ascends he sees the stream which separates the real world from the spiritual. Initially, then, he needs a guide to explain this dream world's meaning and to help him find his lost pearl. The radiant pearl maiden appears to serve these functions, as well as to point out the spiritual deficiencies of which he is unaware. Chosen as a guide because of her temporal relation to the dreamer and her pristine spiritual state, Pearl is motivated to save his soul and give him peace, to help him find the way. She chides him for attending to the mundane; taunts him; advises him; explains the nature of salvation, grace, and New Jerusalem; and actually effects his spiritual regeneration. Her literary functions aside from gleaming imagery, are primarily thematic, for she is an embodiment of purity and an interpreter of

²³ Pearl and Sir Gawain and the Green Knight, ed. A. C. Cawley (New York, 1962).

scripture for the medieval poet.

Like Merlin, the pearl maiden measures the dreamer's progress through the amount of guidance and correction she must extend. Initially his understanding is solely temporal; he assumes the maiden will remain with him because his grief is great, thinks it unfair she has gained grace so early with such slight effort, and views her role as Christ's bride in competitive courtly terms. Eventually he gains some understanding, evidenced by his editing of his own questions and his meek acceptance of her answers. This elevated level is signified by the maiden's offer to guide him within sight of New Jerusalem, but his failure to reach spiritual perfection is made equally clear by his attempt to cross the stream and the vision's consequent end. The jeweler then measures his own progress as he realizes how quickly rapture fades and how, had he maintained a true intent, he would have been able to cross the stream. His quest has been successful, insofar as any mortal can approach the godhead before his appointed time, and the dreamer shows his gratitude and awareness by dedicating his intercessor, the pearl maiden, to God.

Three of Geoffrey Chaucer's poems, The Parliament of Fowls, The House of Fame, and The Canterbury Tales,²⁴ contain a guide figure; in the first two he appears within a dream vision. These guides are either human or animal, but hold no symbolic spiritual or philosophical meaning; that is, they are not figurative. Rather than only pointing

²⁴ Geoffrey Chaucer, The Works of Geoffrey Chaucer, ed. Fred N. Robinson (Cambridge, 1957).

e
t
s

w

a

out a moral or spiritual lesson to the dreamer, they function as narrators and individual characters in the poems, thus playing a more literary than didactic role.

Proprietor of the Tabard Inn in Southwark, Harry Bailly's qualifications as a guide are somewhat less than divine: he sets a fine table; suggests an entertaining scheme; and, most important for a guide, knows the route to Canterbury, hardly a necessary attribute with the worldly Wife of Bath in company. But Bailly is in the trade and thus can make deals for the pilgrims' lodgings and food, an ability the Wife of Bath does not possess. Not a guide primarily in a geographical or physical sense, then, Harry Bailly instead functions as a literary guide or critic, albeit an undependable one. He maintains the pace of the poem, arbitrating, evaluating, criticizing, and editing. He cuts off the Reeve's "sermonyng," quiets a quarrel between the Summoner and Friar, asks the Clerk to "speketh so pleyn at this tyme, we yow preye, / That we may understonde what ye seye" and the Nun's Priest for "rude speche and boold," and chides Chaucer the pilgrim for his doggerel. As the poem progresses, he becomes as mimetic a character as any in the group with his protruding eyes, shrewish wife, broad humor, and swift judgments. Harry Bailly, then, is Chaucer's guide, for he holds the tales together, provides a structural framework, a unifying device.

In The House of Fame the dreamer is directed by an animal guide, who provides transportation as well as instruction. The golden eagle, a fully developed guide figure, gives the dreamer a moral lesson and

advice on a proper way of life. This guide has many qualifications for his role, both through experience and authority. Sent by Jupiter to protect the dreamer from false revelations, to reveal a practical knowledge of love, and to reward him for his service to love, the eagle certainly is divinely commissioned. He also is one who knows, not only the geography of the House of Fame but the theory of sound, the Zodiac, and airy beasts. He thus is the narrator, explicator, and commentator of the poem.

Moreover, the golden eagle is a character, and in his relationship with the dreamer, the means by which the characterization is developed, one can see certain elements of the guide convention. He instructs Geoffrey, telling him where and at what to look, answering his questions, philosophizing about natural dwelling places, moralizing about responsibility. With a more supernatural power he reads Geoffrey's thoughts and mysteriously whisks him into the House of Rumor. He chides him for his fear of being turned into a star or being dead and then comforts him. Finally, he teases the dreamer about his weight and lewdness and solicitously inquires after his health. The golden eagle thus performs a dramatic as well as narrative function.

Africanus the Younger, guide in the introduction to The Parliament of Fowls, is much less active, but fills a very practical need for the author. He takes the dreamer to his unknown, uncharted destination in the land of dreams and thus contributes to a realism of sorts. Rewarding the dreamer for his faithful reading, Africanus, like the

eagle, comforts, chides, physically carries, and teases susceptible Geoffrey.

Chaucer thus bends the guide figure to his imaginative and his narrative needs. When he requires coherency, the guide unifies; when he requires explication, the guide figure explains; when he requires character development, the guide figure develops character. In The Divine Comedy²⁵ Dante makes an equally skillful and versatile use of his guide figures, but where Chaucer uses a single, primary guide throughout a poem, Dante uses a guide series, each leading to a higher level of spiritual development.

The first guide, Virgil, is a figuration of pagan moral perfection; he comes to stand for the ultimate achievements of his spiritually unenlightened age. Sent by divine authority, Beatrice, to guide Dante the pilgrim, he is qualified not only by the exemplary life he led but by his poetical gifts. First, Virgil serves as a physical guide, for he knows the terrain of Hell; in this capacity he physically carries, leads, and defends Dante over the crags, up the steps, and away from the demons. As a resident of Limbo, Virgil also explains its etiquette to Dante: whom he should meet, what he should notice. He controls whom, why, and how much Dante may see and question. He sets the pace.

Second, Virgil is a spiritual and intellectual guide, as he explains, interprets, and sermonizes. Dante's ignorance of the lintel of Hell, the

²⁵ Dante Alighieri, La Divina Commedia, ed. H. Oelsner, trans. J.A. Carlyle, Thomas Okey, P.H. Wicksteed (London, 1933).

Harrowing, the hierarchy of sins, the hemispheres, the nature of prayer and love is at least partially erased by Virgil's knowledge.

The most important aspect of Virgil's guidance, however, is the figure of Virgil himself, for he serves as a standard against which to measure Dante's regeneration. Virgil's changing attitude toward the dreamer symbolizes the spiritual progress which runs concurrently with the physical. Initially, Virgil suggests, Dante is not fit for the journey and he chides his impatience to proceed. He criticizes his lack of precision in speech, as a superior poet to an inferior; suggests that he has forgotten his philosophy; and warns him against misdirected pity. When Virgil later approves Dante's attack on Pope Nicholas III or his request to speak to Ulysses, a regenerative step has been made. The growing reciprocity of their relationship also indicates Dante's progress; he urged Virgil to be quiet so he can hear where Cianfa lingers and suggests asking directions when they are lost. As Dante grows more spiritual, Virgil grows more human in his reverence for Statius, his physical exhaustion, and his embarrassment at Cato's scolding them for lingering to hear Casella.

As Dante himself says, Virgil is his master, leader, lord, father, herdsman, and teacher, a very inclusive guide figure. In artistic terms he functions as an explicator, an interpreter, and, especially, a standard of the moral perfection for which Dante the pilgrim strives. To some extent, he also is a character, insofar as the author reveals a pagan's activities in Purgatory and Limbo, his reactions, and his deficiencies.

But Virgil's qualifications are not sufficient to accompany Dante throughout his quest. His pagan origins, his geographical restrictions, limit his usefulness. As he says to the souls who have newly arrived on the shore of Purgatory, "Ye think perchance that we have experience of this place, but we are strangers even as ye are" (Purgatorio, II, l. 63), and thus he must convey Dante to someone familiar with the new physical and spiritual area.

Although Virgil accompanies Dante through Purgatory and acts as his protector, both need auxiliary guides for the unfamiliar terrain. These the poet supplies through a guide series, with one figure directing them through his locale and then passing them on to the next figure. Cato, Sordello, Statius, and Matilda are the major characters in this series, with such figures as Lucy, Humbert Aldobrandesco, and the angels of the cornices supplementing their direction for a short distance. Thus Virgil's function is divided in Purgatory; he remains Dante's ethical guide and emotional comforter, but relinquishes his geographical guidance to more knowledgeable figures.

The first figure to assist Virgil and Dante in Purgatory is Cato, who guards the approach to Mount Purgatory. He tells Virgil to clean the grime from Dante's face and permits them to proceed. The second figure in this guide series is Sordello, who forbids them to climb the mountain by night and leads them to the Valley of the Rulers. Next, Lucy physically carries Dante to the gate of Purgatory, with Virgil following behind. Statius then takes over, accompanying them through

the Pass of Pardon. Virgil has reached his limits at this point, and he disappears, leaving Dante in Statius' care. Matilda, handmaiden of Beatrice, becomes Dante's guide through the earthly paradise, and after purifying his soul she relinquishes him to Beatrice herself, in whom the physical and spiritual functions of the guide again coalesce.

Beatrice, the second primary guide figure in The Divine Comedy, initially appears in the character of a courtly lady but almost immediately becomes a figuration, an abstraction, of divine purity. She serves many of Virgil's physical functions to the dreamer as she leads and comforts him, but her spiritual function is far more refined. Since she is nearer to divine authority, her theology more closely approximates the Word of God. She, like Virgil, tests the dreamer's religious concepts and beliefs, but she also serves as an intercessor, a gradual accommodation to God, as Virgil served to her. Beatrice's literary function is narrative, thematic, and stylistic; she also of course explicates and interprets the dreamer's observations, she justifies the ways of God to man, and she is the radiant image of the Paradiso, thus providing a stylistic as well as spiritual contrast to the other two books.

The final guide figure, Saint Bernard, functions almost solely as a technical device, in that he interprets the Rose to the dreamer and reader and allows Beatrice to leave her role as guide without abandoning the graceless Dante. As in the Grail quests, the vision of the symbol of the godhead--the Grail for Galahad, Beatrice for Dante--signifies that the hero has reached his goal, has achieved the salvation he

sought. In The Divine Comedy, then, the guide figures operate primarily as exemplary spiritual states which man should imitate, as standards of thought and action.

The preceding works have been examined to two purposes: first, to determine certain common technical and thematic characteristics of the guide convention; and, second, simply to observe the variety of ways in which a guide figure can be altered to suit the author's intentions and talents. Basic among these common criteria are the conjunction of guide figure and dream vision; the guide's special knowledge which allows him to explain and interpret; the gradual progress of the dreamer toward his goal by means of the guide's assistance; and the consistent use of a single guide or guide series throughout a work.

CHAPTER II

STRUCTURAL UNITY IN THE FAERIE QUEENE, BOOKS I AND II

We have established in the preceding chapter certain criteria, common characteristics and functions, of the guide figure. The Faerie Queene, Edmund Spenser's sixteenth-century narrative poem, is a classical example of the working out of these criteria. Moreover, the poem furnishes a structural model of the educative quest for many succeeding authors.

In the prefatory letter to Sir Walter Raleigh, Spenser defines his aim in The Faerie Queene as being "to fashion a gentleman or noble person in vertuous and gentle discipline."¹ To this end he proposes a romance narrative of twelve books, centered around Prince Arthur as the epitome of manly virtue and illustrating, through various patron knights, a desirable moral characteristic in each book. The hub of this vast scheme is the Faerie Queene's, Gloriana's, court, from which the knights embark on their adventures in proof and test of the virtues they represent. From this brief outline it is apparent that the work operates

¹ Citations from Spenser in my text are to Poetical Works, ed. J.C. Smith and E. De Selincourt (London, 1912). The above reference is from the "Letter to Raleigh," p. 407.

on at least three levels: social or ethical, seen in the courtly framework; spiritual or moral, seen in the Christian questing pattern; and historical or national, seen in the Gloriana-Elizabeth I parallels and the Arthurian context.

Spenser's method in this "continued Allegory, or darke conceit" is literary rather than homiletic. He defends his moral lessons being "thus clowdily enwrapped in Allegoricall devises" on Aristotelian grounds: his work "shoulde be most plausible and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read, rather for variety of matter, then for profite of the ensample" ("Letter to Raleigh," p. 407). Spenser's acknowledgment of the cloudy nature of allegory suggests that he is not oblivious to the interpretive difficulties his readers face. He also is alive to his own problem of structuring a poetic narrative, explaining to Raleigh that

an Historiographer discourseth of affayres orderly as they were donne, accounting as well the times as the actions, but a Poet thrusteth into the midst, even where it most concerneth him, and there recouring to the thinges fore-paste, and divining of thinges to come, maketh a pleasing Analysis of all. (p. 408)

The "variety of matter" in The Faerie Queene, however, seems to have obscured Spenser's "pleasing Analysis of all," the narrative structure which unites the dense and rich fabric of episodes, personages, and levels of meaning. Considerable critical attention has been devoted to the poem's structure, but the studies tend to focus on consistent themes and motifs rather than on specific methods and devices.

Graham Hough assesses the structural criticism quite accurately when he notes, "It is easy to get bogged down in speculative quagmires and tangled in irrelevant learned briar patches . . . The Faerie Queene has been judged very harshly from the structural point of view."²

Hough himself explains The Faerie Queene's perhaps frustrating (to a twentieth-century reader) diversity by the very nature of romantic epic, which slips from different tones and levels: politics to religious devotion; history to allegory; geographical particularity to wild fantasy; human moral action to pure enchantment.³ Roger Sale, representative of another and perhaps more prevalent point of view, is less tolerant of the poem's fabric:

On and on it goes, battles, castles, streams, and tapestries, with never more than a slight break in the monotonous evenness of the tone. There is no consistency to the narrative, no coherent fictional world, and little in the way of causal connections between episodes.⁴

But merely recognizing that The Faerie Queene has no tidy, linear structure, that Spenser's scheme in his "Letter to Raleigh" is not totally compatible with the actual product, does not explain

² Graham Hough, A Preface to The Faerie Queene (New York, 1963), pp. 82, 83.

³ Hough, p. 14.

⁴ Roger Sale, Reading Spenser: An Introduction to The Faerie Queene (New York, 1968), p. 28.

what structural unity the poem does possess. Obviously The Faerie Queene must hold some internal consistency; were this consistency not present, critics long ago would have abandoned the poem as an incoherent fairy tale, reserving their "speculative quagmires" for a work they could penetrate.

Least specific and, perhaps, least useful for structural evaluation is Douglas Bush's contention that "the allegorical method, with all its apparently wild system of correspondences on different planes, grows out of . . . the conviction of the unity of God and man, of all things in heaven and earth."⁵ Applicable certainly to Spenser's mind and themes, the statement cannot help us to find the methods by which these different planes and levels are resolved in The Faerie Queene. C.S. Lewis suggests, more concretely, Spenser's technique of opposing polarities: "Like Life and Death, or Light and Darkness, the opposition of natural and artificial, naïve and sophisticated, genuine and spurious, meets us at every turn."⁶ Hough, too, offers several specific devices: the figure of Arthur, "clearly an attempt to impose unity of hero on the multiple scheme"; the "equable, even-paced narration," mood, and tone of the six books; the "unity of atmosphere" or sense "of being in a varied but consistent world"; and the pervasive dream-organization which provides,

⁵ Douglas Bush, The Renaissance and English Humanism (Toronto, 1939), pp. 44-45.

⁶ C.S. Lewis, The Allegory of Love: A Study in Medieval Tradition (New York, 1958), p. 328.

Hough contends,

the emancipation from time and space, the solutions of narrative continuity, the neglect to explain what is actually presented. . . . It is the animating spirit of the poem that conditions its shape; and that has little to do with the formal scheme.⁷

That formal scheme, however, is unified in Books I and II by one structural motif thus far overlooked in critical opinion: Spenser's use of the guide figure, a device which helps to hold the diverse episodes together, to organize the narrative level, and to clarify the figurative level. My discussion of Spenser's guide figures will be limited to Books I and II because the poet uses other methods to organize Books III, IV, V, and VI. As Williams notes,

the first two books are self-contained units. In them a steel frame of theme supports the narrative. Book III abandons the one-line thematic development, and the narrative structure almost collapses. It takes about half of Book IV to straighten up all the lines of narrative left tangled at the end. Book V is substantially a return to the method of the first two, a one book unit with the narrative line firmly controlled by thematic purposes. But Book VI solves the problem of how to write a book which, while composing a unit, still is continuous in the sense that it sets up narrative lines for future exploitation . . . , making the quest of the champion a frame which encloses the many-branching lines of the middle section.⁸

⁷ Hough, p. 98.

⁸ Arnold Williams, Flower on a Lowly Stalk: The Sixth Book of the Faerie Queene (East Lansing, Mich., 1967), pp. 128-129.

Guide figures occasionally appear in the last four books, but structural unity does not depend on their presence as it does in Books I and II. In each of these two books the guides function to clarify and define what Hough calls the protean, dream-like quality of the narrative. They provide the conflict, tension, pace, and potential resolution of the plot; supply a standard for the quest and quester; and guide the hero's development and progress by the methods outlined in Chapter I.

Since Book II, at least in its literal aspects, adheres more orthodoxly to the criteria for a guide figure established by Gilgamesh, I will discuss it first. Book II also has the advantage of being

simpler in structure, for we follow Guyon's adventures almost all the time, while in Book I the interest is divided between Redcross and Una. Book II is simpler in thematic content too; necessarily so, for it does not deal with the mysteries of faith, but with moral discipline and moral action--neither quid credas nor quo tendas, but quid agas. The scene of action is always the world, the temptations are those of ordinary earthly experience, and the means by which they are overcome are not revelation and grace but reason and self-command.⁹

Guyon, patron knight of Book II, figures moral temperance, and the second book thus is an illustration of and search for perfection of that virtue. Some discrepancy exists between Spenser's initiation of the quest as proposed to Raleigh and the actual structure of Book II. In the "Letter" Spenser says that a palmer comes to Gloriana's court, bearing "an infant with bloody hands," to request

⁹ Hough, p. 154.

redress for grievances. Guyon, already tested and experienced in moral combat, is assigned to the task, and the two leave together. In the book itself, however, the discovery of the bloody babe by Guyon and the Palmer and their consequent decision to avenge his parents' death triggers the quest for Acrasia. But to defeat this moral adversary is the anticipated culmination, not the assured outcome, of the plot, and Guyon first must test his virtue against other foes. Thus the structure of Book II "is shaped by Spenser's idea of the psychological development of the human character striving after moral control."¹⁰ Although Guyon stands for temperance, he is by no means perfected in that virtue at the start of the quest. The first series of tests he faces is the temptation to excessive anger and malignity, which he successfully overcomes. The second series is temptation to sensual pleasure; although he has more difficulty here maintaining the golden mean, eventually balance is restored and he is proved fit to face and defeat his final adversary.

Since our concern here is with the development of structural unity through the use of guide figures, a cumulative process, we will follow Spenser's chronology in tracing the plot. Spenser first establishes Guyon as a suitable hero, one capable of overcoming the temptations he will face. He is comely, of upright carriage, demure and temperate countenance, noble birth, skilled in combat, and sanctioned by Gloriana. But, as the champion of Temperance, Guyon has certain limitations as well: he is susceptible to moral excess or defect, constantly walks

¹⁰ Selincourt, p. xlv.

a narrow plank between "too much" and "not enough"; and, because he figures a mundane and ethical, rather than spiritual, virtue, has little discriminatory insight into more elevated matters. Temperance can maintain proper behavior, but it cannot uplift or educate itself; its powers are sustentative, not additive.

Thus Guyon needs a guide for his quest, a guide who not only will help him to maintain the golden mean under temptation but who will supply the interpretive wisdom to educate him spiritually. This function is served by the Palmer, who represents Right Reason:

Him als accompanyd vpon the way
 A comely Palmer, clad in blacke attire,
 Of ripest yeares, and haires all hoarie gray,
 That with a staffe his feeble steps did stire,
 Least his long way his aged limbes should tire:
 And if by lookes one may the mind aread,
 He seemd to be a sage and sober sire,
 And euer with slow pace the knight did lead,
 Who taught his trampling steed with equall steps to tread.

(II, i, 7)

In making him a palmer, Spenser has qualified him as a guide; he has been to Jerusalem and thus knows the way to Guyon's, or any questing Christian's, ultimate goal. Further qualified by his age and wisdom, the Palmer's slow, even pace symbolizes the temperate path down which he will lead Guyon.

Spenser immediately presents Guyon's need for a guide, allowing the reader no opportunity to interpret the knight as perfected or tested virtue. Duessa, standing for doubleness or duplicity, appears as a

damsel in distress and wins the naïve Guyon's sympathy:

The knight approching nigh, thus to her said,
 Faire Ladie, through foule sorrow ill bedight,
 Great pittie is to see you thus dismaid,
 And marre the blossome of your beautie bright:
 For thy appease your griefe and heauie plight,
 And tell the cause of your conceiued paine.
 For if he liue, that hath you doen despight.
 He shall you doe due recompence againe,
 Or else his wrong with greater puissance maintaine.

(II, i, 14)

He then compounds his inability to distinguish false from true by allowing Archimago, the diabolical sorcerer, to lead him to Red Cross, whom he mistakenly blames for Duessa's misfortunes. Leaving the Palmer behind, Guyon accepts a false guide, who "guides an vncouth way/ Through woods and mountaines" (II, i, 24).

Guyon and Red Cross are reconciled, each recognizing the other through reason and staying his hand through temperance. The Palmer then joins them and immediately identifies Red Cross, or Holiness, thus illustrating his superior perception as contrasted to Guyon's. They receive Red Cross' blessing to start their quest, and

Then Guyon forward gan his voyage make,
 With his blacke Palmer, that him guided still.
 Still he him guided ouer dale and hill,
 And with his steedie staffe did point his way:
 His race with reason, and with words his will,
 From foule intemperance he oft did stay,
 And suffred not in wrath his hastie steps to stray.

(II, i, 34)

As Kellogg and Steele note, "It is thus clear that Sir Guyon is not an

allegorical representative of perfect temperance, but of the achievement of temperance through right reason (the palmer)."¹¹

The first adventure the Palmer and Guyon encounter actually initiates the quest; through Amavia's account of her sorrows Guyon learns of Acrasia and her Bower of Bliss and vows to destroy them as threats to temperance. In this incident, too, the limits of temperance are further delineated. Guyon is able to interpret correctly the effects of excessive passion and draw a proper moral:

Then turning to his Palmer said, Old syre
Behold the image of mortalitie,
And feeble nature cloth'd with fleshly tyre,
When raging passion with fierce tyrannie
Robs reason of her due regalitie,
And makes it seruant to her basest part:
The strong it weakens with infirmitie,
And with bold furie armes the weakest hart;
The strong through pleasure soonest falles, the weake through smart.

But temperance (said he) with golden squire
Betwixt them both can measure out a meane,
Neither to melt in pleasures whot desire,
Nor fry in hartlesse griefe and dolefull teene.

(II, i, 57-58)

Without the Palmer's aid, however, Guyon is unable to comprehend the spiritual symbolism of Ruddymane's bloody hands, mistakenly stressing the stains themselves rather than the proper absolution. The Palmer chides him "with goodly reason, and thus faire bespake":

Ye bene right hard amated, gracious Lord,
And of your ignorance great maruell make,
Whiles cause not well conceiued ye mistake.

(II, ii, 5)

¹¹ Edmund Spenser, Books I and II of The Faerie Queene, ed. Robert Kellogg and Oliver Steele (New York, 1965), p. 238ⁿ.

and explains the difference between natural fountains and fountains of grace through baptism, only the latter of which can remove the stain of original sin. He advises Guyon to

striue you it to withstand,
But let them still be bloudy, as befell,
That they his mothers innocence may tell.
(II, ii, 10)

Guyon's response indicates a forward step on his spiritual journey:

"He hearkned to his reason, and the childe/ Vptaking, to the Palmer gaue to beare" (II, ii, 11).

The next adventure of their quest, the visit to Medina's castle, serves as an exemplum in terms of the book's structure, a synopsis of what Guyon must encounter and conquer. Medina's quieting of the quarrel between Sir Huddibras, Sansloy, and Guyon; her advocating peace for its power to "nourish vertue" and breed "fast friendship," foreshadows and contrasts with Guyon's adventure with Phaedria and Cymochles. Medina's castle, too, is a parallel to the House of Alma, with the castle an emblem of the precarious virtue possible in the world and the House of Alma an emblem of the internal harmony Guyon seeks. In the Medina incident the Palmer does not function as a guide, Medina instead directing and instructing Guyon within her own sphere.¹²

¹² One should note Spenser's explanation in this incident of how Guyon and the Palmer became connected (II, ii, 43). This explanation concurs with Spenser's plan in the "Letter to Raleigh," the difference being his apparent decision to start the second book in media res.

The next incident, the comic interlude of Braggadochio and Trompart, is a useful parallel in terms of the guide convention, with Archimago serving as the guide. Like the Palmer, he also instructs his charges, albeit in evil undertakings:

But mote I wisely you aduise to doon;
 Giue no ods to your foes, but do puruay
 Your selfe of sword before that bloudy day:
 For they be two the prowest knights on ground . . .
 Do arme your selfe against that day, them to confound.
 (II, iii, 15)

Braggadochio is less appreciative of guidance than Guyon, and his response contrasts his false courage with Guyon's true:

Dotard (said he) let be thy deepe aduise;
 Seemes that through many yeares thy wits thee faile,
 And that weake eld hath left thee nothing wise,
 Else neuer should thy iudgement be so fraile,
 To measure manhood by the sword or maile.
 (II, iii, 16)

Returning to the main plot line of Guyon and the Palmer, we find Guyon involved in his first direct confrontation with the forces of intemperance, a confrontation which he does not escape unscathed. Immediately before Guyon initiates the battle with Furor and Occasion Spenser ironically stresses the role of

that blacke Palmer, his most trusty guide;
 Who suffred not his wandring feet to slide.
 But when strong passion, or weake fleshlinesse
 Would from the right way seeke to draw him wide,
 He would through temperance and stedfastnesse,
 Teach him the weake to strengthen, and the strong suppressse.
 (II, iv, 2)

From a distance, however, Guyon sees a churl, later identified as Furor, and an old hag, Occasion, abusing a "handsome stripling," Phedon. Apparently leaving the Palmer behind, the knight rushes toward them and enters the fracas to avenge Phedon's defeat.

Guyon's first mistake is rushing into the quarrel, his second is misinterpreting the relative danger offered by the two foes, and his third is fighting on their terms at their level. Phedon, through his excessive jealousy and wrath, has invited a deserved attack and defeat; had he not outdistanced the Palmer, Guyon might have questioned his impulsive desire to avenge the willful intemperance which Phedon represents. Once in the quarrel, however, Guyon evidences the faulty apprehension he showed with Duessa and Archimago, perceiving Occasion as weak and Furor as powerful. Thus attacking the wrong foe, he soon finds himself reduced to Furor's undisciplined methods of combat. Outside the order and relative moderation of courtly joust, Guyon "ouerthrew himselfe vnwares, and lower lay" (II, iv, 8). Seeing both his life and virtue endangered, the Palmer rescues him, first accurately characterizing the foes and, second, correcting Guyon's method of combating them. He tells the fallen knight that Occasion incites Furor and advises him to restrain her. After locking her tongue and binding her hands, Guyon is able to enchain Furor.

By following the Palmer's advice and re-establishing self-control Guyon has overcome the first temptation to wrath. One here, however, should be very cautious in determining the effect such backsliding has

had on the hero; his defeat of Furor and Occasion, his acceptance of the Palmer's guidance, does not mean that he is blameless or escapes undamaged for having entered an intemperate situation. Spenser frequently does not spell out for the reader the consequences of error, instead illustrating the effect through the hero's later disability or a repetition of the same situation. This method is most clearly seen, for example, in Book I where Red Cross apparently defeats Error. His sin, however, is his presumption and foolishness for initiating the combat, as we see through the series of misfortunes and misperceptions which follow Error's contaminating influence. Thus we as readers need the guide figure, since the hero's ignorant evaluation often cannot be trusted and Spenser's evaluation as narrator often comes much later than the incident, if at all.¹³

This procedure apparently is the case after Guyon's encounter with Furor and Occasion, for whereas he interpreted events himself before the incident, he now is silent, allowing the Palmer to do all the interpretation. The Palmer comments on Phedon's story, stressing the dangers of wrath, jealousy, grief, and intemperate love. When Atin asks Guyon to seek Occasion for Pyrochles, the Palmer again answers,

¹³ The narrator, present in the didactic first-person initial stanza of each canto, is distinct from the guide figures in *The Faerie Queene*, although they share the same moral point of view. The narrator functions externally to the plot, summarizing events which have occurred, indicating what behavior should be followed, and foreshadowing events to come. The guide operates internally, supplying an immediate appraisal of events and behavior.

allowing Guyon only a faint voice of acquiescence:¹⁴

Madman (said then the Palmer) that does seeke
Occasion to wrath, and cause of strife;
She comes vnsought, and shonned followes eke.
 Happy, who can abstaine, when Rancour rife
 Kindles Reuenge, and threats his rusty knife;
 Woe neuer wants, where euey cause is caught,
 And rash Occasion makes vnquiet life.
 Then loe, where bound she sits, whom thou hast sought,
 (Said Guyon,) let that message to thy Lord be brought.
 (II, iv, 44)

The Palmer's guidance in controlling wrath has been well-absorbed, as Spenser shows, but other areas of Guyon's development, such as judgment, still are not self-sustaining. He restrains himself in the battle with Pyrochles,

But Guyon, in the heat of all his strife,
 Was warie wise, and closely did awayt
 Auauntage, whilst his foe did rage most rife,
 (II, v, 9)

and does not allow the joy of victory to shake his temperance:

Eftsoones his cruell hand Sir Guyon stayd,
 Tempring the passion with aduizement slow,
 And maistring might on enemy dismayd.
 (II, v, 13)

¹⁴ Kellogg and Steele note that "Guyon defends himself against neither Atin's nor Pyrochles' unjust accusation. By leaving his hero inarticulate, Spenser increases the effect of frustration. He allows the reader no release from the mounting shame, injustice, and anger," p. 278ⁿ. Kellogg and Steele thus see Guyon's silence as justified in terms of Spenser's characterization, as necessary to the creation of a complex character with internal conflicts. This may well be true, but I rather interpret the temporary silence as a just reward for error. The editors fail to note that the silence is not inclusive, that the Palmer is speaking for Guyon and defending his behavior.

But at Pyrochles' request, Guyon frees Occasion and Furor, an act neither approved nor condemned by the Palmer. Pyrochles, defeated by Furor, begs Guyon's help, and at this point the Palmer does pass judgment on Guyon's good-intentioned but undeserved pity:

The knight was greatly moued at his plaint,
 And gan him dight to succour his distresse,
 Till that the Palmer, by his graue restraint,
 Him stayd from yielding pitifull redresse;
 And said, Deare sonne, thy causelesse ruth represse,
 Ne let thy stout hart melt in pitty vayne:
 He that his sorrow sought through wilfulnesse,
 And his foe fettred would release agayne,
 Deserues to tast his follies fruit, repented payne.
 (II, v, 24)

"Guyon obeyd," thus illustrating that he has learned not only his duty to maintain self-control, but also that temperance has limits in proffering aid to someone who has been intemperate.

The instruction in avoiding excessive wrath is ended with the Pyrochles incident and Guyon acts with temperance in all future anger-provoking situations. His remaining temptations are sensual, pleasure-producing, and here too he must learn and practice moderation. The first adventure is the trip in Phaedria's boat, an adventure which Guyon himself initiates. The entire incident, in fact, is an excellent illustration of the secret consequences of error, consequences which extend through the encounter with Mammon and finally are made visible in Guyon's fainting. His initial error, of course, is succumbing to Phaedria's temptation and leaping on her boat without asking advice of the Palmer. The Palmer's role throughout the second book is to

lead, to precede, Guyon; Spenser stresses that Guyon follows the Palmer's "slow pace," and thus, since the Palmer is left standing on the shore, we can only assume that Guyon has reversed the proper order to follow his desire. That Phaedria's Wandering Isle is a place Guyon should not go is evident by the Palmer's absence; Right Reason has been left behind.

By this time was the worthy Guyon brought
 Vnto the other side of that wide strond,
 Where she was rowing, and for passage sought:
 Him needed not long call, she soone to hond
 Her ferry brought, where him she byding fond,
 With his sad guide; himselfe she tooke aboard,
 But the Blacke Palmer suffred still to stond,
 Ne would for price, or prayers once affoord,
 To ferry that old man ouer the perlous foord.

Guyon was loath to leaue his guide behind,
 Yet being entred, might not backe retyre.

(II, vi, 19-20)

Totally absorbed in his desire to get to the other side, Guyon has neglected to inquire about the means, an oversight which suggests intemperance. Once in Phaedria's power Guyon acts with moderation and discretion:

The knight was courteous, and did not forbear
 Her honest merth and pleasaunce to partake;
 But when he saw her toy, and gibe, and geare,
 And passe the bonds of modest merimake,
 Her dalliance he despisd, and follies did forsake.

(II, vi, 21)

But this behavior cannot absolve his original error, even though a few stanzas later he has forgotten his own thoughtlessness in joining Phaedria

1

and instead is blaming her:

Ah Dame, perdie ye haue not doen me right,
 Thus to mislead me, whiles I you obaid:
 Me litle needed from my right way to haue straid.
 (II, vi, 22)

Spenser then picks up the threads of two parallel situations he initiated earlier, in Guyon's fight with Cymochles, representative of excessive pleasure-seeking; and Archimago's guidance of and aid to the wounded Pyrochles, representative of excessive choler. Phaedria, corresponding to Medina, calms the quarrel between Cymochles and Guyon, urging such energy be applied to pleasure rather than combat. Guyon here apparently has lost control of his temper,

They though full bent
 To proue extremities of bloudie fight,
 Yet at her speach their rages gan relent,
 And calme the sea of their tempestuous spight . . .
 (II, vi, 36)

but by the time he meets Atin he has remembered the Palmer's lesson and "with strong reason maistred passion fraile, / And passed fairely forth" (II, vi, 40). The interlude between Archimago and Pyrochles only serves to remind the reader that Guyon has lost his guide and is in severe danger without him. To this purpose, Spenser here treats Archimago sympathetically, emphasizing his compassion over the fact that he is restoring Pyrochles to evil ends.

Him when the old man saw, he wondred sore,
 To see Pyrochles there so rudely rage:

Yet sithens helpe, he saw, he needed more
Then pittie, he in hast approched to the shore. . . .

Which when as Archimago heard, his griefe
He knew right well, and him attonce disarmd:
Then searcht his secret wounds, and made a priefe
Of euery place, that was with brusing harmd,
Or with the hidden fire too inly warmd.
Which done, he balmes and herbes thereto applyde,
And euermore with mighty spels them charmd,
That in short space he has them qualifyde,
And him restor'd to health, that would haue algates dyde.
(II, vi, 48, 51)

That Guyon has been harmed by his error in entering Phaedria's boat and that he needs the Palmer are evident throughout his encounter with Mammon. Much critical dissension occurs on the interpretation of this incident, starting with Guyon's self-praise:

So Guyon hauing lost his trusty guide,
Late left beyond that Ydle lake, proceedes
Yet on his way, of none accompanide;
And euermore himselfe with comfort feedes,
Of his owne vertues, and prayse-worthy deedes.
(II, vii, 2)

Kellogg and Steele note that "neither Phaedria nor Mammon could even pose temptations to the man guided by right reason. Later he will need the active support of both divine grace and right reason, but this adventure tests solely his love of virtue and 'proper pride' in his accomplishments."¹⁵ The editors fail to observe that Guyon already has succumbed to temptation, or at least curiosity, by being in the situation without his Palmer. Selincourt implies that Guyon has erred in going with Phaedria, noting

¹⁵ Kellogg and Steele, p. 300ⁿ.

that he is "seduced for a while by idle pleasures," but fails to see the secret consequences of the misjudgment: "But Spenser clearly regards his defection with sympathetic tolerance; and Sir Guyon suffers no great hurt from his short passage with irresponsible Mirth upon the Lake of Idleness."¹⁶ Hough also underestimates Guyon's error as he summarizes the Phaedria episode: "Guyon deserts his Palmer and is briefly distracted by her wiles. . . . Certainly Guyon gets off very lightly for his brief holiday from the strict path of temperance."¹⁷ Both critics, although partially correct, apparently are deceived by the absence of narrator interpretation and intrusion. Spenser does not overtly condemn Guyon, but he makes his need for the Palmer's guidance quite clear in the following events. It is first difficult to accept Guyon's feeding himself "with comfort . . . Of his owne vertues, and prayse-worthy deedes" as appropriately temperate behavior; modesty and humility certainly must form a large part of temperance, and Arthur, epitomizing perfect temperance in this book, feels no such need for self-glorification.

Second, the entire episode with Mammon reveals Guyon's imperfect state and need of the Palmer. Kellogg and Steele again measure this episode by the obvious, stating that Guyon never was tempted since Mammon's monster, Disdain, never struck him, but a careful reading indicates that Guyon was indeed susceptible, at least to undue curiosity

¹⁶ Selincourt, p. xliv.

¹⁷ Hough, pp. 156, 159.

about, if not to actual possession of, wealth. Without the Palmer he initially is unable to recognize Mammon:

What art thou man, (if man at all thou art)
 That here in desert hast thine habitaunce,
 And these rich heapes of wealth doest hide apart
 From the worldes eye, and from her right vsaunce?
 (II, vii, 7)

This inability to identify evil contrasts with more than corresponds to Satan's temptation of Christ in the wilderness, the scene usually paralleled to Guyon's adventure. Christ shows no uncertainty about his foe, directly addressing him with, "Get thee hence, Satan: for it is written, Thou shalt worship the Lord thy God, and him only shalt thou serve."¹⁸ Although Guyon resists the temptation to acquire Mammon's riches, he is not above adopting Mammon as a temporary guide to fulfill his curiosity, to answer his questions. Mammon thus replaces the Palmer in this episode and becomes a secondary guide. He is not a false guide in the literal sense; that is, he does not disguise himself or his kingdom¹⁹ and, unlike Archimago, does not lead Guyon to a different

¹⁸ Matthew 4: 10, Authorized Version.

¹⁹ Guyon's picture of wealth is by no means unrelieved splendor. An early stanza in the episode should curb his curiosity, but he instead chooses to continue the tour.

In all that rowme was nothing to be seene,
 But huge great yron chests and coffers strong . . . ,
 But all the ground with sculs was scattered,
 And dead mens bones, which round about were flong,
 Whose liues, it seemed, whilome there were shed,
 And their vile carcasses now left vnburied.
 (II, vii, 30)

destination than he expected. His information, of course, is biased toward materialism, but the primary error is Guyon's for choosing to enter Mammon's sphere. Guyon himself initiates the tour of the House of Riches:

What secret place (quoth he) can safely hold
 So huge a masse, and hide from heauens eye?
 Or where hast thou thy wonne, that so much gold
 Thou canst preserue from wrong and robbery?
 Come thou (quoth he) and see. So by and by
 Through that thicke couert he him led.
 (II, vii, 20)

In acting as Guyon's host, Mammon serves many of the primary functions of the guide figure. He leads Guyon physically and restrains him from fighting the insubstantial Disdain: "Mammon did his hasty hand withhold, / And counseld him abstaine from perilous fight" (II, vii, 41). As Kellogg and Steele note, "The force of Mammon's playing the part of the palmer and pacifying Guyon with reason is ironic."²⁰

Like the Palmer, Mammon answers Guyon's questions, explaining Philotime's rank and role. Guyon's answer to Mammon's offer of his daughter's hand, however, is strangely subdued, and may indicate some temptation on his part. His soft and chivalrous reply can be contrasted with the Palmer's hearty condemnation of Phaedria later in the book.

To get Guyon out of Hell and the House of Riches finally requires the combined torments of Tantalus and Pilate, who tell him of their damnation. But

²⁰ Kellogg and Steele, p. 310ⁿ.

Ne Mammon would there let him long remaine,
 For terrour of the tortures manifold,
 In which the damned soules he did behold,
 But roughly him bespake.

(II, vii, 63)

Spenser clearly indicates that Guyon has resisted actual temptation to possession; without the Palmer he has not succumbed to sin and thus possesses a tested, if somewhat tarnished, virtue.

All which he did, to doe him deadly fall
 In frayle intemperance through sinfull bayt;
 To which if he inclined had at all,
 That dreadfull feend, which did behind him wayt,
 Would him haue rent in thousand peeces strayt:
 But he was warie wise in all his way,
 And well perceiued his deceitfull sleight,
 Ne suffred lust his safetie to betray;
 So goodly did beguile the Guyler of the pray.

(II, vii, 64)

Mammon then performs his final function as guide, in effect returning Guyon to the Palmer.

One, however, cannot ignore the consequences of Guyon's misjudgment in leaving the Palmer and pursuing his curiosity, for Spenser makes these consequences abundantly clear. First, the physical effects are great; the Palmer finds Guyon lying unconscious "in trance." Second, to revive and restore him requires more power than the Palmer, formerly adequate to the task, possesses. Heavenly intervention, in the form of an angel, protects the fallen Guyon on his return from the underworld and educates the Palmer to the events which he has not shared:

Whom when the Palmer saw, abasht he was
 Through fear and wonder, that he nought could say,
 Till him the child bespoke, Long lackt, alas,
 Hath bene thy faithfull aide in hard assay,
 Whiles deadly fit thy pupill doth dismay;
 Behold this heauie sight, thou reuerend Sire,
 But dread of death and dolour doe away;
 For life ere long shall to her home retire,
 And he that breathlesse seemes, shal corage bold respire.

The charge, which God doth vnto me arret,
 Of his deare safetie, I to thee commend;
 Yet will I not forgoe, ne yet forget
 The care thereof my selfe vnto the end,
 But euermore him succour, and defend
 Against his foe and mine: watch thou I pray;
 For euill is at hand him to offend.

(II, viii, 7-8)

After partially reviving Guyon, the Palmer then attempts to protect him against Cymochles' and Pyrochles' attack but finds himself powerless against the combined forces of excessive anger and excessive pleasure. Arthur appears to intervene and thus temporarily takes over as guide. He here represents not only the perfect knight but also a spiritual force, a type of Christ, able to transcend the limitations of the Palmer's and Guyon's ethical virtue. As a deus ex machina, Arthur illustrates the need for a higher power in order to combat the demonic threat which Mammon figures. His battle with Pyrochles and Cymochles illustrates too the total process of temperate behavior; the episode connects all of the various aspects of temperance, incorporates much of the Palmer's advice to Guyon, and shows the fallen knight the ultimate product of internalizing his lessons. The Palmer first turns his charge over to Arthur, temporarily suspending his own guidance in the face of

a greater power:

But you, faire Sir, whose honorable sight
 Doth promise hope of helpe, and timely grace,
 Mote I beseech to succour his sad plight,
 And by your powre protect his feeble cace.
 (II, viii, 25)

Arthur attempts to reason verbally with the two knights, and only when this effort fails does he resort to force. In combat he properly resists rage, knowing that "with patience and sufferance sly/ So hasty heat soone cooled to subdew" (II, viii, 47). In victory he is merciful, but does not, like Guyon, shower foolish pity; he offers Pyrochles a chance to repent and pledge homage, but when he refuses Arthur decapitates him. We might note, too, that when Guyon is made aware of the battle and offers his thanks to Arthur, the Prince modestly disclaims the undertaking as only his "due in place."

Following Guyon's restoration Spenser temporarily suspends the guide hierarchy, to resume it at the Bower of Bliss episode. Arthur's superiority gradually fades as he asks questions of Guyon and is reassured in his own quest for Gloriana. The three journey together to the Castle of Alma, where Alma becomes their mentor in a parallel to the earlier Medina incident. This episode, however, is a culmination of their adventures and progression: whereas the House of Medina was mundane, ethical, the Castle of Alma is spiritual, philosophical; whereas the House of Medina was in a precarious state of balance and constantly threatened by internal dissension, the Castle of Alma is total internal

harmony but beseiged from without. Alma herself is the more elevated figure as she shares in the Beatrice-Virgin-Pearl maiden archetype:

Alma she called was, a virgin bright . . .
For she was faire, as faire mote euer bee,
 And in the flowre now of her freshest age;
 Yet full of grace and goodly modestee,
 That euen heauen reioyced her sweete face to see.

In robe of lilly white she was arayd,
 That from her shoulder to her heele down raught,
 The traine whereof loose far behind her strayd,
 Braunched with gold and pearle, most richly wrought,
 And borne of two faire Damsels, which were taught
 That service well. Her yellow golden heare
 Was trimly wouen, and in tresses wrought,
 Ne other tyre she on her head did weare,
 But crowned with a garland of sweete Rosiere.

(II, ix, 18-19)

Within her sphere she performs the standard functions of a guide: she physically leads Arthur and Guyon, directs their observations, and answers their questions.

At this point in the narrative Arthur and Guyon part to pursue separate quests. In a long interlude Arthur defends the Castle of Alma against the external force of Maleger, a Satanic figure, thus illustrating that without the Christian resource the harmony of body and soul is doomed. Arthur here is fighting in his human element, not his godhead, and therefore, like any man, needs the help of grace. His squire Timias provides aid in this instance:

So greatest and most glorious thing on ground
 May often need the helpe of weaker hand;
 So feeble is mans state, and life vnsound,
 That in assurance it may neuer stand,

Till it dissolued be from earthly band.
 Prooffe be thou Prince, the prowest man aliue,
 And noblest borne of all in Britayne land;
 Yet thee fierce Fortune did so nearely driue,
 That had not grace thee blest, thou shouldest not suruiue.
 (II, xi, 30)

This passage reinforces too the concept of the hidden consequences of error we have seen evidenced in Guyon; man never permanently defeats evil, although he may overcome it temporarily or apparently escape its immediately corrupting effect. Even Christ-like Arthur is sorely injured in his encounter with evil, requiring the ministrations of the restored soul in harmony with itself to repair him:

And eke the fairest Alma met him there
 With balme and wine and costly spicery,
 To comfort him in his infirmity;
 Eftsoones she causd him vp to be conuayd,
 And of his armes despoyled easily,
 In sumptuous bed she made him to be layd,
 And all the while his wounds were dressing, by him stayd.
 (II, xi, 49)

Meanwhile, Guyon and the Palmer have resumed their former quester-guide relationship to complete their original commitment, the destruction of Acrasia's Bower of Bliss. This time they go to the riverside and wait for the ferryman together, Guyon setting on this "voyage with his trustie guide." In this final episode the ferryman, sent by Alma, assumes a role as subsidiary guide; the Palmer steers the boat and the ferryman rows. Together they avoid the obstacles which would endanger Guyon's newly-restored temperance. The boatman

knows the danger of the Gulf of Greediness,

Said then the Boteman, Palmer stere aright,
 And keepe an euen course; for yonder way
 We needes must passe (God do vs well acquight,)
 That is the Gulfe of Greedinesse, they say,
 That deepe engorgeth all this worldes pray:
 Which hauing swallowd vp excessiue,
 He soone in vomit vp againe doth lay,
 And belcheth forth his superfluity,
 That all the seas for feare do seeme away to fly.

(II, xii, 3)

while the Palmer identifies the Rock of Vile Reproach:

The Palmer seeing them in safetie past,
 Thus said; Behold th' ensamples in our sights,
 Of lustfull luxurie and thriftlesse wast:
 What now is left of miserable wights,
 Which spent their looser daies in lewd delights,
 But shame and sad reproch, here to be red,
 By these rent reliques, speaking their ill plights?
 Let all that liue, hereby be counselled,
 To shunne Rocke of Reproch, and it as death to dred.

(II, xii, 9)

On the water the boatman has the main guiding voice, although the Palmer steers the craft; he instructs the Palmer to "keepe an euen hand," and through his strength guides them away from the Whirlpool of Decay. Both clarify for the reader Guyon's earlier error in boarding Phaedria's boat and his behavior toward her. The knight, still unable to distinguish appearance from reality by himself, cries, "Loe I the land descry,/ Therefore old Syre thy course do thereunto apply," to which the boatman replies,

That may not be, said then the Ferryman
 Least we vnweeting hap to be fordonne:
 For those same Islands, seeming now and than,
 Are not firme lande, nor any certein wonne,
 But straggling plots, which to and fro do ronne
 In the wide waters: therefore are they hight
 The wandring Islands. Therefore doe them shonne;
 For they haue oft drawne many a wandring wight
 Into most deadly daunger and distressed plight.
 (II, xii, 11)

The Palmer then attacks Phaedria, in contrast to Guyon's earlier
 courtly tolerance:

Whom ouertaking, she in merry sort
 Them gan to bord, and purpose diuersly,
 Now faining dalliance and wanton sport,
 Now throwing forth lewd words immodestly;
 Till that the Palmer gan full bitterly
 Her to rebuke, for being loose and light
 Which not abiding, but more socrnefully
 Scoffing at him, that did her iustly wite,
 She turnd her bote about, and from them rowed quite.
 (II, xii, 16)

The Palmer's ability to distinguish between appearance and reality
 also is emphasized. Like Dante's Virgil, he reassures Guyon against
 insubstantial dangers,

Feare nought, (then said the Palmer well auiz'd;)
 For these same Monsters are not these in deed,
 But are into these fearefull shapes disguiz'd
 By that same wicked witch, to worke vs dreed,
 And draw from on this iourney to proceede.
 Tho lifting vp his vertuous staffe on hye,
 He smote the sea, which calmed was with speed,
 And all that dreadfull Armie fast gan flye
 Into great Tethys bosome, where they hidden lye.
 (II, xii, 26)

introducing, with his "vertuous staffe," the often magical or supernatural power of the guide figure we have seen earlier in Merlin.

He, however, is far less comforting when Guyon persists in his attraction to illusions, specifically a Siren:

Which Guyon hearing, streight his Palmer bad,
 To stere the boate towards that dolefull Mayd,
 That he might know, and ease her sorrow sad:
 Who him auizing better, to him sayd;
 Faire Sir, be not displeasd, if disobayd:
 For ill it were to hearken to her cry;
 For she is inly nothing ill apayd,
 But onely womanish fine forgery,
 Your stubborne hart t'affect with fraile infirmity.
 (II, xii, 28)

Still distracted, and now in an almost childlike role, Guyon is lured by Zephyrus' "rare melody" and asks the boatman to row softly. The Palmer "from that vanity, / With temperate aduice discounselled," until

at last the weather gan to cleare,
 And the faire land it selfe did plainly show.
 Said then the Palmer, Lo where does appeare
 The sacred soile, where all our perils grow;
 Therefore, Sir knight, your ready armes about you throw.
 (II, xii, 37)

Finally arrived at the Bower of Bliss, they leave the boatman behind, and "forth the noble Guyon sallied, / And his sage Palmer, that him gouerned." We have noted before that one means of measuring the hero's progress is through his changing relationship with the guide; as a mutual protection and education evolves, the hero has grown spiritually

or somehow moved closer to his ultimate goal. Here, apparently, the two figures are equal, Guyon having absorbed enough instruction for them to face the dangers together.

They marched fairly forth, of nought ydred,
Both firmly armd for euey hard assay,
With constancy and care, gainst daunger and dismay.

(II, xii, 38)

Although the Palmer retains some of his guiding functions in the Bower of Bliss episode, Guyon appears to be surer of the proper and necessary behavior, frequently acting or commenting on his own. He defies, quite rudely in comparison with earlier episodes, Genius and Excess, and destroys their proffered gifts, behavior we as readers must approve since it is not corrected or refined by the Palmer, our standard of conduct. This sureness on Guyon's part is not meant to imply that he has become an unfeeling automaton; Spenser stresses his potential temptation both with the appealing descriptions of the Bower and with such direct statements as

Much wondred Guyon at the faire aspect
Of that sweet place, yet suffred no delight
To sincke into his sence, nor mind affect,
But passed forth, and lookt still forward right,
Bridling his will, and maistering his might.

(II, xii, 53)

He also avoids making Guyon rigidly temperate; the knight is fallible and still has great need of the Palmer, for example, in controlling his attraction to the bathing nymphs:

On which when gazing him the Palmer saw,
 He much rebukt those wandring eyes of his,
 And counseld well, him forward thence did draw.
 (II, xii, 69)

In this final passage, however, the Palmer's supernatural powers receive greater attention, thereby indicating that Guyon has achieved some degree of control over the mortal conflicts. The Palmer dispells monsters with his staff (that is, Right Reason dispells insubstantial fears) and frames the "subtile net" with which the two entrap Acrasia and her wanton lovers. Guyon himself destroys the lovely Bower, while the Palmer pacifies the men-monsters transformed by lust.

The final stanzas evidence a reconciliation, a near-union, between Guyon and the Palmer, as Spenser almost antiphonally balances their dialogue. Guyon asks the Palmer who the monsters are; the Palmer explains their transformation; Guyon, paralleling Arthur's mercy toward Pyrochles, asks the Palmer to restore them; and he does so. The last stanza shows the two, guide and quester, in harmony as they didactically summarize the book's major theme:

Said Guyon, See the mind of beastly man,
 That hath so soone forgot the excellence
 Of his creation, when he life began,
 That now he chooseth, with vile difference,
 To be a beast, and lacke intelligence.
 To whom the Palmer thus, The donghill kind
 Delights in filth and foule incontinence:
 Let Grill be Grill, and haue his hoggish mind,
 But let vs hence depart, whilst wether serues and wind.
 (II, xii, 87)

Grill alone of the transformed captives berates the Palmer for having returned him to human form, preferring to retain the hog's body which complemented his hog's mind. The passage seems to parallel Revelation 22: 11, a statement of affairs at the time of the Apocalypse: "He that is unjust, let him be unjust still: and he which is filthy, let him be filthy still: and he that is righteous, let him be righteous still; and he that is holy, let him be holy still." The stanza thus reinforces Guyon's earlier lessons on willful intemperance and man's responsibility to control his own nature. And in this recapitulation also lies the warning implicit throughout The Faerie Queene: man is prone to forget, error and sin are prone to pursue him, and the virtuous man never can rest in his quest for virtue.

Thus in Book II of The Faerie Queene we find a relatively orthodox use of guide figures, with Spenser employing one primary guide and several auxiliary guides. The Palmer, Guyon's primary guide, most closely corresponds to a figure like Virgil in The Divine Comedy: he is in almost constant attendance on the quester and functions throughout the quest; he measures the quester's spiritual progress by his reactions; and he serves as an illustration of the elevated standard the quester seeks. He is qualified through experience for his role; Spenser stresses his age, wisdom, and sober mien, and we know in addition, through his name, that he has been to New Jerusalem. Those attributes which Guyon seeks the Palmer already possesses; his temperance never wavers, and he is able to distinguish appearance from reality, both qualities which Guyon must

learn in order to achieve his goal. We are familiar with the specific means by which the Palmer guides Guyon: he has been over the literal road before, on his way to Gloriana's court, and thus geographically leads the knight; he both verbally and physically protects him from foes; he interprets events and figures which exceed Guyon's perception; he directs and corrects his observations; and, finally, he enlists the aid of auxiliary guides when a situation surpasses his knowledge or power.

These auxiliary guides are of two types: those who rule a particular area in which Guyon can learn something; and those who represent a higher power, outside aid above the Palmer's mundane, ethical control. Medina, Phaedria, Mammon, and the ferryman are all familiar with a limited territory significant to the quest. As they conduct Guyon through their province, they physically convey him (Phaedria, ferryman), answer his questions and direct his observations (Mammon, Medina), and occasionally even physically protect him from destruction (Mammon). Thus in toto these guides serve as a substitute for the Palmer, although their guidance and control are not as inclusive.

The angel, Arthur, and Alma represent a higher power than the Palmer's, illustrating Spenser's frequently repeated belief that outside aid always is available when needed or requested. All three figures stand for a spiritual force beyond the Palmer's scope. The angel, of course, is direct heavenly intervention and shows that when the good man has lost his reason, as Guyon has the Palmer, God offers temporary protection. More lasting protection is available in Arthur, a type of

Christ able to defend man from attacks of mortal excess and the soul itself from diabolical evil. Alma, representing the rational soul in complete harmony with mind and body, serves as a sort of vision to Guyon, a preview of the state he can hope to achieve if he continues his progress. These auxiliary guides, then, do not differ from the Palmer in kind but rather in degree. He too protects Guyon and illustrates his goal, but he does not hold the deific sanction accorded the angel, Arthur, and Alma. Thematically, of course, the three figures are vital; were Guyon and the Palmer to complete the quest without their aid, Spenser would be suggesting on the figurative level that temperance and reason, man's rational self-control, are sufficient to reach the ultimate goal of salvation.

Structurally, the Palmer and his auxiliary guides supply a unity to the second book. The guide here is a narrative motif, a recurring device to hold together and order the divergent parts. There is no geographical consistency in the book, as Spenser wanders from mimetic road and forest to figurative castle and glen to mythological water and hell. The figures who populate the book also are a strange assortment of historical, spiritual, and fictional creations. The Palmer, however, by his constant presence and consistent standard of conduct, provides a touchstone, an implicit ordering technique, for the reader. As his black, sober figure (one of the most frequently repeated images in Book II) measures the path we, like Guyon, follow his assessment and are reassured of ultimate resolution by his presence.

Book II of The Faerie Queene is closely akin to the orthodox pattern of Gilgamesh, not only in its primary and auxiliary guide figures but in the utterly representational quality of much of the book. Spenser allows episodes to stand for themselves, their value unenhanced by narrator intrusion or subtle thematic manipulation. Book I, however, is far more ambiguous and varied, far more open to interpretive confusion. Our purpose, then, in considering Book I, is, first, to present several of these interpretive difficulties; and, second, to show how Spenser adapts the guide convention seen in Book II to the structural and thematic demands of Book I.

A coherent summary of the plot of the first book is difficult because of the sheer number of episodes and characters, but basically Spenser treats the growth of a hero in holiness, in a spiritually potent state of mind and behavior. The impetus for this growth is Red Cross' commitment to save Una's kingdom from evil, and the various tests on the way to her kingdom strengthen him for the ultimate task.

Recognizing that the book is a quest, that each episode contributes to the resolution of that quest, should provide some overall perspective for the reader. Many critics, however, have lost that perspective, instead bogging down in the shifting levels, values, and relationships which also form an intrinsic aspect of the book. Roger Sale, for example, first has misinterpreted one of Spenser's major themes and then has compounded that error by applying his thematic misinterpretation to

structure:

there is no need to describe the book as the education of its hero. The process of redemption is clear enough and the separate episodes do not so much form a causally connected narrative as they do a tapestry of emblems, the final emphasis of which is that there is, really, no education for the Red Crosse Knight because the presumption of such an education would be that one can learn to defeat evil and be holy once and for all.²¹

Spenser's frequently reiterated point, of course, is that one never banishes evil; temptation to sin is the way of the world, and a Christian's duty is to train his senses and soul first to perceive evil and second to combat it, when, where, and in what form it may appear. Thus Red Cross' quest is educative and the lessons are cumulative, for he reaches a spiritual stasis sufficient to defeat evil; that this defeat does not cause a permanent evaporation of the diabolic forces is a statement on the nature of evil, not on Red Cross' abilities.

Other areas of ambiguity besides theme are present in Book I. Hough warns against the danger of "breaking through too rapidly to the allegorical content" and thus failing "to do justice to Spenser's unique fusion of diverse elements." The result, he points out, is that

we shall find the allegory itself confusing and inconsistent . . . , we shall complain the Redcross who is Holiness is brought to the House of Holiness to complete his spiritual education. Or we shall be troubled by the inconsistent relations between Redcross and Una, in which he is sometimes her saviour, she sometimes his; possible, indeed frequent enough as a relation between man and woman; but hardly possible as a relation between two theological absolutes.²²

²¹ Sale, pp. 47-48.

²² Hough, pp. 144-145.

Simply through these two critical opinions we can see that Book I is a different breed of beast from Book II. It is more thematically complex and more figuratively elusive. The main characters do not represent anything as clear-cut as Temperance and Right Reason; identifying them as Holiness and Truth does not refine their meaning or resolve their ambiguous aspects. In Spenser's use of the guide convention, too, we find numerous variations: the relationship between quester and guide in Book I is dynamic and mutually dependent rather than statically fixed at a higher and lower level of knowledge; greater use is made of substitute guides, thus stressing the protean nature and limitations of Una and Red Cross, as well as the fortuitousness of experience; and false guides are primary, their use contributing not only to character revelation but also to thematic development.

In tracing Spenser's use of guide figures and in evaluating their effect on structural unity we shall follow the chronological method employed in the discussion of Book II. The quest can be broken into four segments: Red Cross and Una together; separate journeys with false guides; reunion of Red Cross and Una with Arthur as intercessor; and Red Cross and Una together again. The most basic observation to be made is that when Una and Red Cross are together they successfully overcome obstacles and maintain their spiritual natures; when they are separated both fail to do so.

The book opens with the orthodox defense of the hero as worthy of his task and the quest as worthy of him, with one major difference.

Spenser stresses the untried nature of the knight; his armor is dented with wounds earned by former owners, and his mental attitude reflects a youthful hope and fear. These details are explained in the "Letter to Raleigh," where Red Cross is introduced as a bumpkin, "a tall clownish young man" who wanders uninvited into Gloriana's banquet hall and squats on the floor, unfit to share board with tested knights. Presumptuously begging a boon of the Queen, "that clownish person" both is judged unfit by Gloriana and scorned by the petitioning Una. Only when he fits into the armor she has brought with her is he allowed to attempt the task. In Red Cross we do not have the experienced, mature knight who already has earned respect and rank, as we have in Guyon. We instead have an untested neophyte whose only attributes are good intentions and a desire for adventure. We thus might expect to find much of Book I devoted to Red Cross' discovery and definition of who he is, what he represents, rather than to the maintenance of an already established character like Guyon's.

Una rides beside Red Cross, and her position is significant; the Palmer precedes Guyon, but Una and Red Cross initially are equal. She shares the whiteness of Beatrice and the Pearl maiden but her radiance is cloaked, perhaps by the effects of her prior encounter with evil, perhaps because Red Cross does not yet deserve to see her full aspect.

A louely Ladie rode him faire beside,
 Vpon a lowly Asse more white than snow,
 Yet she much whiter, but the same did hide
 Vnder a vele, that wimpled was full low,
 And ouer all a blacke stole she did throw,

As one that inly mournd: so was she sad,
 And heauie sat vpon her palfrey slow:
 Seemed in heart some hidden care she had,
 And by her in a line a milke white lambe she lad.

(I, i, 4)

She is followed by a dwarf, representing Prudence, who will later serve as an auxiliary guide to both Red Cross and Una and provide the connecting link in their separate journeys. The mutual relationship between guide and quester appears early as both are lost in the forest. Were Una completely defined, self-sufficient, and potent, she would know the way; instead they wander together.

Red Cross' initial test with Una as guide comes with their approach to Error's den and it is here that the hero makes his first mistake. Its consequences illustrate that intention to error is not necessary; misapprehension is equally dangerous. The argument between Una and Red Cross is thematically significant:

At last resolving forward still to fare,
 Till that some end they finde or in or out,
 That path they take, that beaten seemed most bare,
 And like to lead the labyrinth about;
 Which when by tract they hunted had throughout,
 At length it brought them to a hollow caue,
 Amid the thickest woods. The Champion stout
 Eftsoones dismounted from his courser braue,
 And to the Dwarfe a while his needlesse spere he gaue.

Be well aware, quoth then that Ladie milde,
 Least suddaine mischief ye too rash prouoke:
 The danger hid, the place vnknowne and wilde,
 Breedeth dreadfull doubts: Oft fire is without smoke,
 And perill without show: therefore your stroke
 Sir knight with-hold, till further triall made.
 Ah Ladie (said he) shame were to reuoke

The forward footing for an hidden shade:
Vertue giues her selfe light, through darknesse for to wade.

Yea but (quoth she) the perill of this place
I better wot then you, though now too late
To wish you back returne with foule disgrace,
Yet wisdomes warnes, whilst foot is in the gate,
To stay the steppe, ere forced to retrate.
This is the wandring wood, this Errours den,
A monster vile, whom God and man does hate:
Therefore I read beware. Fly fly (quoth then
The fearefull Dwarfe:) this is no place for liuing men.

But full of fire and greedy hardiment,
The youthfull knight could not for ought be staide,
But forth vnto the darksome hole he went,
And looked in . . .

(I, i, 11-14)

Una introduces the theme of appearance versus reality, warning Red Cross of concealed danger. His immature bravado shows his tendency to underestimate the power of evil and overestimate the power of potential virtue. She then employs her authority--"I better wot then you"--and repeats her warning, which the dwarf choruses. Red Cross, however, is committed to his illusion of knightly courage, and by acting on that false concept rather than heeding his guide's greater knowledge, he initiates the series of disasters which will pursue them both. With Una's aid he apparently wins his first combat:

His Lady sad to see his sore constraint,
Cride out, Now now Sir knight, shew what ye bee,
Add faith vnto your force, and be not faint:
Strangle her, else she sure will strangle thee.
That when he heard, in great perplexitie,
His gall did grate for griefe and high disdain,
And knitting all his force got one hand free,
Wherewith he grypt her gorge with so great paine,
That soone to loose her wicked bands did her constraine.

(I, i, 19)

Even she approves his victory,

Faire knight, borne vnder happy starre,
 Who see your vanquisht foes before you lye;
 Well worthy be you of that Armorie,
 Wherin ye haue great glory wonne this day,
 And proou'd your strength on a strong enimie,
 Your first aduenture: many such I pray
 And henceforth euer wish, that like succeed it may.
 (I, i, 27)

but one cannot assume that Spenser also approves it. The episode is recounted from Red Cross' perception, a frequent method in The Faerie Queene, and thus may or may not be accurate. The determining factors here are that Red Cross explicitly is warned by his guide not to act; he willfully disobeys her, showing a temperament Spenser specifically condemns; and the consequences of the apparent victory are wholly malicious. The situation is comparable to Guyon's voyage with Phaedria; although he resists her temptation, he has erred in abandoning the Palmer to pursue his curiosity. His debilitation upon emerging from Mammon's realm indicates that the effect of the initial misjudgment has not been discounted but merely postponed.

These malicious effects appear immediately as Una and Red Cross meet their first false guide, Archimago, one of Spenser's "character shadows." Disguised as a hermit, Archimago is a pre- or proto-false guide, a preview of Duessa. Both Una and Red Cross are deceived by his mien, and Spenser again limits his interpretation to their false perception:

At length they chaunst to meet vpon the way
 An aged Sire, in long blacke weedes yclad,
 His feete all bare, his beard all hoarie gray,
 And by his belt his booke he hanging had;
 Sober he seemde, and very sagely sad,
 And to the ground his eyes were lowly bent,
 Simple in shew, and voyde of malice bad,
 And all the way he prayed, as he went,
 And often knockt his brest, as one that did repent. . . .
 So with that godly father to his home they went.
 (I, i, 29, 33)

The next consequence of Red Cross' confrontation with Error is his deception by Una's demonic double, created by Archimago for the occasion. He reacts quite properly to the seductive vision; his inability to distinguish true from false is the error, not his behavior. Again Spenser produces duality, modifying the reader's condemnation of Red Cross' blindness with approval of his reaction and thereby stressing the subtlety, the ease, of evil.

In this great passion of vnwonted lust,
 Or wonted feare of doing ought amis,
 He started vp, as seeming to mistrust
 Some secret ill, or hidden foe of his:
 Lo there before his face his Lady is,
 Vnder blake stole hyding her bayted hooke,
 And as halfe blushing offred him to kis,
 With gentle blandishment and louely looke,
 Most like that virgin true, which for her knight him took.

All cleane dismayd to see so vncouth sight,
 And halfe enraged at her shamelesse guise,
 He thought haue slaine her in his fierce despight:
 But hasty heat tempring with sufferance wise,
 He stayde his hand, and gan himselfe aduise
 To proue his sense, and tempt her faigned truth.
 (I, i, 49-50)

Usurping Una's role, Archimago restrains Red Cross from killing both

phantom Una and her lover. Through this laudatory and protective action by a totally evil figure--good means to base ends--the theme of duality is amplified.

Aided by the dwarf Red Cross escapes, thus opening the second structural unit, separate journeys with false guides. Red Cross has been presented with a qualified guide figure in Una; through his failure to obey her and his inability to distinguish evil, he has lost her; and he has followed a false guide, thereby inviting attack by deceptive forces. Spenser makes it clear that Red Cross is in trouble without Una:

But he the knight, whose semblaunt he did beare,
The true Saint George was wandred far away,
Still flying from his thoughts and gealous feare;
Will was his guide, and grieve led him astray.

(I, ii, 12)

His second false guide is Una's opposite, Duessa, or doubleness. Spenser's description is a direct contrast to Una:

He had a faire companion of his way,
A goodly Lady clad in scarlot red,
Purfled with gold and pearle of rich assay,
And like a Persian mitre on her hed
She wore, with crownes and owches garnished,
The which her lauish louers to her gaue;
Her wanton palfrey all was ouerspred
With tinsell trappings, wouen like a waue,
Whose bridle rung with golden bells and bosses braue.

(I, ii, 13)

and her history as daughter of the Pope (later clarified as "the daughter of Deceit and Shame") jars with Una's as a daughter of God. Red Cross is duped by her pathetic story and seduced by her beauty, so blinded, in

fact, that he fails to understand Fradubio's tale. A narrative sign of Duessa's falseness, Fradubio foreshadows Red Cross' fate and provides a clear warning, but Red Cross is "more busying his quicke eyes, her face to view, / Then his dull eares" (I, ii, 26), and thus further commits himself to following error.

Duessa is the complete false guide; she fulfills all of the guide's educative and protective functions to utterly evil ends. She leads Red Cross along the path she already knows:

Great troupes of people traueild thitherward
 Both day and night, of each degree and place,
 But few returned, hauing scaped hard,
 With balefull beggerie, or foule disgrace,
 Which euer after in most wretched case,
 Like loathsome lazars, by the hedges lay.
 Thither Duessa bad him bend his pace:
 For she is wearie of the toilesome way,
 And also nigh consumed is the lingring day.
 (I, iv, 3)

She intercedes for him to Lucifera in the House of Pride, gaining his entrance and rights of observation. She encourages him in combat, praises him after victory, and helps to heal his wounds. And, with each service provided by Duessa, Red Cross slips a step backwards in sin, a reverse quest of sorts. His association with her on the way to the House of Pride has reduced him, as Spenser shows by his initial reaction to Lucifera's court:

Goodly they all that knight do entertaine,
 Right glad with him to haue increast their crew:
 But to Duess each one himselfe did paine
 All kindnesse and faire courtesie to shew;

For in that court whylome her well they knew:
 Yet the stout Faerie mongst the middest crowd
 Thought all their glorie vaine in knightly vew,
 And that great Princesse too exceeding prowde,
 That to strange knight no better countenance allowd.
 (I, iv, 15)

As Kellogg and Steele note, "Red Cross's reaction to Lucifera's court is complex. He recognizes the vanity and snobbery of the place, but he is himself hurt that no attention is being paid him. That is, he is guilty of vanity."²³

His reaction to the procession of the Seven Deadly Sins is equally ambiguous:

So forth they marchen in this goodly sort,
 To take the solace of the open aire,
 And in fresh flowring fields themselues to sport;
 Emongst the rest rode that false Lady faire,
 The fowle Duessa, next vnto the chaire
 Of proud Lucifera, as one of the traine:
 But that good knight would not so nigh repaire,
 Him selfe estraunging from their ioyaunce vaine,
 Whose fellowship seemd far vnfit for warlike swaine.
 (I, iv, 37)

His defeat of Sansfoy, apparently praiseworthy in that holiness has banished lack-of-faith but actually worthless because of Red Cross' deception, is only another statement of his fallen condition. Sansfoy's invisibility should indicate to Red Cross that he has been fighting an insubstantial foe and thus is in the court of evil and hypocrisy; instead he "stands amazed how he thence should fade," accepts Lucifera's homage, and commits himself to her.

²³ Kellogg and Steele, p. 118ⁿ.

Enlightened by "his wary Dwarfe," who has found "where in a
dungeon deepe huge numbers lay/ Of caytiue wretched thrals that wayled
night and day," Red Cross escapes the House of Pride. His reaction is
dual; the dwarf's explicit account of the horrors of sin is not enough to
clarify his perception of Duessa:

So doubly is distrest twixt ioy and cares
The dreadlesse courage of this Elfin knight,
Hauing escapt so sad ensamples in his sight.

Yet sad he was that his too hastie speed
The faire Duess' had forst him leaue behind . . .
(I, vi, 1-2)

Although he leaves Duessa as he left Una, the comparison is not to Red Cross' favor: in a mistaken moral fervor he has deserted Truth; heeding his sensual attraction to Duessa he has blindly followed duplicity; and his separation from Duessa is not precipitated by any recognition of her nature. Although Red Cross knows that the House of Pride is dangerous, because the dwarf has shown him the dungeon, he apparently has not connected Duessa with the House and concluded that she must be evil to go to such a place. By now, of course, Spenser has completely removed any doubt the unwary reader might have had about either Duessa's evil nature or Red Cross' error; her trip to Night to intercede for the wounded Sansfoy clarifies her as a potent and dynamic demonic power.

Still captive to his false guide, Red Cross easily welcomes her when she finds him at the nymph's fountain. He drinks of the debilitating waters, loses his strength, and succumbs to Duessa's physical charms,

"poured out in loosnesse on the grassy grownd, / Both carelesse of his health, and of his fame." The effect of such a sin is immediate, as Orgoglio, symbol of Red Cross' own pride of the flesh, attacks and defeats him; the combat contrasts rather strongly with the proud knight's initial battle against Error:

That when the knight he spide, he gan aduance
 With huge force and insupportable mayne,
 And towards him with dreadfull fury praunce;
 Who haplesse, and eke hopelesse, all in vaine
 Did to him pace, sad battaile to darrayne,
 Disarmd, disgrast, and inwardly dismayde,
 And eke so faint in euery ioynt and vaine,
 Through that fraile fountaine, which him feeble made,
 That scarcely could he weeld his bootlesse single blade.

(I, vii, 11)

Ironically, Duessa saves Red Cross from death, thus performing her final function as his guide:

So daunted when the Geaunt saw the knight,
 His heauie hand he heaued vp on hye,
 And him to dust thought to haue battred quight,
 Vntill Duessa loud to him gan crye;
 O great Orgoglio, greatest vnder skye,
 O hold thy mortall hand for Ladies sake,
 Hold for my sake, and do him not to dye,
 But vanquisht thine eternall bondsclaue make,
 And me thy worthy meed vnto thy Leman take.

He hearkned, and did stay from further harmes . . .

(I, vii, 14-15)

Several reasons for her strange intervention can be postulated. A few stanzas earlier Spenser has cited heavenly grace as Red Cross' saviour, and perhaps this grace is working through Duessa. Perhaps, in her

desire to couple with Orgoglio, she is following a female whim. Perhaps she is exerting her desire to control, at the same time confirming the chaos and duplicity of her nature. At any rate, her protection of the fallen knight produces an ironic comparison with Una's later intervention on his behalf.

In this second section, then, Red Cross has lost his true guide, adopted a substitute false guide, and followed her on a reverse quest. With each guiding action, whether advice, information, protection, or direction, Duessa negatively influences Red Cross. His interlude with a false guide thus is corrupting and reductive. As a result, any future quest first must restore his spiritual state and then help him to progress.

Una's separate journey, on the contrary, does not reduce or corrupt her but instead neutralizes her. She sustains her essential goodness under temptation and conflict, but without Red Cross she does not grow; nothing is added to the powers she possessed prior to their separation. After Red Cross and the dwarf have left her she wanders alone,

And after him she rode with so much speede
 As her slow beast could make; but all in vaine:
 For him so far had borne his light-foot steede,
 Pricked with wrath and fiery fierce disdain,
 That him to follow was but fruitlesse paine;
 Yet she her weary limbes would neuer rest,
 But euery hill and dale, each wood and plaine
 Did search, sore grieued in her gentle brest,
 He so vngently left her, whom she loued best.

(I, ii, 8)

Spenser thus introduces the question of how much power Una actually

possesses when true religion is isolated from holiness. He makes it quite clear that Una also is in trouble when alone (one signpost in the above passage is the reversal of the proper order as she now follows Red Cross), but emphasizes her innocence; the blame is Red Cross', not Una's, as Spenser shows in a sympathetic narrator intrusion:

And now it is empassioned so deepe,
 For fairest Vnaes sake, of whom I sing,
 That my fraile eyes these lines with teares do steepe,
 To thinke how she through guilefull handeling,
 Though true as touch, though daughter of a king,
 Though faire as euer liuing wight was faire,
 Though nor in word nor deede ill meriting,
 Is from her knight diourced in despaire
 And her due loues deriu'd to that vile witches share.
 (I, iii, 2)

Two types of substitute guide accompany Una in her wanderings: one, the beneficent natural forces; and, two, the forces of evil. Her first defender is the lion, symbol of natural power and an ironic shadow to Red Cross; as the supposedly rational Red Cross' natural sympathies are drawing him to false Duessa, the primitive and unreasoning beast's are affixing him to Una. His faithful behavior toward her, his willingness to serve and obey her, highlight Red Cross' disobedience and lack of faith:

The Lyon would not leaue her desolate,
 But with her went along, as a strong gard
 Of her chast person, and a faithfull mate
 Of her sad troubles and misfortunes hard:
 Still when she slept, he kept both watch and ward,
 And when she wakt, he waited diligent,
 With humble seruice to her will prepar'd:
 From her faire eyes he tooke commaundement,
 And euer by her lookes conceiu'd her intent.
 (I, iii, 9)

Her next companion is Archimago, disguised as Red Cross, and she is completely deceived by him:

And weeping said, Ah my long lacked Lord,
Where haue ye bene thus long out of my sight?
Much feared I to haue bene quite abhord,
Or ought haue done, that ye displeasen might,
That should as death vnto my deare hart light:
For since mine eye your ioyous sight did mis,
My chearefull day is turnd to chearelesse night,
And eke my night of death the shadow is;
But welcome now my light, and shining lampe of blis.

(I, iii, 27)

Believing that she has been reunited with her knight, she resumes her guiding function to protect him from Sansloy:

Therewith in haste his helmet gan vnlace,
Till Vna cride, O hold that heauie hand,
Deare Sir, what euer that thou be in place:
Enough is, that thy foe doth vanquisht stand
Now at thy mercy: Mercie not withstand:
For he is one the truest knight aliue,
Though conquered now he lie on lowly land,
And whilst him fortune fauourd, faire did thriue
In bloudie field: therefore of life him not depriue.

(I, iii, 37)

Like Fradubio, Sansloy is a narrative sign of Archimago's falseness, but Una, unlike Red Cross, heeds his identification. This revelation of evil, however, does not help her to escape physical subjection; her perception can only prevent spiritual subjection, not produce effective action, and she thus is abducted by Sansloy, who has killed the lion.

Who now is left to keepe the forlorne maid
From raging spoile of lawlesse victors will?
Her faithfull gard remou'd, her hope dismaid,

Her selfe a yeelded pray to saue or spill.
 He now Lord of the field, his pride to fill,
 With foule reproches, and disdainfull spight
 Her vildly entertaines, and will or nill,
 Beares her away vpon his courser light:
 Her prayers nought preuaile, his rage is more of might.
 (I, iii, 43)

Her next protectors are again natural forces, in the form of the satyrs, Sylvanus, and Satyrane. From necessity she accepts their aid but resists their naive corrupting influence:

Glad of such lucke, the luckelesse lucky maid,
 Did her content to please their feeble eyes,
 And long time with that saluage people staid,
 To gather breath in many miseries.
 During which time her gentle wit she plyes,
 To teach them truth, which worshipt her in vaine,
 And made her th'Image of Idolatryes;
 But when their bootlesse zeale she did restraine
 From her own worship, they her Asse would worship fayn.
 (I, vi, 19)

She also remains faithful to Red Cross, although the reader's sympathies by now favor the kindly Satyrane, who acts as her guide in effecting her escape from the forest and whose behavior shadows Red Cross' actions:

He wondred at her wisdom heauenly rare,
 Whose like in womens wit he neuer knew;
 And when her curteous deeds he did compare,
 Gan her admire, and her sad sorrowes rew,
 Blaming of Fortune, which such troubles threw,
 And ioyd to make prooffe of her crueltie
 On gentle Dame, so hurtlesse, and so trew:
 Thenceforth he kept her goodly company,
 And learnd her discipline of faith and veritie.

But she all vowd vnto the Redcrosse knight,
 His wandring perill closely did lament,
 Ne in this new acquaintaunce could delight,
 But her deare heart with anguish did torment,
 And all her wit in secret counsels spent,
 How to escape. At last in priuie wise
 To Satyrane she shewed her intent;
 Who glad to gain such fauour, gan deuise,
 How with that pensiu Maid he best might thence arise.

So on a day when Satyres all were gone,
 To do their seruice to Syluanus old,
 The gentle virgin left behind alone
 He led away with courage stout and bold.
 Too late it was, to Satyres to be told,
 Or euer hope recouer her againe:
 In vaine he seekes that hauing cannot hold.
 So fast he carried her with carefull paine,
 That they the woods are past, and come now to the plaine.
 (I, vi, 31-33)

In his physically carrying her we see the monster-animal guide of fairy tales, who transports the hero on his back or in his arms.

Accompanied by Satyrane Una next encounters Archimago, this time disguised as a pilgrim, and is deceived again, believing that Red Cross has been killed by Sansloy. The two journeys, Una's and Red Cross', now begin to interweave as Satyrane, followed by Una, marches to the fountain where Sansloy rests. The fountain thus is the geographical connection which signals the imminent reunion of quester and guide; however, their behavior, and Satyrane's, at the fountain is directly opposed. Red Cross fornicates with Duessa, is defeated by an embodiment of his own pride, and is captured by evil; Satyrane fights courageously to protect Una; and Una, through fear, flees the scene to continue her search for Red Cross.

Una, then, has escaped corruption by the demonic forces in her separate journey. She has needed help, substitute guides, to direct and defend her, but she has not been in danger of succumbing to temptation. Her one fault, if "fault" is not too strong a word, is her inability to perceive deception. She falls to Archimago's guises time after time, apparently learning nothing from the experience. Spenser's initial explanation, on a very literal level, is that she is a woman in love, hearing and seeing what she wants:

His [Archimago's] louely words her seemd due recompence
 Of all her passed paines: one louing howre
 For many yeares of sorrow can dispençe:
 A dram of sweet is worth a pound of sowre:
 She has forgot, how many a wofull stowre
 For him she late endur'd; she speakes no more
 Of past: true is, that true loue hath no powre
 To looken backe; his eyes be fixt before.
 Before her stands her knight, for whom she toyld so sore.
 (I, iii, 30)

His second explanation, in his role as narrator, somewhat clarifies Red Cross' deception but does not aid with Una's, who is on a higher, less mortal level than the hero:

What man so wise, what earthly wit so ware,
 As to descry the crafty cunning traine,
 By which deceit doth maske in visour faire,
 And cast her colours dyed deepe in graine,
 To seeme like Truth, whose shape she well can faine,
 And fitting gestures to her purpose frame,
 The guiltlesse man with guile to entertaine?
 Greatmaistresse of her art was that false Dame,
 The false Duessa, cloked with Fidessaes name.
 (I, vii, 1)

The best reason for her inability to perceive hypocrisy, in the form of Archimago, probably is the one John Milton offers when Uriel is beguiled by the disguised Satan wending his way toward earth:

So spake the false dissembler unperceiv'd;
For neither Man nor Angel can discern
Hypocrisy, the only evil that walks
Invisible, except to God alone,
By his permissive will, through Heav'n and Earth:
And oft though wisdom wake, suspicion sleeps
At wisdom's Gate, and to simplicity
Resigns her charge, while goodness thinks no ill
Where no ill seems . . .²⁴

The third structural unit of Book I uses Prince Arthur as the intercessor-guide and includes his restoration of the discouraged Una and release of the imprisoned Red Cross. The dwarf initiates the process of reunion between Red Cross and Una, serving as a messenger to her and reviving her sensibilities to a point where she is capable of meeting Arthur and enlisting his aid. Arthur is the ideal hero, of noble background and appearance, but he has one special qualification as a substitute guide, an ability which gives him superior power. Through his shield he is protected against hypocrisy, and thus can supply both Una's and Red Cross' major deficiency:

No magicke arts hereof had any might,
Nor bloudie wordes of bold Enchaunters call,
But all that was not such, as seemd in sight,
Before that shield did fade, and suddeine fall:

²⁴ John Milton, *Paradise Lost*, III, ll. 681-689, in *Complete Poems and Major Prose*, ed. Merritt Y. Hughes (New York, 1957), p. 275.

And when him list the raskall routes appall,
 Men into stones therewith he could transmew,
 And stones to dust, and dust to nought at all;
 And when him list the prouder looks subdew,
 He would them gazing blind, or turne to other hew.

(I, vii, 35)

As Kellogg and Steele note, "Before Arthur can rescue Red Cross he must rescue Una from despair, teach her to renew her faith from within and urge her to a kind of confession."²⁵ Una's responsibility will be to resume her role as guide, to restore Red Cross and lead him to his ultimate task, and unless she is whole herself she cannot accomplish the feat. Una thus tells her tale to Arthur, who comforts, reassures, and commits himself to her:

Ere she had ended all, she gan to faint :
 But he her comforted and faire bespake,
 Certes, Madame, ye haue great cause of plaint,
 That stoutest heart, I weene, could cause to quake.
 But be of cheare, and comfort to you take:
 For till I haue acquit your captiue knight,
 Assure your selfe, I will you not forsake.
 His chearefull words reuiu'd her chearelesse spright,
 So forth they went, the Dwarfe them guiding euer right.

(I, vii, 52)

His approval of her reactions is a sign to the reader that Una has perceived correctly and conducted herself properly during her wanderings. The dwarf, because he knows the way through prior experience, then guides Una and Una guides Arthur to Orgoglio's dungeon. Spenser intrudes as narrator to stress the continual presence of temptation, man's continual weakness, and the continual aid available to him:

²⁵ Kellogg and Steele, p. 160ⁿ.

Ay me, how many perils doe enfold
 The righteous man, to make him daily fall?
 Were not, that heavenly grace doth him vphold,
 And stedfast truth acquite him out of all.
 Her loue is firme, her care continuall,
 So oft as he through his owne foolish pride,
 Or weaknesse is to sinfull bands made thrall:
 Else should this Redcrosse knight in bands haue dyde,
 For whose deliuerance she this Prince doth thither guide.
 (I, viii, 1)

In the ensuing battle with Orgoglio Duessa attempts to act as the
 giant's guide, warning and encouraging him, but Arthur's power to discern
 hypocrisy renders them both ineffectual:

At her so pitteous cry was much amoo'd
 Her champion stout, and for to ayde his frend,
 Againe his wonted angry weapon proou'd:
 But all in vaine: for he has read his end
 In that bright shield, and all their forces spend
 Themselues in vaine: for since that glauncing sight,
 He hath no powre to hurt, nor to defend;
 As where th'Almighties lightning brond does light,
 It dimmes the dazed eyen, and daunts the senses quight.
 (I, viii, 21)

Her powers at an end, Duessa attempts to flee but is restrained by
 Timias, the supplementary aid which even Arthur needs, as we saw in
 Book II.

After he defeats Orgoglio, Arthur and Una evolve a more mutual
 relationship; Una no longer is dependent on Arthur and she thus becomes
 almost his superior, directing his actions and evaluating the situation.
 This change in roles does not suggest that Arthur has lost his powers,
 but only that Una has regained hers. She politely orders Arthur to

restrain Duessa and release Red Cross, commands Duessa's disrobing, and points out the moral:

Which when the knights beheld, amazd they were,
 And wondred at so fowle deformed wight.
 Such then (said Vna) as she seemeth here,
 Such is the face of falshood, such the sight
 Of fowle Duessa, when her borrowed light
 Is laid away, and counterfesaunce knowne.
 Thus when they had the witch disrobed quight,
 And all her filthy feature open shown,
 They let her goe at will, and wander wayes vnknowne.
 (I, viii, 49)

With Duessa skulking nakedly away the contrast between false guide and true reaches its apogee.

This third structural unit ends with the resumption of the original quest. Red Cross estimates Una's and Arthur's roles, indicating that he now perceives correctly:

Thine, O then, said the gentle Redcrosse knight,
 Next to that Ladies loue, shalbe the place,
 O fairest virgin, full of heauenly light,
 Whose wondrous faith, exceeding earthly race,
 Was firmest fixt in mine extremest case.
 And you, my Lord, the Patrone of my life,
 Of that great Queene may well gaine worthy grace:
 For onely worthy you through prowes priefe
 Yf liuing man mote worthy be, to be her lief.
 (I, ix, 17)

Una praises Arthur's quest for the Faerie Queene, thereby backhandedly chiding Red Cross for his behavior toward her:

O happy Queene of Faeries, that hast found
 Mongst many, one that with his prowess may
 Defend thine honour, and thy foes confound:
 True Loues are often sown, but seldom grow on ground.
 (I, ix, 16)

Finally, Arthur relinquishes his protective role to Una and departs. This unit, then, uses Arthur as an auxiliary guide, a guide chosen because he in his ability to discover hypocrisy possesses a higher power than the primary guide. His role in Book I thus is similar to that in Book II, where the Palmer needs a greater force to defend and restore the tarnished Guyon. We have seen that Una is able to insulate herself from corruption but cannot act dynamically to banish evil; Arthur thus is the active power needed to supplement her potential control.

The fourth structural unit, the educative revival of Red Cross and conclusion of the quest, is an orthodox resolution with Una the competent guide. Its three major episodes are Red Cross' encounter with Despair, his restoration at the House of Holiness, and the return to Una's kingdom and consequent defeat of the dragon. The encounter with Despair illustrates the weakening effect of Red Cross' imprisonment and also provides an interesting contrast to his earlier contact with Error. This time Una intervenes directly to prevent his action, employing the most abusive language thusfar needed:

Which when as Vna saw, through euery vaine
 The crudled cold ran to her well of life,
 As in a swowne: but soone reliu'd againe,
 Out of his hand she snatcht the cursed knife,
 And threw it to the ground, enraged rife,
 And to him said, Fie, fie, faint harted knight,
 What meanest thou by this reprochfull strife?
 Is this the battell, which thou vauntst to fight
 With that fire-mouthed Dragon, horrible and bright?

Come, come away, fraile, feeble, fleshly wight,
 Ne let vaine words bewitch thy manly hart.
 Ne diuelish thoughts dismay thy constant spright.
 In heauenly mercies hast thou not a part?
 Why shouldst thou then despeire, that chosen art?
 Where iustice growes, there grows eke greater grace,
 The which doth quench the brond of hellish smart,
 And that accurst hand-writing doth deface.
 Arise, Sir knight arise, and leaue this cursed place.

(I, ix, 52-53)

Chastened but unable to effect his own cure, Red Cross follows Una to the House of Holiness where he will learn those lessons necessary to complete the quest. Una here is his patron; only through her sponsorship is the fallen knight allowed to enter, and it is she who endorses him to the various auxiliary guides within. Una is known and approved by Dame Caelia, whose permission Red Cross needs to cross even the portal:

And her /Una/ embracing said, O happie earth,
 Whereon thy innocent feet doe euer tread,
 Most vertuous virgin borne of heauenly berth,
 That to redeeme thy woefull parents head,
 From tyrans rage, and euer-dying dread,
 Hast wandred through the world now long a day;
 Yet ceasest not thy wearie soles to lead,
 What grace hath thee now hither brought this way?
 Or doen thy feeble feet vnweeting hither stray?

Thy selfe to see, and tyred limbs to rest,
 O matrone sage (quoth she) I hither came,
 And this good knight his way with me addrest,
 Led with thy prayes and broad-blazed fame,
 That vp to heauen is blowne. The auncient Dame
 Him goodly greeted in her modest guise,
 And entertaynd them both, as best became,
 With all the court'sies, that she could deuise,
 Ne wanted ought, to shew her bounteous or wise.

(I, x, 9, 11)

We need not review every experience in the House of Holiness;
a summary of Una's guidance and sponsorship is our concern. She
asks Fidelia to help Red Cross:

Faire Vna gan Fidelia faire request,
To haue her knight into her schoolehouse plaste,
That of her heauenly learning he might taste,
And heare the wisdom of her words diuine.
She graunted, and that knight so much agraste,
That she him taught celestial discipline,
And opened his dull eyes, that light mote in them shine.
(I, x, 18)

When his learning from Fidelia and Speranza do not relieve his agony,
Una represents his plight to Caelia, who

her wisely comforted all that she might,
With goodly counsell and aduisement right;
And streightway sent with carefull diligence,
To fetch a Leach . . .
(I, x, 23)

Una also restrains her own emotions; Spenser here has no need
to rationalize her behavior as that of a woman in love:

His owne deare Vna hearing euermore
His ruefull shriekes and gronings, often tore
Her guiltlesse garments, and her golden heare,
For pittie of his paine and anguish sore;
Yet all with patience wisely she did beare;
For well she wist, his crime could else be neuer cleare.
(I, x, 28)

She praises and comforts him after his ordeal, giving him the strength
to continue his therapy:

Whom thus recouer'd by wise Patience,
 And trew Repentance they to Vna brought:
 Who ioyous of his cured conscience,
 Him dearely kist, and fairely eke besought
 Himselfe to chearish, and consuming thought
 To put away out of his carefull brest.
 (I, x, 29)

Through Una Red Cross meets the third sister, Charissa, who initiates the final hierarchy of substitute guides:

In which when him she well instructed hath,
 From thence to heauen she teacheth him the ready path.

 Wherein his weaker wandring steps to guide,
 An auncient matrone she to her does call,
 Whose sober lookes her wisdom well descride:
 Her name was Mercie, well knowne ouer all,
 To be both gracious, and eke liberall
 To whom the carefull charge of him she gaue,
 To lead aright, that he should neuer fall
 In all his wayes through this wide worldes waue,
 That Mercy in the end his righteous soule might saue.
 (I, x, 33-34)

Mercy performs the orthodox functions of a guide; the following passages well summarize the role we have seen played by Virgil, Merlin, and others:

The godly Matrone by the hand him beares
 Forth from her presence, by a narrow way,
 Scattred with bushy thornes, and ragged breares,
 Which still before him she remou'd away,
 That nothing might his ready passage stay:
 And euer when his feet encombred were,
 Or gan to shrink, or from the right to stray,
 She held him fast, and firmly did vpbeare,
 As carefull Nourse her child from falling oft does reare. . . .

There she awhile him stayes, him selfe to rest,
 That to the rest more able he might bee:
 During which time, in euery good behest
 And godly worke of Almes and charitee
 She him instructed with great industree;
 Shortly therein so perfect he became,
 That from the first vnto the last degree,
 His mortall life he learned had to frame
 In holy righteousnesse, without rebuke or blame.
 (I, x, 35, 45)

Mercy is Red Cross' patron to Heavenly Contemplation, who

had he not that Dame respected more,
 Whom highly he did reuerence and adore,
 He would not once haue moued for the knight.
 (I, x, 49)

Through the combined efforts, then, of Una, Fidelia, Speranza, Charissa, Caelia, and Mercy, Red Cross is allowed his final vision of New Jerusalem and his future elevation to Saint George. Besides serving the conventional guide functions within his own sphere, Contemplation also assures the resolution of Red Cross' earthly quest and returns him to Una's care:

O let me not (quoth he) then turne againe
 Backe to the world, whose ioyes so fruitlesse are;
 But let me here for aye in peace remaine,
 Or streight way on that last long voyage fare,
 That nothing may my present hope empare.
 That may not be (said he) ne maist thou yit
 Forgo that royall maides bequeathed care,
 Who did her cause into thy hand commit,
 Till from her cursed foe thou haue her freely quit. . . .

At last whenas himselfe he gan to find,
 To Vna back he cast him to retire;
 Who him awaited still with pensiue mind,
 Great thanks and goodly meed to that good syre,
 He thence departing gaue for his paines hyre.
 So came to Vna, who him ioyd to see,
 And after litle rest, gan him desire,
 Of her aduenture mindfull for to bee.
 So leaue they take of Caelia, and her daughters three.
 (I, x, 63, 68)

In this passage Spenser reiterates the theme that man never is safe from the world's dangers; he does not have the option of retiring from the battlefield but instead must conquer evil anew.

After leaving the House of Holiness, Red Cross follows Una to her parents' kingdom, where she challenges him:

Now are we come vnto my natiue soyle,
 And to the place, where all our perils dwell;
 Here haunts that feend, and does his dayly spoyle,
 Thencefore henceforth be at your keeping well,
 And euer ready for your foeman fell.
 The sparke of noble courage now awake,
 And striue your excellent selfe to excell;
 That shall ye euermore renowned make,
 Aboue all knights on earth, that batteill vndertake.
 (I, xi, 2)

Very significantly, however, Red Cross now issues an order to her:

Then bad the knight his Lady yede aloofe,
 And to an hill her selfe with draw aside,
 From whence she might behold that battailles proof
 And eke be safe from daunger far descryde:
 She him obeyd, and turnd a little wyde.
 (I, xi, 5)

thereby indicating that this is his battle and he no longer needs her direct

intervention. He either has absorbed his lessons and prepared himself or he has not, as the combat's outcome will show. His separation from Una does not suggest that Red Cross now is self-sufficient, but rather that he has risen above the immediate aid she could offer in this conflict; his need for heavenly sustenance, the higher grace Spenser says always is available, is great, as we see through the reviving powers of Una's prayers and the "precious balm."

Like Guyon, then, Red Cross accomplishes his ultimate task essentially through his own merits; the Palmer's subtle net and Una's devout prayers are necessary aids, but Guyon himself destroys the Bower and Red Cross the dragon. Like the Palmer, too, Una gets in the last word, as it were. The Palmer explains Grill's nature and urges their departure, and Una defends Red Cross against Duessa's false claims:

Then stepped forth the goodly royall Mayd,
And on the ground her selfe prostrating low,
With sober countenance thus to him sayd;
O pardon me, my soueraigne Lord, to show
The secret treasons, which of late I know
To haue bene wrought by that false sorceresse.
She onely she it is, that earst did throw
This gentle knight into so great distresse,
That death him did awaite in dayly wretchednesse.

And now it seemes, that she suborned hath
This craftie messenger with letters vaine,
To worke new woe and improuided scath,
By breaking of the band betwixt vs twaine;
Wherein she vsed hath the practicke paine
Of this false footman, clokt with simplenesse,
Whom if ye please for to discouer plaine,
Ye shall him Archimago find, I ghesse,
The falsest man aliue; who tries shall find no lesse.

(I, xii, 33-34)

Two aspects emerge from this passage: first, that Una still is Red Cross' guide, still his intercessor, defender, and protector; and, second, that Una also has profited from the quest, since she now is able to distinguish hypocrisy.²⁶ The victory of guide and quester thus is mutual: Red Cross has defeated the dragon and Una has overcome naive simplicity, at least in this instance.

Book I of The Faerie Queene illustrates the adaptation of the orthodox guide convention established by Gilgamesh to Spenser's thematic and structural demands. These adaptations are primarily the use of false guides and the mutual dependency of quester and guide, adaptations which suit the book's major themes. Spenser's consistent concern in this section is the duality of experience, the shifting nature of perception and action. He initiates this theme through the hero, an inexperienced immature knight who must face the duality of the world in order to define

²⁶ The end of Book I has proved perplexing to critics, particularly Roger Sale. In the last stanza,

Her ioyous presence and sweet company
 In full content he there did long enioy,
 Ne wicked enuie, ne vile gealosity
 His deare delights were able to annoy:
 Yet swimming in that sea of blisfull ioy,
 He nought forgot, how he whilome had sworne,
 In case he could that monstrous beast destroy,
 Vnto his Farie Queene backe to returne:
 The which he shortly did, and Vna left to mourne.
 (I, xii, 41)

it seems to me that Spenser simply is stressing the theme of recurring evil and continuing commitment to a higher purpose. The postlapsarian Christian cannot rest with a single victory but again must face earthly temptation and again affirm his virtue by triumphing over it.

his own nature. And, in making Red Cross figure Holiness, Spenser opens a second theme, that of the recurrence of evil and its constant temptation of the Christian; "holiness" is not a defined constant but an evolving state of mind, soul, and behavior. Temperance consists of observing excess and defect and then following the middle road; holiness has no such signposts.

In his quest, however, Holiness does have need of Truth, and thus Una's guidance is vital to Red Cross' development. But Truth also is ambiguous and protean, as we see through the figure of Una. Her name of course means "oneness" or unity, but she has many more aspects. She shares, on an historical level, archetypal identification with Beatrice, the Virgin, and the Pearl maiden, yet she does not possess the power or direct heavenly access of a Beatrice or even the Pearl maiden. In needing help from the lion, Satyrane, and Arthur, Una seems to be a blueprint, a pattern; she contains all elements in potentia, represents a potential order in the universe, and is therefore always incomplete. In her discouragement, her deception, by Archimago, her unrelieved wanderings, perhaps we see as well a duality in her nature, one side of the coin being wholeness or unity and the other side a one-track mind unable to alter its naive perceptions. Often, too, she seems to stand for the Church, an ambivalent institution defined by those who control her. When in capable, beneficent hands, she can work great good; when in corrupt or limited hands she is, at best, impotent. Una thus needs Red Cross to protect her, to defend

her, to strengthen her favorable aspects.

In Book I, then, the quester and primary guide are intrinsic to thematic development. The auxiliary guides, both false and true, also serve this function. Archimago and Duessa illustrate the duality of experience in their role as character shadows of Red Cross, Arthur, and Una and in their use of right means to wrong ends. Arthur, a type of Christ, is thematically necessary to show that Truth or Una is impotent. The various substitute guides in the House of Holiness also illustrate this impotence; Una knows what must be done to restore Red Cross and the means to accomplish it, but she cannot effect it herself.

Structurally Spenser's use of guide figures in Book I provides the same unity and consistency it does in Book II. Una's presence and reactions measure Red Cross' growth; when he disobeys or abandons her he faces defeat, and when he obeys or follows her he approaches victory. Because her nature is dual and undefined, however, the reader also must rely on the reactions of auxiliary guides. Thus when Red Cross is allowed entrance to a hallowed place or passed from one guide to a higher power, we know that his behavior is proper and he has absorbed his lesson. Conversely, when he willfully follows a false guide and gains approval there, we sense his quest has regressed. Taken together, the various guides form a pattern in the hero's development. It is not a linear pattern, as in Book II or Gilgamesh, but, because of the thematic nature of the hero and his quest, a forward-backward-forward movement, an alternating progress which produces an even

greater need for the standard provided by guide figures.

In Book I Spenser uses guide figures to develop and illustrate his themes, which in turn motivate the narrative. For example, the concept of the dual nature of experience demands and explains much of Duessa's and even Una's behavior. Once the theme has been grasped, the narrative makes sense on its own terms. Red Cross' visit to the House of Pride, his experiences there, and his rapid departure need no fuller explanation than the narrative itself provides. In Book II, however, the narrative does not motivate itself. The action instead is dictated by thematic necessities and requires supplementary information to be understood. Spenser uses the guide-leader to provide that information.

Guyon's encounter with Furor and Occasion is a case in point. On the narrative level we see a compassionate Guyon, without thought of personal danger, rush to champion a fallen youth. He fiercely attacks an appropriate foe--temperance should fight excessive wrath--yet is degraded and nearly defeated for his apparently laudable behavior. Suddenly he turns to bind a vocal old hag, Occasion, and then is able to overcome Furor. Without the Palmer's explication the narrative is not coherent; there is no internal explanation of the events and their meaning. From the Palmer we learn that Guyon's impulsive involvement in the fight shows condemnable intemperance; Phedon's willful intemperance does not deserve pity; Occasion provokes Furor and must be eliminated first; and good intentions do not justify immoderate means.

This representational quality of the narrative, the one-to-one

correspondence between subject and representation, makes the guide figure a necessity to the clarity of Book II of The Faerie Queene. In Piers Plowman, William Langland produces a similar representational quality, incidents whose meaning is not revealed through the events themselves, but he does not provide a consistent guide figure to explicate that meaning. The result, as we shall see in the next chapter, is structural chaos for the poem and interpretive confusion for the reader.

CHAPTER III

AN INCONSISTENT NARRATIVE STRUCTURE: PIERS PLOWMAN

Spenser's The Faerie Queene and William Langland's Piers Plowman share several characteristics, the primary one being a complex and diversified narrative fabric. Both works portray a multitude of figures, incidents, and settings. Both works, too, are instructional: Spenser's intention is to fashion a gentleman and Langland's, apparently, to fashion a Christian layman in a Christian society. A similar theological and ethical framework, a spiritually-ordered world fraught with omnipresent temptation to evil, surrounds each poem. Both include quests, journeys to save the quester's soul and to perfect him in virtue. Each poem likewise uses the allegorical modes of personation and figuration¹ to present its virtues, its vices, and its hero's internal conflicts.

The comparison, however, between The Faerie Queene and Piers Plowman ends with these similarities. Whereas Spenser's treatment and techniques are highly sophisticated and benefit from a long tradition of belles lettres, Langland's often are naïve, stemming from the observations of an unlettered man. The Faerie Queene has a clear thematic

¹ For an explanation of these terms, see pp. 129-130 below.

development, with Spenser's major themes amplified rather than obscured by less important ideas. In Piers Plowman Langland observes no hierarchy of themes; thus a minor digression frequently overshadows the broader concept which it was invented to illustrate. Spenser's characters maintain a consistent value; although ramifications of their natures emerge as they are placed in new situations, the abstract concepts which they embody do not shift throughout the narrative. The meaning of Langland's characters, however, often contains ambiguities and contradictions; one character may personify several internal qualities which are not necessarily compatible with or logically related to each other. Finally, we have seen Books I and II of The Faerie Queene to be structurally coherent, unified by the quest motif, the hero, and the guide figures. The structure of Piers is episodic, often without thematic or narrative connectives; its quest, hero, and guide figures often fragment rather than unify the narrative structure.

The preceding comparison implies the major difficulty of Piers Plowman, its diffuseness. Diversified in theme, time, space, characterization, plot sequence, and the metaphorical or figurative level of meaning, the poem lacks a coherent and consistent narrative structure. Ironically, the remedy of this diffuseness is available within the poem itself in the structural motifs which Langland introduces and in the figures of Holicherche and Piers. Both characters suggest some knowledge on Langland's part of the guide convention. Had he extended his use of that convention to provide structural unity, as Spenser and

Dante did, Piers Plowman undoubtedly would have been a more sustained and comprehensible product.

My contention that the primary difficulty of Piers is structural rather than thematic or textual has not been shared by the critics, most of whom have approached the poem in terms of meaning, text, or genre. After defending their interpretations these critics also have felt impelled to prove through their approach the poem's inherent unity. These studiously casual testimonials to Piers' coherency simply reinforce one's suspicions about its actual and pervasive presence.

Dunning, for example, believes that Langland has organized the poem around the concepts of the active, contemplative, and mixed life; while Robertson and Huppé² see the entire poem as a patterned contrast between an ideal and its medieval corruption. That contrast is embodied in the dreamer, Wille, "one the chief means by which the poet achieves coherence in Piers Plowman. In what Wille does and in his reactions are developed the progressive contrasts which contribute materially to the structural integrity of the poem."² Coghill, who agrees with Dunning that the poem's theme is the three modes of life, sees the character Piers as the unifying agent because "to be Piers is to do well or to do better or to do best . . . , once this is recognized and applied to the visions as a whole, the poem becomes harmonious and consistent,

² D.W. Robertson, Jr., and Bernard F. Huppé, Piers Plowman and Scriptural Tradition (Princeton, N.J., 1951), p. 244.

declaring itself logically, as well as psychologically, a unity."³

Wells, in a careful and informative study, attempts to give the poem structural unity by establishing parallels between sections of the Visio and Vita, each of which he divides into three corresponding units. He is left, however, with the lack of linear progression in Wille's search for Do-Well, a structure which does not parallel its Visio counterpart; his specious explanation that Wille's circular arguments are necessary to prevent the reader's being bored by didacticism somewhat reduces his thesis. Lawler's argument is equally fragile; he notes that Piers has no formal structural unity, but contends that it has an "imaginative unity" through the dreamer's persistent attempts to ratiocinate instead of simply to live the Christian life; that is, the poem's unity lies in Wille's not getting any answers.

Several critics too have approached the problem of unity through genre, hoping that an identification of Langland's literary model will aid interpretation. Robertson and Huppé believe that Langland's method was based on Biblical exegesis with its four levels of meaning and thus freely interpret most episodes allegorically, historically, tropologically, and anagogically. Frank suggests, with much validity, that an allegorical narrative is vague and complex enough without the absurdity of four additional interpretations. Coghill calls it an "organic" allegory, a term

³ Nevill K. Coghill, "The Character of Piers Plowman Considered from the B Text," Medium Aevum, II (1933), 112.

which escapes definition but which he evidently finds more satisfying than "a pleasing formal artifice" like The Faerie Queene. Finally, in one of the most constructive recent studies, Bloomfield suggests that Piers is in the apocalyptic genre but shares elements of the dream vision and quest motifs. He does not delve very deeply into how Langland actually uses these forms--his stylistic and structural methods--but his approach is a necessary first step into unexplored territory.⁴

None of the criticism, then, is devoted to a detailed analysis of the structure of Piers Plowman. Ironically, that neglected structure is responsible for much of the contradictory speculation about the poem's meaning, much of the almost frenetic search for hidden meanings, when the primary problem is that Langland's structure has obscured the salient meaning. I do not intend to suggest that the preceding studies, among others, are irrelevant; indeed, they are most helpful in thematic and historical interpretation, but we need to analyze further Piers' narrative structure and the lapses in it.

⁴ See T. P. Dunning, "Structure of the B Text of Piers Plowman," The Review of English Studies, VII (1956), 225-237; and Piers Plowman: An Interpretation of the A-Text (London, 1937); Henry W. Wells, "The Construction of Piers Plowman," PMLA, XLIV (1929), 123-140; John L. Lawlor, "The Imaginative Unity of Piers Plowman," The Review of English Studies, VIII (1957), 113-126; Robert Worth Frank, Jr., "The Art of Reading Medieval Personification-Allegory," ELH, XX (1953), 237-250; and Piers Plowman and the Scheme of Salvation: An Interpretation of Dowel, Dobet, and Dobest (New Haven, Conn., 1957); and Morton W. Bloomfield, Piers Plowman as a Fourteenth-Century Apocalypse (New Brunswick, N.J., 1962).

As it stands, the poem is a two-part quest undertaken by a semi-literate rustic. The first section, or the Visio, is a dream vision of various forms of temporal corruption, with the dreamer in quest for Truth.⁵ Moving from the fair field full of folk to Westminster to Court to church to the fair field and to a banquet hall, this quest is earth-centered. The second section, the dreamer's search for Do-Well, Do-Bet[ter], and Do-Best, includes the same area but also portrays Jerusalem and Hell. Although temporal abuses are presented, this second quest is concerned primarily with the dreamer's salvation and, through him, that of society.

The structural pattern of Piers Plowman is formed of three elements: the dream vision; the use of personification; and the quest. Like The Pearl or the book of Revelation, much of the poem's action occurs within the dreamer's unconscious, thus liberating the author from logical transitions through time and space. This freedom of movement is initiated in the poem's first lines, a conventional opening for a dream vision:

In a somer seson whan soft was the sonne,
I shope me in shroudes as I a shepe were,
In habite as an hermite vnholý of workes,
Went wyde in this world wondres to here.

⁵ References to Piers Plowman, incorporated in my text, are to William Langland, The Vision of William Concerning Piers the Plowman together with Richard the Redeless, ed. the Reverend Walter W. Skeat, 2 vols. (London, 1886), B-text, passus and line numbers. Skeat's capitalization of abstracts is not based on the manuscripts and thus cannot be considered a reliable indicator of whether Langland means to suggest the concept or the personification of it.

Ac on a May mornynge on Maluerne hulles
 Me byfel a ferly of fairy me thouȝte;
 I was wery forwandred and went me to reste
 Vnder a brode banke bi a bornes side,
 And as I lay and lened and loked in the wateres,
 I slombred in a slepyng it sweyued so merye.
 Thanne gan I to meten a merueilouse sweuene,
 That I was in a wilderness wist I neuer where.
 (Prologue, 1-12)

The May morning, the stream which separates natural from supernatural experience, and the dream itself all are traditional elements of a dream vision. They serve to "cue" the reader that what follows may be foreign and dislocated because it takes place within the dreamer's mind and is a spiritual rather than sensible perception.

The second structural element is Langland's use of personification, a process of externalizing abstract, interior qualities. Wille's internal conflicts and characteristics, as well as those of society at large, are made visible to the reader by attaching these conceptual entities to "bodies," or acting, speaking characters.⁶ To clarify our later analysis of Langland's personifications, we should define here the two metaphorical levels, one more apparent and one less apparent, on which Langland operates. The first technique is personation, endowing an abstract quality with specific characteristics. Personification is the least complex form of personation, for it simply makes the word flesh, or

⁶ Robert Worth Frank, Jr., in "The Art of Reading Medieval Personification-Allegory" (note 4 above), realizes the need for a working terminology of allegorical methods. "Allegory," in its broad use, is no more helpful in characterizing the genre or the poet's methods than are "lyric," "romance," or similar catch-alls. Professor Arnold Williams has suggested the breakdown of "allegory" presented below; to me, his distinctions seem quite helpful.

gives a body to an idea. Its area of operation is limited to characteristic, exemplary, and symbolic actions; its one-to-one relationship, idea to body, does not permit ambiguity and diversity of motive or behavior without causing interpretive confusion for the reader. Generics, or class personations which reduce a social unit to an individual representative, like Everyman or Chaucer's Miller; and cue-name personations, metaphors which do not state the abstraction but give the reader a "cue" to the nature of the character, like Duessa or Sansloy, are other forms of personation.

Figuration is the opposite technique from personation; it consists of endowing a specific figure with abstract qualities, linking historical events or personages into one generalization. We also have spatial and object figurations, where the location or object takes on abstract, diagrammatic correspondences. Thus Dante's Virgil, Spenser's Prince Arthur, and Archimago's cave are in the figurative mode. Some merging of personation and figuration is inevitable in an extended poetic treatment, but figuration is a more functional tool, since figures can hold multiple or ambiguous reference while personations are limited to the single concept which they embody. Giving multiple meanings to a personation, as we shall see, only produces confusion.

Langland's third structural element is the quest motif, the spiritual education of an individual in a journey through space. Although the significance of this quest and its extensiveness have been questioned by the critics, no one has doubted its presence. In his initial dream on the

Malvern Hills, Wille sees a vision of the Tower of Truth, the Dungeon of Hell, and the earth's "fair field"; the alternatives, salvation and damnation, which follow from the earthly abuses and overindulgences are made clear to him. His reaction to this vision and consequent plea to Holicherche,

Thanne I courbed on my knees and cryed hir of grace,
And preyed hir pitously prey for my synnes,
And also kenne me kyndeli on criste to bileue,
That I migte worchen his wille that wrougte me to man;
"Teche me to no tresore but telle me this ilke,
"How I may saue my soule that seynt art yholden?"
(i, 79-84)

suggests the purpose and direction of his quest.

These three elements, the dream vision, personification, and quest motif, are the potential basis for structural unity in Piers Plowman. We have seen in such diverse works as Gilgamesh, The Divine Comedy, and The Faerie Queene all three successfully effecting that unity. Spenser relies on his hero's ultimate spiritual goal and his continual progress toward it--the quest motif--to underlie and relate divergent episodes. The consistent abstract value of his personations prevents interpretive confusion as well as supplies a unity of technique. Dante unites shifting locales and diverse characters from historically distinct epochs by placing the entire poem in the dreamer's imagination. The Pearl poet, too, justifies his dreamer's uneven perception, the sudden bursts of awareness which penetrate his consciousness; and makes credible his neglect of temporal and spacial unity through the dream

framework. Even the uneven fabric of Gilgamesh, produced by lost tablets and lost meanings, is controlled by the quest motif; our awareness that Gilgamesh is searching for personal and political salvation suspends our disbelief at the poem's inconsistencies and forces us to view digressions and fragments within the larger perspective of the quest.

Langland, however, maintains none of the three structural motifs which he has introduced; and the difficulties of Piers Plowman evolve precisely from that failure to keep to the structure, as we shall see. I shall first discuss the various breaks in structure and then suggest their consequent effect on the poem itself. The first hiatus is in the dream framework. Evidently Langland intended most of the poem to be a dream vision, but there are disconcerting lapses in its chronology. Although Wille falls asleep ten times and awakens eleven, Langland confuses the proper order to awaken him when he already is awake and put him to sleep when he already is asleep. He apparently has used dreams within dreams and waking dreams, but which is never clear. After Wille first falls asleep in the Malvern Hills (Prol., 1-12), he dreams until the procession reaches court, where he awakens to listen to Reason and Conscience preach before the king. He awakens a second time,⁷ only to fall asleep to dream of a second sermon by Reason (v, 1-12). The proper order of waking and dreaming then is followed until Passus

⁷ This first awakening, Passus vi, 1-5, of the C-text, is Skeat's emendation; the passage dovetails with Passus iv and v of the B-text and is not repeated in the B-text.

xi, 4-7, when Wille, who has not awakened, falls more deeply asleep, perhaps indicating a dream within a dream. Following his dream tour of Middle Earth he is awakened twice (xi, 395-397; xiii, 1-4), one assumes because of the double dream. In Passus xvi, 18-21, there also seems to be a dream within a dream. He already is asleep, but the sound of Piers' name produces a deeper sleep:

"Piers the Plowman!" quod I tho and al for pure ioie
 That I herde nempne his name anone I swounded after,
 And laye longe in a lone dreame and atte laste me thougte,
 That Pieres the Plowman al the place me shewed .
 (xvi, 18-21)

However, Wille only awakens once from this double dream (xvi, 167-171), and the normal alternation of awakening and sleeping continues until the poem's conclusion. The reader, of course, is more confused than Wille, because the ability to discriminate between reality and fantasy is somewhat basic to the poem's theme. Unless one knows what Wille saw and what he imagined, unless one can distinguish earthly observation from divine vision, the poem's spiritual import is blurred.

This confusion in the dream framework also adds to the poem's geographical difficulties and, consequently, to the physical progress of the quest. Because we cannot distinguish between Wille's waking and dreaming states, we cannot determine which settings are perceived by the senses and which imagined. Paradise Lost and The Divine Comedy are cartographers' masterpieces compared to Piers' haphazard localizations. Langland has set the poem variously in a field, court,

church, banquet hall, "middle earth," road, Hell, and Jerusalem--the known universe. Some of the settings are vivid; one does not forget Gluttony's lair or Piers' tree. But other locales, like Hell and the fair field, are vaguely pictured, and because related through a dream framework, may or may not have any more external reality than such metaphorical sites as Meekness and Gentle Speech.⁸ For example, in *Passus i Wille* sees a tower, which Holicherche identifies as the Tower of Truth located within his own heart. In *Passus v*, 517-519, Piers tries to lead a thousand-member throng to Truth. Apparently a figurative location, the tower nevertheless is sometimes external and visible, sometimes internal and invisible. Since Langland does not describe these settings, it is even more difficult to gauge Wille's progress; he mysteriously springs from one site to another, spanning the globe and boggling the reader's mind.

Within his grasp, then, Langland has a method of unifying the poem, a method compatible with his eclectic and ingenuous perception. The dream vision, in its dislocation from temporal and spacial logic, gives him greater scope and freedom than any other form, but he fails to adapt its flexibility to his purposes.

The second structural element which Langland uses is personification, and this technique also fails to work for his benefit. The first

⁸ A concept can be personified as a place as well as a person. The localized personification does not hold the multiple reference of a spacial figuration (see p. 130 above), and its use thus is rather limited.

problem is to determine which personages are mimetic, which figurative, and which both. The second problem is to determine which exist internally, which externally, and which both, in relation to the dreamer. Langland, in other words, has mixed his allegorical modes and methods. To him, no gulf exists between the concrete and the abstract; his childlike and untrained mind switches from one to the other without transition. He has created personifications, which are visualized concepts, but endowed them with representational qualities like a non-metaphoric name. He has used the same name for a figure, a personification, and an unembodied abstract, without distinguishing when each aspect is in operation. He has applied the mode of personification to both naïve and sophisticated concepts; the effect is a leveling of both abstracts, as the simple concept gains an unsubstantiated complexity of meaning and the sophisticated value loses its diversity of reference. Spenser has coped with the distinction more effectively, as we have seen. When he wants to convey historical, figurative, and representational values he uses a figure, like Prince Arthur, whose conceptual value is not limited by his name. When he wants to convey a less diversified meaning, he uses a personification like Mercy, who stands only for that single idea. Finally, Langland apparently has given two names and "bodies" to one idea, or else he has changed names in midstream: "Soothnesse" and "Truth" share a metaphoric value, as do "Falsenesse" and "Fals."

The following examples are a brief illustration of the confusion

which results from Langland's merging one allegorical mode into another without a conscious use of rhetoric. Robert the Robber (v, 469) appears with the Seven Deadly Sins; he apparently is a generic personation, the sins pure personifications. Robert, however, also figures Dismas, the repentent thief, and thus Langland has combined personification with generic personation with typology; the effect is to obscure the ethical point which Robert represents.

Reason first appears as an external personification riding with Conscience to court (iv, 24). He next is robed like a pope, preaching before the king on proper public behavior (v, 11). From this social and universal role Reason next moves inside Wille, telling him to mind his own business and to control his tongue (xi, 419), and then completely disappears from the poem. Langland apparently has used one term, "reason," for both a personification and an unembodied abstract, and he does not distinguish one from the other. Unlike Spenser, Langland also has tried to include all the applications of Reason. The Palmer is defined in terms of Guyon and temperance; Piers' Reason is presented in its public, private, external, and internal aspects, none of which Langland makes concrete or visual. Because we are not sure of Reason's inherent value, we cannot tell if he is a valid authority for Wille; if he changes during the quest and thus indicates Wille's progress; or, through his absence from the last eight passus, if he suggests the chaos of society and the disorder within the dreamer.

Conscience produces similar confusion. In Passus i Holicherche

defines Conscience as the natural knowledge in Wille's heart, yet Sir Conscience appears in Passus iii as an external reality. The externalization of Wille's personal state cannot be the only aspect of Conscience, however, since the figure also appears to the king, the court, other personifications, and society at large, completely independent of Wille. Obviously Conscience shares the dual public and private aspects of Reason, but these aspects and their alternations within the poem are not clarified. Conscience is a personification, but a very complex one which exemplifies a diffusion of abstracts. Not just a faculty of the individual soul, it is an attitude toward life and provides a variety of responses to a variety of situations. Conscience, in its flexibility, thus would have made an excellent guide figure for Wille and still allowed Langland his diversity and scope.

One figure's serving various functions is a consistent interpretive difficulty. Langland often intends a single personification to value several concepts, but he does not provide a standard to identify which idea he represents at which point in the narrative. Thus grouped under the general abstract of faith is Good Faith in Passus xi, who tells Wille to preach on church abuses; Abraham (xvi), a figure who historically illustrates faith; and Faith in its linkage with Hope and Charity (xviii). These three aspects cannot be embodied in one figure; the Faith who is Abraham in Passus xvi cannot be the same Faith who explains Christ's entry to Jerusalem in Passus xviii, since the entrance precedes the Harrowing of Hell and Abraham is in Hell.

Likewise, Truth moves from a tower to a castle, localized personations; to an abstract unembodied ideal; to a personification. At various times it is seen by other figures, unseen, verbal, and silent. One also faces the problem of Anima, who appears as Wille's soul. Anima defines itself as life, soul, mind, memory, reason, sense, conscience, amor, and spirit (xv, 23-39); some of these ideals have appeared earlier as personifications, some are only abstracts, some embody various other concepts.

In light of the allegorical modes discussed earlier in this chapter, we can see that Langland has shifted the internal value of his personifications, a process which only produces confusion. When a personification, through its name and initial actions or speech, suggests one concept, we expect it to hold that concept whenever it reappears; thus Holicherche's transformation from a lady to a disembodied concept and Truth's movement from a tower to a personage, alterations accomplished without any transition, merely perplex the reader instead of enhance abstract meaning. The solution, of course, is either to use figures or else to limit the meaning of the personifications, as Dante and Spenser have done. Virgil, as an historical figure, can stand for several abstract concepts without producing contradictions in his metaphorical value; he is the enlightened pagan, the unredeemed heathen, the ideal artist, and the moral man. Alternatively, Spenser's Medina, the personification of the golden mean, never shifts to symbolize reason or faith; other characters are created to externalize those ideals.

We can infer from the preceding discussion what effect Langland's failure to maintain his dream framework and personifications has on the quest motif. The usual linear progression and its resultant structural order dissolve, since we do not know the quester's location, his state of consciousness, or the value of the figures whom he meets. Bloomfield senses this deviation from the quest pattern, but he attributes it to Langland's intention rather than to his mismanagement. He sees Wille's quest as a theme or a dominant image, but not as a genre or motif, and concludes that, "Part of the problem of Will is actually to find an authority, and his quest is not only for perfection but for someone who can lead him to perfection, until finally he realizes that only Piers himself can."⁹

I rather think that Wille is questing for perfection and Langland for an authority to guide his poem. The element he needs to unify his structure and to heal the breaks in his framework is the guide convention, a device which provides episodic continuity and thematic coherency. Langland has approached this structural remedy in the figures of Holicherche and Piers. Both embody aspects of the guide convention, both are suited to instruct the dreamer, but neither is crystallized as a figure nor maintained throughout the poem.

In the Visio, or first six passus, Wille dreams of a fair field of folk and seeks an interpretation of this vision. In accordance with the

⁹ Morton W. Bloomfield, "Piers Plowman as a Fourteenth-Century Apocalypse," The Centennial Review of Arts and Science, V (1961), 294. See also Piers Plowman as a Fourteenth-Century Apocalypse (note 4 above), pp. 3, 9.

dream convention, a guide or interpreter appears in the person of Holicherche, described only vaguely as a lovely lady clothed in linen.

She explains part of his dream,

Sone, slepestow sestow this poeple,
 How bisi thei ben abouten the mase?
 The moste partie of this poeple that passeth on this erthe,
 Haue thei worschip in this worlde thei wilne no better
 Of other heuene than here holde thei no tale.
 (i, 5-9)

but then goes on to teach him how to distinguish true from false:

Leue not thi likam for a lyer him techeth,
 That is the wrecched worlde wolde the bitraye.
 For the fende and thi flesch folweth the to-gidere,
 This and that sueth thi soule and seith it in thin herte;
 And for thow sholdest ben ywar I wisse the the beste.
 (i, 38-42)

When Wille asks her how he can save his soul, one assumes that his spiritual quest with Holicherche as his guide has begun. Not at all, however, for after she has given him Christian rules to live by, she tells him to look to the Lord and disappears without specifically entrusting his quest to a second guide, as Virgil entrusted Dante to Beatrice and she passed him on to Saint Bernard.

Although not a very imaginative creation, Holicherche is a personification and a possible guide figure, qualified by her divine authority. The only information Langland gives about her is her lovely countenance, her linen clothing, and her parentage as a daughter of God; she consequently does not become a vivid character to the reader,

but since she belongs to the Virgin-Beatrice-Pearl maiden archetype, which we have seen Spenser apply to Una, Langland's sparse details probably are enhanced by association. In many respects she functions as a guide, for she interprets the dream, advises a course of life, reproaches and ridicules the dreamer, answers his questions, and tells him where to go and how to behave to receive further knowledge. She also has the authority, scope, and, presumably, the power, to supervise any number of Wille's activities; since the influence of the Roman Church extends throughout the universe and throughout time as well, she has no inherent territorial or temporal limitations.

The problem with Holicherche, however, is this very scope. Langland stresses the abuses of church power and the fallibility of institutional authority; since he has chosen to treat these negative aspects of Holicherche, he must somehow separate the divine institution from her minions in order to make her a reliable, worthy guide. This separation apparently is beyond his power, for the unresolved duality of Holicherche enters as early as Passus i, 20, when she displays a most mortal and female jealousy of Lady Meed. A dual nature is immediately comprehensible in a character named "Duessa," and ambiguity is expected in personifications like Nature or Fortune, ambiguous in their basic natures. But Holicherche, created directly from the godhead, must reflect her origins; if her speech or behavior lapses into the mundane, some explanation or delineation of these conflicting aspects must be supplied to preserve the personification's

value, and this Langland fails to supply. Perhaps realizing his potential problem and unwilling to sacrifice his satire of church corruption, he abandons Holicherche as a figure. By the end of the second passus the personification has been reduced to its abstract value; any further reference Langland makes to Holicherche apparently is to the institution, not to the personification, and we do not see her again.

Thus Wille's quest is halted as soon as begun, for throughout the Lady Meed incident he is only an observer. With the return to the fair field full of folk in Passus v, however, a second possible guide figure enters in Piers the Plowman.¹⁰ Inspired by Reason and Hope to seek Truth, the folk ask a passing pilgrim to guide them, but he has never heard of Truth. Piers has knowledge of Truth through Conscience and Natural Wit (v, 544) and thus is qualified and willing to be their guide, after they plow his field. Piers not only is called a guide but fits many of the criteria. Suited by both prior experience and divine authority, he can direct the pilgrims physically, although through metaphorical locations; and he can devise an improved way of life for the wasters. Several major problems, however, present themselves with Piers as guide: he consults Hunger at length (vi, 204), whereas the guide usually needs little advice to carry out his purpose, and then from a source

¹⁰ Note the perplexing problem which appears in Passus vi of the C-text; the situation of dreamer asking for spiritual guidance is repeated as in Passus ii of the B-text, but Reason instead of Holicherche here serves as the guide figure. Reason and Conscience have not been considered as possible guide figures for the reasons stated above; their presence in the poem is relatively constant, but the question of whether they are internal, external, reliable, unreliable, public, or private is too tenuous for interpretive purposes.

more spiritual than physical; he gradually fades into either Christ Himself or else Saint Peter (xvi), whereas the guide figure usually is a mortal intercessor to the divinity; and the dreamer Wille apparently is an observer of the group of sinners rather than the active participant he should be were he following Holicherche's advice. Unless one can come to terms with a character who vacillates among being a plowman, a knight, and a deity, unless one can resolve the problem of a deity's following Hunger's advice, Piers is not a reliable figure either, in terms of the quest's continuity.¹¹ Langland again has mixed his modes without providing transition. Like Dante's Virgil, Piers is a figure, a type of Christ or Peter, as well as a representational character, a plowman named Piers. He also is a generic personation of the honest laborer. Langland's failure to clarify which aspect is operating on Wille at a particular time further confuses our perception of Wille's spiritual progress.

The Visio, then, includes a dream vision of the fair field; the character of Wille the dreamer; his alleged quest to save his soul; and two possible primary guide figures, Holicherche and Piers. Like Una's entrusting Red Cross to Mercy and Mercy's leading him to Heavenly Contemplation, we might expect Holicherche to introduce Wille to Piers, Wille to join the company of pilgrims, and Piers to lead them

¹¹ See E. Talbot Donaldson, Piers Plowman: The C-Text and Its Poet (New Haven, Conn., 1949), Chapter vi, for an interpretation of the character Piers which takes into consideration all of these possible aspects.

to Truth's castle. If such is Langland's intention, we know it only by vaguest implication. Holicherche becomes the institution; Piers is Christ; and Wille sets off on a personal quest for Do-Well, Do-Better, and Do-Best where he is participant as well as observer. In this search for a Christian way of life, which occupies the remainder of the poem, Wille has no guide, instead asking questions of a variety of personifications and figurations. Langland, however, does not organize these embodied abstracts into a guide series, with one figure leading Wille to the next. There is no apparent thematic order to the characters he meets: Thought follows the Friars; Nature and Reason frequently interrupt; Lust-of-the-eyes comforts him after Scripture. Some attempt is made for one personification to get Wille to a second, but the connections are not psychologically or theologically understandable; and when a character rejoins Wille, as is often the case, it need not hold the same qualities it did on first meeting. The relation of the characters to either each other or to Wille's education is not clear. In The Faerie Queene we saw Red Cross absorb the teachings of Faith, then move to Hope, and finally meet Charity, who takes him to Mercy; the series indicates both Red Cross' spiritual progress as well as a hierarchy of values, each successive figure strengthening the quester's faith as well as surpassing the preceding figure's power. In these last fourteen passus of Piers, however, the guide series is almost completely dropped in favor of the dialogue and debate form, with Langland using a multitude of characters and situations. The result is interpretive chaos, for the

reader has little means of determining what Wille has understood and what value it holds for his quest and the poem's themes.

The primary effect of Langland's failure to maintain the relationship between Wille and the possible guide figures is on the dreamer himself and the thematic concerns he represents. We have seen how Spenser uses the Palmer to reveal, by contrast with the standard he himself exemplifies, Guyon's nature, his progressive spiritual development, and his ultimate maturity. Langland's guide figures, because they are not fully developed and because they function sporadically, throw the character of Wille into greater flux.

First the lapses in the guide series further hinder the shifting relation between Wille's role as dreamer and his role as commentator. Langland has not isolated the narrative, point-of-view function in a separate voice, instead combining poet-narrator-quester-dreamer in Wille. Wille's perceptiveness and intellectual competence remain protean throughout. In the Prologue a mimetic portrait of the dreamer as a hermit-shepherd, a lean lunatic fellow in the crowd, is initiated. The dichotomy which plagues the entire poem also is established: at one point long Wille is the astute political commentator, self-assured in his analysis; and at other points he is the dreamer who understands nothing he has heard or seen. In Passus i this dual role continues; a single character, Wille, obviously here functioning as narrator, offers to explain his dream to the reader, yet the same Wille must look to Holicherche a few lines later for the explanation he before has claimed

to possess. These roles alternate throughout Piers Plowman, with Wille fluctuating among narrator, dreamer, observer, participant, and spiritual authority.

With this confusion between Wille the dreamer and Wille the narrator comes a confusion in tone. The reader is seldom sure whether an assured homily by Wille should be believed and, if so, what meaning this assuredness has to Wille's spiritual quest. Such a homily could indicate an interjection by Langland, a plateau of knowledge reached by the quester, or a serious breach of humility by the spiritually degenerate Wille. Thus we do not know whether Wille's jesting to Anima in Passus xv, 40-49 signals his impiety or the author's attempt at humor, or both. We do not know, because the narrator and dreamer are not separate, whether Wit's lecture to Wille on the value of marriage in Passus ix, 107-198 and the domestic quarrel between Wit and his wife Study juxtaposed in Passus x, 4-141 are to be taken as irony. We do not know what relevance the interspersed passages on church and political abuses hold for Wille's personal quest, whether his perception of this corruption indicates progress or simply a move into the narrator's role.

Another effect on the dreamer of Langland's inability to adhere to the guide convention is our complete inability to gauge his progress; the coherent linear movement of a quest has evaporated through the absence of any consistent standard of direction and measurement. Dante and Spenser "build" their quests through the guide figures, who measure each successive action of the quester, alter or approve it, and then

pass him to the next test; their allowing the quester to continue thus supplies the forward pace of both narrative structure and theme. But without a guide, Langland's dreamer does not steadily move from a state of spiritual degeneracy to a state of grace and illumination. Instead, he vacillates, at times totally oblivious to his errors, at times totally convinced of his theological authority. In Passus i he desperately asks, "How can I save my soul?" and is at a loss how to proceed. By Passus iii he has interrupted the lesson he was instructed to observe to charge readers not to be immodest and officials not to abuse lucre. Still self-confident in Passus vii he passes judgment on the value of pardons as opposed to a life of Do-Well, but juxtaposes that idea with the statement he did not understand what he observed and does not expect clarification in the future. This unlearned man, having resolved the weighty question of church authority versus personal integrity, cannot fathom man's need to employ free will and intelligence by Passus viii. After forty-five years corruption in following Lust-of-the-eyes, he feels competent to lecture a friar on burial fee abuses. Cleansed and restored in Passus xviii by a vision of the Passion, he immediately falls asleep during Easter Mass.

Instead of the dreamer's absorbing knowledge and then moving to a new sphere of ignorance, we find his observing a series of events, claiming lack of understanding, wandering without direction for a number of years, and then observing similar events, apparently unenlightened by his vision. In various passus, the dreamer cites his ignorance, his

idleness, his religious affiliation, and the corrupt world as cause for his journey, but at no time is the reader certain how far Wille has come to solving each of these problems or how far he yet has to go.

The preceding interpretive difficulties could have been resolved had Langland maintained his initial use of the guide convention. A consistent guide figure's evaluation of various speakers and their statements would give the reader a standard. A qualified guide also could be used to measure the dreamer's spiritual journey; were Piers, for example, to approve Wille's dissatisfaction with Thought, one would know how much progress Wille had made in distinguishing the truth. As the poem stands, one has little idea what Wille absorbed, how much improvement he made, or whose theological interpretations to accept. A guide would provide a needed synthesis to the divergent theses and antitheses.

Theoretical and unconstructive as the preceding criticism may be, in terms of interpreting the poem's meaning, the fact that Langland was familiar with the guide convention is significant. From internal evidence, we can conclude that he must have had some slight contact with two aspects of the guide figure: first, the guide as interpreter of visions; and, second, the guide as leader of pilgrims. One suspects that the former had a Biblical source and the latter its roots in folklore or actual practice.

If Langland were using a model for the guide figures, and here one is on shaky factual ground, it probably was the book of Revelation. His tendency, like John's, is to use voices from heaven or convenient

personages wherever theological or narrative gaps appear. When Langland wants to discuss the trinity, he makes Faith appear to the dreamer; when John wants to see the Whore of Babylon, an angel appears to convey him. In other words, Langland's use of the guide figure is peripheral rather than central to his narrative structure. Had he continued the line of the Visio with the questing dreamer, Holicherche, and Piers, the poem would contain fewer obstacles for the reader. For all practical purposes, Piers Plowman ends where it began, its only consistent progress the growth from personal chaos to cosmic turmoil.

CHAPTER IV

FOR WHOM THE BELL TOLLS: A QUEST TO NADA

Although William Langland often did not define them clearly, his fictional world certainly was based on absolute ethical and spiritual values. He did not question the existence of a religious order which included a Trinity, Biblical personages, and a functioning church; nor did he doubt the reality of such moral absolutes as the seven deadly sins, truth, and falsehood. Langland had faith that if one achieved proper Christian perception and conduct he would receive almost guaranteed spiritual rewards; if he did not follow such a path, he assuredly would be damned. Edmund Spenser's fictional world also was founded on absolute values, on spiritual concepts like holiness and ethical concepts like temperance and chastity. Like Langland, Spenser believed that by maintaining a Christian behavior and faith, the questing hero could reach his ultimate goal of spiritual salvation. Spenser's guide figures thus function to lead the quester to this perfection of Christian virtue and its consequent reward in the afterlife.

Ernest Hemingway's concepts of the universe and of man differ radically from Langland's, Spenser's, and other pre-twentieth century

writers'. In the fictional world of Hemingway and many of his "lost generation" contemporaries, moral and spiritual absolutes either do not exist or else cannot be discovered and retained. As Joseph Wood Krutch says in The Modern Temper, "We no longer believe in either our infinite capacities or our importance to the universe."¹ To Hemingway, then, the quest becomes man's exploration of possible substitutes for lost absolutes, for religious faith and ethical certainties.

Even if the ultimate Tower of Truth or House of Holiness has been removed from his world, the Hemingway hero still must pace the road of life in some potentially meaningful fashion, and he still requires guide figures to lead him. These guide figures adhere in many respects to the convention established by Gilgamesh; they employ orthodox means of guidance, but the quest they conduct does not take place in a spiritually or morally ordered universe and its goal is not Christian salvation. We shall consider Hemingway's use of the guide convention in one novel, For Whom the Bell Tolls, selected because it clearly embodies a quest (presented in almost archetypal terms through Hemingway's allusions to the Grail legend and other myths) and also because it suggests perhaps the fullest and most complex picture of Hemingway's universe and hero.²

¹ Joseph Wood Krutch, The Modern Temper (New York, 1929), p. 249.

² Much of the following discussion on Hemingway's use of the guide convention can apply equally well to his other works. Consider, for example, Rinaldi's relation to Frederic Henry in Farewell to Arms; Wilson's relation to Macomber in "The Short Happy Life of Francis Macomber," although this use of the guide well may be intended ironically; Dr. Adams' relation to Nick in the early chapters of In Our Time; Santiago's relation to the boy in The Old Man and the Sea; and, in some respects, Count Mippipopolous' relation to Jake Barnes in The Sun Also Rises.

That universe, in brief,³ primarily has been shaped and reorganized by modern warfare, "one of the many circumstances which has led vast numbers of thinking men, in our times, to distrust abstractions and ideologies."⁴ World War I brought to these young men, like Hemingway, an environment of disillusion and rudderlessness, as Maxwell Anderson indicates in High Tor: "The very points of the compass grow doubtful these latter years . . . , because the great master devil sits on top of the world stirring up north and south with a long spoon to confuse poor mariners."⁵

³ General studies which are particularly informative on the post-war environment and its effect on literature include Joseph Warren Beach, American Fiction 1920-1940 (New York, 1941), pp. 69-119; Stanley Cooperman, World War I and the American Novel (Baltimore, Md., 1967); Maxwell Geismar, Writers in Crisis: The American Novel, 1925-1940 (New York, 1942), pp. 39-85; Alfred Kazin, "Into the Thirties: All the Lost Generations," On Native Grounds (Garden City, N. Y., 1956), pp. 239-282; and Henry May, The Discontent of the Intellectuals: A Problem of the Twenties (Chicago, 1963). Critical studies which specifically treat Hemingway's universe include Richard P. Adams, "Sunrise Out of the Waste Land," Tulane Studies in English, IX (1959), 119-131; Carlos Baker, Hemingway: The Writer as Artist (Princeton, N. J., 1956); Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation (New York, 1967); Malcolm Cowley, "Nightmare and Ritual in Hemingway," Introduction to The Portable Hemingway, ed. Cowley (New York, 1944); Frederick J. Hoffman, "No Beginning and No End: Hemingway and Death," Essays in Criticism, III (January, 1953), 73-84; Pier Francesco Paolini, "The Hemingway of the Major Works" (1956), in Hemingway and His Critics, ed. Carlos Baker (New York, 1961), pp. 131-144; Stewart F. Sanderson, Ernest Hemingway (New York, 1961); Mark Spilka, "The Death of Love in The Sun Also Rises," in Twelve Original Essays on Great Novels, ed. Charles Shapiro (Detroit, Mich., 1958); and Philip Young, Ernest Hemingway (New York, 1952).

⁴ Joseph Warren Beach, "Style in For Whom the Bell Tolls," American Fiction, 1920-1940, p. 111.

⁵ Maxwell Anderson, High Tor (Washington, D. C., 1937), Act I, scene ii, p. 33.

When a sensitive man views the destruction, chaos, futility, and inhumanity of man engaged in war, he of necessity must question his beliefs about the existence of a deity, about his rationality, about the nature of justice, of sin and good, the very rationale of his being. And when, through war's irony and ambiguity and irrationality he comes to admit that political ideologies are relative and expedient, he finds that he must call into question all his other sacred values. He thus discovers that his structured universe with its absolute laws and morals and beliefs rests on sand.

In war man's moral standards are in abeyance, since war creates its own ethic. As Krutch explains, the problem of modern man is "to remain an ethical animal in a universe which contains no ethical element."⁶ If one has sanction to kill, steal, and destroy in the name of a political cause, then why refrain from murder, theft, and destruction for an individual cause? Sexual mores seem irrelevant; war is transient, intensified, kaleidoscopic. Hedonism replaces a commitment to family and propagation, for young men either lie dead on the field, their reproductive force wasted; or, living, decide not to bring children into such a world as they ironically destroy to preserve. War tarnishes the value of the intellect, the western world's worship of the human mind. Planners, generals, and military strategists are far removed from the horror they create; the man who wrote on social principles before the war now lies with his head under a tank track. Plato, Locke,

⁶ Krutch, p. 14.

Rousseau do not teach the soldier who has killed how to sleep at night.

Faith in a cause, in a political ideology to replace individual conscience and commitment, evaporates when war becomes personal, when killing and destruction for an abstract ideal come to mean that one's brother is dead, his grainfield and house burned. Likewise, in wartime a cultural or national ideology loses meaning. The learned reflexes which produce a nationalistic feeling of identity and security are invalid when they clash with a foreign set of responses. The soldier either cannot or refuses to adapt his national values; he becomes a man without a country or else he partially merges with the foreign patterns to become internationalized, a reaction which produces its own traumas. Once he identifies with the common nationality of mankind rather than with his particular culture he assumes the burden of killing his compatriots, thus "passing a peece of himselfe out of this world."⁷

Finally and most significantly, modern warfare has produced a "God-abandoned universe," in Robert Penn Warren's words. Religious faith, although perhaps helpful as an individual crutch, has no effect on or relevance to the mass situation of "an irrational world in which vulgarity, filth, confusion, and unreason were the rule instead of the

⁷ John Donne, "XVII. Meditation," from "Devotions Upon Emergent Occasions," in The Complete Poetry and Selected Prose of John Donne, ed. Charles M. Coffin (New York, 1952), p. 441. Sheridan Baker, in Ernest Hemingway: An Introduction and Interpretation, p. 115, has a brief but interesting analysis of Hemingway's use of Donne in which he suggests that Hemingway missed the full irony of his title. If any man's dying diminishes one, then the personal effect of administering death, killing a man, must be catastrophic.

unpleasant exception."⁸ No "right side" can transcend the horror of battle, and God simply has left the field. We pray, "Give us peace in our time, O Lord," but to Hemingway no one is listening.

The Hemingway hero⁹ thus confronts the fact that a man who once has believed in something, who once had faith, must find a substitute when the traditional anchors and structure of that faith lose their meaning. His central problem is to find an application for his religious and moral attitude. The tragedy of the Hemingway hero is that when he discovers a substitute for the order and security of religious faith, he finds it hollow when tested against experience. Thus he uses anesthetics: perhaps rigidly patterned behavior or work to avoid thought and to postpone confrontation with bare reality; perhaps some hedonistic opiate, like liquor or casual sex. In place of a theological good he reduces his ethic to a pleasure-pain principle of things being good if they make one feel good, but he also learns that a spiritual void cannot be filled by a physical substitute. Krutch outlines this learning process and its effect as follows:

⁸ Frederick J. Hoffman, The Twenties (New York, 1955), p. 54.

⁹ Helpful discussions of the Hemingway hero may be found in Lois L. Barnes, "The Helpless Hero of Ernest Hemingway," Science and Society, XVII (1953), 1-25; James B. Colvert, "Ernest Hemingway's Morality in Action," American Literature, XXVII (November, 1955), 372-385; Malcolm Cowley, "Hemingway and the Hero," New Republic, CVI (December 4, 1944), 754-758; Sean O'Faolain, The Vanishing Hero: Studies of the Hero in the Modern Novel (Boston, 1956), pp. 112-145; Earl Rovit, Ernest Hemingway (New Haven, Conn., 1963); D.S. Savage, The Withered Branch (London, 1950); and Robert Penn Warren, "Ernest Hemingway," Kenyon Review, IX (Winter, 1947), 1-28.

If Humanism and Nature are fundamentally antithetical, if the human virtues have a definite limit set to their development, and if they may be cultivated only by a process which renders us progressively unfit to fulfill our biological duties, then we may at least permit ourselves a certain defiant satisfaction when we realize that we have made our choice and that we are resolved to abide by the consequences. Some small part of the tragic fallacy may be said indeed to be still valid for us, for if we cannot feel ourselves great as Shakespeare did . . . , we know at least that we have discovered the trick which has been played upon us and that whatever else we may be we are no longer dupes.

Rejuvenation may be offered to us at a certain price. Nature, issuing her last warning, may bid us embrace some new illusion before it is too late and accord ourselves once more with her. But we prefer rather to fail in our own way than to succeed in hers. Our human world may have no experience outside of our own desires, but those are more imperious than anything else we know, and we will cling to our own lost cause, choosing always rather to know than to be. . . . If death for us and our kind is the inevitable result of our stubbornness then we can only say, "So be it." Ours is a lost cause and there is no place for us in the natural universe, but we are not, for all that, sorry to be human. We should rather die as men than live as animals.¹⁰

The Hemingway hero's quest, then, is to search for a personally meaningful way to live in an unstructured world where there are no goals, a world of nada, of nothingness. His quest is an individual journey toward moral manhood; its end is internal peace, not external spiritual absolution; and its way is

Lost in a landscape of the mind,
A country where the lights are low
And where the ways are hard to find.¹¹

¹⁰ Krutch, pp. 248-249.

¹¹ Geoffrey Scott, Poems (New York, 1931), p. 42.

In this quest for moral manhood the great value lies in the search itself and not its goal; Hemingway's emphasis is "Pursuit as Happiness,"¹² not the pursuit of any pre-established reward.

Regardless of the journey's particular form--the game, such as hunting, fishing, or war, which the hero plays in order to build moral manhood--he must follow certain Hemingway rules. The primary dictate is to behave with "grace under pressure," a phrase Hemingway invented to define "guts" and which means, basically, hearing death at one's back and turning around to attack it. This "grace" means, among other things, simply discipline; it means asking the proper questions in the proper order and then acting on the answers; it means dignity, courage, and defiance, regardless of the challenge; it means conforming to natural laws, or viewing human nature as part of the nature of forces which surround man. The aim of the Hemingway hero is not to escape the ordeal and ultimate fate, for they are unavoidable, but to define himself by going through the ordeal well. He cannot avoid the final apocalyptic vision, but by adhering to a behavioral code whose significance he has internalized, he can assure that he sees that vision clearly and meets it courageously.

Hemingway's universe substitutes mental dramas for God, an internal force and structure for an external. His hero's purpose, as well as his burden, is to act and suffer with total awareness and intensity, without moral or physical anesthetics, without illusions. Like Christ's,

¹² Ernest Hemingway, Green Hills of Africa (New York, 1935), p. 215 (*italics mine*).

the hero's passion should end with his being "pretty good in there today."¹³ Thus Hemingway's guide figures fulfill a different function from Langland's or Spenser's, in that they lead to nada, not to New Jerusalem. They teach the hero not how to reach his traditional Christian reward but, rather, how to cope with his knowledge that such a reward no longer exists. It has been replaced by a goal of moral manhood, a mundane, temporal, and relative standard. The Hemingway guides thus are men who have come to terms with themselves rather than with God.

For Whom the Bell Tolls illustrates a learning process, the education of Robert Jordan.¹⁴ The structure of his education is circular:¹⁵ Jordan starts at a defined point with certain ideas, beliefs, and problems; he confronts a series of conflicts and tests; and he then returns to the

¹³ Ernest Hemingway, "Today is Friday," The Short Stories of Ernest Hemingway (New York, 1953), p. 358.

¹⁴ Relevant critical studies on For Whom the Bell Tolls include Carlos Baker, Hemingway: The Writer as Artist, pp. 223-263; Joseph Warren Beach, American Fiction, 1920-1940, pp. 89-93, pp. 112-119; Philip Young, Ernest Hemingway, pp. 75-86; Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation, pp. 107-118; Arturo Barea, "Not Spain But Hemingway," Horizon, III (May, 1941), 350-361; Frederick I. Carpenter, "Hemingway Achieves the Fifth Dimension," PMLA, LXIX (September, 1954), 711-718; E.M. Halliday, "Hemingway's Ambiguity: Symbolism and Irony," American Literature, XXVIII (1956), 1-22; and "Hemingway's Narrative Perspective," Sewanee Review, LX (April, 1952), 202-218; and Lionel Trilling, "An American in Spain," The Partisan Review, ed. William Phillips and Philip Rahv (New York, 1946), pp. 639-644.

¹⁵ Hemingway's references to circularity in For Whom the Bell Tolls are summarized by Carlos Baker in "The Spanish Tragedy," Hemingway: The Writer as Artist, pp. 244-263.

same point with different views on his original concerns. The major means by which Hemingway evolves his hero's education is a guide series, a group of guide figures who function both separately and together. Each individual figure represents some challenge which Jordan first must perceive, next confront, then act on, and finally assimilate. As a whole, the guides represent and teach him his most important lesson, the value of comradeship and community.

The quest which these guide figures conduct thus is private, individual, and relative, in contrast to Langland's or Spenser's external, Christian, and absolute quests. With its path the road to self-knowledge, its combats fought internally, and its goal deep within the individual, the Hemingway quest often can be overlooked by the casual reader, who may realize that the hero is looking for something but does not see the form of his search. The reason that this quest form so often remains undetected is that it does not appear on the primary narrative level; Jordan's overt quest is limited to treks up and down a half-mile of mountainside. Hemingway instead has buried the questing structure in the symbolic layer of meaning, revealing it only through allusive detail. That he intended For Whom the Bell Tolls to be read as a traditional quest, Jordan as a questing knight, and the partisans as orthodox guide figures is proved by the number of such allusions he includes.

These references are grouped around two legendary quests: Christ's to save mankind; and the Grail quester's to restore the land's

spiritual and sexual fertility. Although the purpose of this chapter is not to delineate the novel's symbolism, a brief summary of the symbolic detail substantiates and adds depth to Jordan's private quest. The Christian myth is seen in Hemingway's frequent use of the number three, traditionally the symbol of re-integration after the unity of one and the diversity of two, as well as a symbol of the Holy Trinity. There are, for example, three Fiat planes, whiskey glasses, ways off the mountain, and clips of cartridges. El Sordo is wounded three times, Anselmo shoots at the sentry three times, the earth is capable of moving three times in one's lifetime of making love, and the time span of the novel is three days. Details of Christ's passion appear in the events which immediately precede the battle: El Sordo dies on the mountaintop at 3 p.m.; Pablo is called a Judas; Pilar, like Simon Peter, falls asleep on watch and betrays Jordan's trust, while Anselmo awakens to ask "Is it time?"; and the entire scene ends with a cock crowing.¹⁶ Christian references are scattered throughout the novel: the four horsemen who approach the camp suggest Famine, Pestilence, War, and Death, the four horsemen of the apocalypse. The gray horse, too, on which the lone Fascist rider approaches the camp well may be the "pale horse: and his name that sat on him was Death, and Hell followed with him."¹⁷ Thus Jordan's and Lieutenant Berrenda's mutual view of the gray horse lying dead before their final combat

¹⁶ See Matthew 26, Authorized Version.

¹⁷ Revelation 6: 8, Authorized Version.

begins appears to be symbolically intended.

Various names are placed in a Biblical context. Jordan reflects that "old Pablo" had not "experienced any complete conversion on the road to Tarsus."¹⁸ Maria's name "is not common," since she shares it with the Virgin; and El Sordo's real name is Santiago. The "Roll, Jordan, Roll" chanted when Jordan plays football recalls the River Jordan in which Christ was baptized and over whose life-giving waters one paradoxically crossed to death and safety from pursuit. One also can point to the religious predecessors whose names the partisans possibly share: Anselm of Aosta, later Archbishop of Canterbury; the Blessed Virgin of Pilar; Augustine; and Saint Ferdinand.

Aspects of the Grail quest and wasteland theme permeate the novel as well. Hemingway's settings are carefully constructed around streams, mountains, forests, and caves, all geographical sites in the Grail legend; and the novel's action takes place in May, the season of rebirth. El Sordo's hideout, the highest physical point in the novel, is a gulch-head "shaped like an upturned basin," and his death suggests the beheading game so frequently one of the Grail knight's tests. Anselmo offers Jordan a stone basin filled with red wine, another apparent allusion to the Grail itself. Water, symbol of fertility and life, illustrates the wasteland motif: instead of rejuvenating rain the death-white snow falls; and Jordan recalls that the Madrid park lake has been drained to

¹⁸ Ernest Hemingway, For Whom the Bell Tolls (New York, 1940), p. 392. All consequent references are from this edition and are incorporated in the text.

make a bomb target. The death of the land is seen in Pilar's account of the Fascist town where the grain had been harvested but not threshed, and in Andrés' observation of the rotting haycocks which had not been gathered during the four years of the war. Sexual impotence and sterility are explicitly conveyed: Maria has been raped and probably cannot conceive children (an ironic parody of her namesake's experience); neither Pilar nor Anselmo has children, and Pilar's forty-eight years allow little possibility of conception; Pablo is called a castrated boar; Anselmo refers to the cave as "el palacio del miedo" and Jordan says it is "la cueva de los huevos perdidos"--"palace of fear" and "cave of the lost eggs," eggs being a slang term for testicles; Fernando is shot in the groin; and Jordan thinks about Onanism when Maria cannot have intercourse with him. Finally, Pilar's summary of death's smell in Madrid suggests the wasteland motif:

there in the shadow of the trees against the iron railings . . . they [street prostitutes] will perform all that a man wishes; from the simplest requests at a remuneration of ten centimos up to a peseta for that great act that we are born to and there, on a dead flower bed that has not yet been plucked out and replanted, and so serves to soften the earth that is so much softer than the sidewalk, thou wilt find an abandoned gunny sack with the odor of the wet earth, the dead flowers, and the doings of that night. In this sack will be contained the essence of it all, both the dead earth and the dead stalks of the flowers and their rotted blooms and the smell that is both the death and birth of man. Thou wilt wrap this sack around thy head and try to breathe through it. (p. 256)

Marital love has become fornication and contraceptives replace children in this war-torn wasteland.

The discussion of the above allusions is not meant to suggest that Hemingway presented them in a unified figurative pattern. Discovering the interrelationships and ultimate significance of these details and their archetypal sources is a task outside the scope of this paper. However, the Christian and wasteland motifs in For Whom the Bell Tolls do cooperate well with Hemingway's themes of love, death, duty, and war. The allusions to myth also enrich the figure of Robert Jordan, adding a universal, time-spanning dimension to his character. Although Jordan's is a personal, subjective journey, it also is the traditional journey of the questing Grail knight within a Christian context, the man in search of salvation. He, like Galahad or Launcelot, must start at a particular point with particular beliefs, submit those beliefs to tests and alterations, and emerge from the ordeal at least refined, if not rejuvenated. Like Dante the Pilgrim or Red Cross, Jordan too needs guide figures to effect that change, as we shall see.

Jordan's initial beliefs, before being influenced by the guide figures, are revealed to the reader in two structural divisions: the episode with Golz and Jordan's first encounter with each of the partisans. Hemingway's flashback to Golz's original order to destroy the bridge exposes far more than the factual detail necessary to motivate the action. We see Jordan as a social creature subservient to a political cause, a man attempting to structure his entire being by a cause, surrendering his individuality to it. He "would always rather not know" more than his own orders, he does "not give any importance to what

happened to himself, " and he very much likes his demolition work (pp. 7, 4). He has no commitment to or responsibility for anything other than his job; he cursorily dismisses any need for women because he has "enough to think about without girls" (p. 8), and when his mind wanders to Golz's dangerous situation he decides not to

think about that. That was not his business. That was Golz's business. He had only one thing to do and that was what he should think about and he must think it out clearly and take everything as it came along, and not worry. To worry was as bad as to be afraid. It simply made things more difficult. (pp. 8-9)

In addition to portraying Jordan trying to be a political automaton, the Golz episode also suggest the major contrast of the novel: the reality of the outside world which hovers over the withdrawn mountain retreat. This world holds a different reality from that of the partisans--there is in it a different attitude toward war, love, and pleasure, a difference made obvious through the physical settings, the characters who inhabit each world, and the two Robert Jordans who exist in them.

The details which Hemingway inserts in these interludes of the outside world blend together to form an almost imperceptible aura of irony. Vicente Rojo, the "unsuccessful professor" theoretician who planned the offensive operation, contrasts with Jordan. La Pasionaria, safely distanced from the front in the comparative luxury at Gaylord's, inaccurately reports El Sordo's skirmish, her misdirected enthusiasm ironically contrasting with Joaquín's faith in her wisdom before he dies.

And, most important, the picture of the military situation that Andrés receives as he journeys through the lines provides a strongly ironic comment on the reality behind Jordan's "cause." The disorder, futility, and sheer stupidity of the offensive make it quite clear that Jordan needs some personal commitment for which to die unless he wants to end a deluded fool.

His introduction to the partisans presents further illustrations of his beliefs and ideas. Pablo's questions about the bridge-blowing produce Jordan's rude answer of "That is my business" (p. 11), thus opening the cultural conflict which runs through the novel. Believing that his orders transcend any human concern, Jordan is oblivious to the irony of a Russian ordering an American to destroy a Spanish camp and probably its Spanish inhabitants, all of course for their own good. His lack of emotional response, too, is elicited by Pablo: "I wonder what could make me feel the way those horses make Pablo feel" (p. 16), a question he will learn to answer in the mountains. His attitude toward killing, an important touchstone for interpreting a Hemingway hero, emerges in contrast to Anselmo's. Jordan does not like to kill animals--that is, he is not a hunter--but he does not mind, in fact enjoys, as he later admits, killing men: "I feel nothing against it when it is necessary. When it is for the cause." (p. 39)

The attitude toward political duty as opposed to commitment to individuals is solidified in the mountains:

There is not you, and there are no people that things must not happen to. Neither you nor this old man is anything. You are instruments to do your duty. There are necessary orders that are no fault of yours and there is a bridge and that bridge can be the point on which the future of the human race can turn. As it can turn on everything that happens in this war. You have only one thing to do and you must do it.
(p. 43)

His attitude toward women also is repeated. Although he has surrendered to Maria, he sees the emotion as transient: "I cannot have a woman doing what I do. But thou art my woman now." (p. 73) He evidently has not perceived Pilar very clearly or he would see that his statement is absurd.

Finally, Hemingway introduces other ideas which will change as Jordan follows his quest. He does not believe in fate, luck, or foreknowledge; his work is his only creed. He does not joke, either with Golz or Pilar, and does not understand that one can joke only if one is serious enough, that joking is based on one's acceptance of a situation and full perception of its irony. He anxiously avoids talk of death and, because he embraces a mass cause, does not believe that every man is alone in death. He drinks absinthe, a Hemingway opiate, and half-seriously believes that its obliterating effect can cure everything. And, he listens to Rafael's song,

I had an inheritance from my father,
It was the moon and the sun
And though I roam all over the world
The spending of it's never done.¹⁹

¹⁹ The song is a good example of the "silences" in Hemingway; Jordan does not directly confront his past until much later in the novel.

without perceiving its relevance to his personal inheritance of shame and fear with which eventually he will have to come to terms.

The early Jordan, then, as Pilar tells him, is "a very cold boy" (p. 91), emotionally frozen, afraid only of not doing his duty, and interested in life and people only if they do not interfere with his work. The guide figures of For Whom the Bell Tolls act to change these attitudes, as we shall see. Two of these figures, Anselmo and Pilar, will be discussed in some detail, and the others treated peripherally.

Anselmo, specifically referred to as a guide throughout the novel, is "a short and solid old man" (p. 1), sixty-eight years old, widowed, and illiterate. He directly teaches Jordan two major lessons and, by personal example, reveals two more which Jordan apparently absorbs. The first lesson is the meaning of death, of killing--of being a hunter, which Anselmo is. He has killed the boar, wolf, and bear, but needs three shots, compared to Jordan's one, to kill the sentry. He enjoys killing animals but will kill men only if forced to by the necessities of war, and then only with a deep distaste and need for penance. His ideas conflict with Jordan's in the following passage:

To me [Anselmo] it is a sin to kill a man. Even Fascists whom we must kill. To me there is a great difference between the bear and the man and I do not believe the wizardry of the gypsies about the brotherhood with animals. No. I am against all killing of men. . . . if I live later, I will try to live in such a way, doing no harm to any one, that it [his having killed men] will be forgiven. . . . Since

The reader's understanding of this indirect intimation thus adds a dimension to his early perception of the character.

we do not have God here any more, neither His Son nor the Holy Ghost, who forgives? I do not know. . . . If there were God, never would He have permitted what I have seen with my eyes. . . . Clearly I miss Him, having been brought up in religion. But now a man must be responsible to himself. . . . But with or without God, I think it is a sin to kill. To take the life of another is to me very grave. I will do it whenever necessary but I am not of the race of Pablo."

[Jordan] "To win a war we must kill our enemies. That has always been true."

"Clearly. In war we must kill. But I have very rare ideas," Anselmo said. (p. 41)

Like a good hunter, too, Anselmo takes no pleasure in what Hemingway calls "ornamental killing,"²⁰ preferring to educate rather than to destroy the defeated. When Agustín anticipates gory reprisals Anselmo says, "That way of speaking is ignoble," and defines his own desires to be

That we should win this war and shoot nobody. . . . That we should govern justly and that all should participate in the benefits according as they have striven for them. And that those who have fought against us should be educated to see their error. (p. 285)

Jordan listens carefully to this conversation, which produces his admission that he has "liked to kill as all who are soldiers by choice have enjoyed it at some time whether they lie about it or not." (p. 287) He concludes--rationalizes, perhaps--that

Anselmo does not like to because he is a hunter, not a soldier. Don't idealize him, either. Hunters kill animals and soldiers kill men. Don't lie to yourself,

²⁰ Hemingway, Green Hills of Africa, p. 16.

he thought. Nor make up literature about it. You have been tainted with it [liking to kill men] for a long time now. And do not think against Anselmo either. He is a Christian. Something very rare in Catholic countries.
(p. 287)

His analysis is correct, but later in the novel, as we shall see, Jordan finds that he cannot rest with correct analysis alone; he must personalize that analysis and re-evaluate his attitudes in terms of it.

The second lesson which Anselmo teaches Jordan is a concept of duty, of commitment to a cause which includes commitment to man. Jordan originally embraces the cause because it removes him from personal involvement and thought; Anselmo embraces it because, for him, the cause is founded on personal involvement. What he tells Pablo, worried about his horses and his life, applies to Jordan as well:

Art thou a brute? Yes. Art thou a beast? Yes, many times. Hast thou a brain? Nay. None. Now we come for something of consummate importance and thee, with thy dwelling place to be undisturbed, puts thy fox-hole before the interests of humanity. Before the interests of thy people. (p. 11)

Jordan has no horses, but his grasp on the cause is as tenacious in its deliberate disregard for personalized humanity as is Pablo's form of selfishness. Anselmo knows, as Jordan does not yet know, that a commitment to mankind transcends and outlasts a political ideology, that ideologies mute and fade while mankind endures, and one thus gains more by relying on mankind:

The fascists are warm, he [Anselmo] thought, and they are comfortable, and tomorrow night we will kill them. It is a strange thing and I do not like to think of it. I have watched them all day and they are the same men that we are. I believe that I could walk up to the mill and knock on the door and I would be welcome except that they have orders to challenge all travellers and ask to see their papers. It is only orders that come between us. Those men are not fascists. I call them so, but they are not. They are poor men as we are. They should never be fighting against us and I do not like to think of the killing. (pp. 192-193)

The concept of duty which Anselmo suggests combines both the personal and the universal:

But one thing I have that no man nor any God can take from me and that is that I have worked well for the Republic. I have worked hard for the good that we will all share later. I have worked my best from the first of the movement and I have done nothing that I am ashamed of. (p. 197)

He has defined duty in terms of his people, and, in so doing, has garnered a personal reward, his own sense of satisfaction.

Jordan's third lesson Anselmo reflects by his own example; he possesses and needs emotional release. He is not "a very cold boy," but a warm, sensitive man. Through his guide's emotional openness, Jordan learns that feelings do not detract from strength. Anselmo cries after killing the sentry, admits his fear, and confesses loneliness, none of which alters Jordan's evaluation of him as a strong man and, in fact, increases it by suggesting Anselmo's immense self-control in conquering emotion. In the old man, Hemingway presents a clear illustration of grace under pressure, of the man who suffers with awareness and intensity yet behaves well.

Finally, Anselmo's death foreshadows Jordan's and illustrates the proper way to die. He is at peace with himself:

But now thou hast what thou asked for last night coming home across the hills. Thou art in battle and thou hast no problem. If I die on this morning now it is all right. . . . Truly this is a great day. I should realize and know what a day this is.

But there was no lift or any excitement in his heart. That was all gone and there was nothing but a calmness. And now, as he crouched behind the marker stone with the looped wire in his hand and another loop of it around his wrist and the gravel beside the road under his knees he was not lonely nor did he feel in any way alone. (p. 443)

Unbuoyed and unsustained by any delusion, anesthetic, or flow of adrenaline, Anselmo feels only calm. He is not lonely, but "one with the Inglés still working under the bridge and . . . one with all of the battle and with the Republic." Most significant of all, he has died with his work finished, the detonating wire still in his hand. He has achieved what he prayed for, what would give meaning to his life: to comport himself without cowardice.

Through these lessons and his example, Anselmo thus clarifies certain aspects of Jordan's chaos of perception, primarily his attitudes toward death, killing, and duty. He also provides a referential framework for Jordan's development, intervening throughout the novel to correct and to provide a standard for Jordan's actions or ideas. It is Anselmo who first warns Jordan that this job is not as easy as the other explosions, metaphorically suggesting that he first must undertake an educative quest: "From where we are going, it will all be downhill to the bridge. But now we must climb a little in seriousness to get

there." (p. 2)

The progress of Jordan's educative quest can be measured by Anselmo's responses, one particular indication being the form of address he uses. When he is guiding Jordan or is in some way superior to him, he employs the tú pronoun, used to address an inferior (or an intimate, which Jordan obviously is not when first introduced to Anselmo), and, as Jordan matures, he frequently uses the formal usted form.²¹ Jordan's forgetting Anselmo's name (p. 2) also is an indication of his level in the quest, as is the contrast between their actions after the first brush with the cavalry. Jordan, in his relief, babbles about the encounter, while Anselmo quietly suggests that he go into La Granja and find out if the Fascists have learned of the impending offensive. Finally, it is Anselmo who physically leads Jordan down to the bridge, the geographical symbol of his military-political attitude. What Jordan learns about duty and death he learns from Anselmo on the mountainside, the knowledge culminating in the successful blowing of the bridge.

In contrast, Pilar, Jordan's second major guide, provides lessons which attack a different aspect of Jordan's philosophy. Anselmo, whose

²¹ Hemingway translates tú as "thee" or "thou," and usted as "you." As Jordan progresses Anselmo also uses "thee" and "thou" to address him, but since they have become close friends the form no longer designates caste. Arturo Barea has an informative study on Hemingway's use of Spanish but unfortunately does not consider the possibility of deliberate misuse of the language to reveal characters and themes. He cites the awkward syntax produced by "thee" and "thou" but does not mention their connotative meaning. See "Not Spain But Hemingway" in Hemingway and His Critics, ed. Carlos Baker, pp. 202-212.

sphere of influence is the mountainside, shows Jordan how to die well; Pilar, whose sphere is the cave and the ascending path to El Sordo's hideout, shows him how to live well. With her gypsy and fortuneteller characteristics, Pilar is the supernatural guide and Anselmo the natural. Like Beatrice, she has access to knowledge and understanding denied most people, while Anselmo's knowledge, like Virgil's, is limited primarily to the natural realm. Almost all of Pilar's instruction concerns human relationships and the personal meaning which derives from involving oneself in mankind. Her lessons are, first, on life; and, second, on love.

Hemingway establishes her authority in both areas early in the novel. Her control over the partisans emerges in the initial reference to her; Rafael tells Jordan how she forced them to carry Maria in their escape from the train (p. 28). That authority is shown unequivocally a few pages later when Pablo refuses to blow the bridge. Pilar commits herself to the bridge, as does Primitivo, but Rafael, Andrés, and Eladio agree that "the bridge means nothing." They are "for the mujer [woman] of Pablo." (p. 53) Hemingway's use of physical and biographical details, although sparse, also defines Pilar.²² Her "brown face like a model for a granite monument" suggests her ability to endure, the "fine gray eyes" imply her clarity of perception and perhaps her awareness of

²² We have suggested earlier (see p. 161 above) that Pilar's name, like Anselmo's, presents tantalizing but insubstantial parallels. The Blessed Virgin of Pilar was the Fascist patroness, and Anselm of Aosta was also a "guide for foreigners." The allusions obviously cannot be carried very far without external evidence.

Jordan's death in light of the gray horse mentioned above, and her gypsy background lends credibility to her powers of foreknowledge. In addition she has lived with and loved three matadors, a metaphor Hemingway frequently uses to condense the "grace under pressure" attitude toward life. If the matador is true, courageous, and dignified, and if his woman understands this commitment and subordinates herself to it, then both have achieved a Hemingway-sanctioned way of playing the tragic game in the face of death. Pilar's ministrations to the "not-so-good matador," Finito, his determination to act out the game with dignity while dying at the banquet, illustrate that their relationship was good. From it Pilar learned at least two things which she will teach Jordan: the meaning of giving oneself to another; and the necessity of committing oneself to a way of life and following its rules, even though that commitment inevitably brings death. She knows how easy it is to be a coward, to make excuses for avoiding one's fate, and she has no tolerance of the man who does it:

"Of course he Finito was tubercular. . . . He was short of stature and he had a thin voice and much fear of bulls. Never have I seen a man with more fear before the bullfight and never have I seen a man with less fear in the ring. You," she said to Pablo. "You are afraid to die now. You think that is something of importance. But Finito was afraid all the time and in the ring he was like a lion." (p. 185)

Like Anselmo, Pilar defines duty as being aware, being afraid, and then defying that fear; they both understand that a man must do some things for which he is totally unequipped if he is to be a man. From her

experiences Pilar also has learned the meaning of love and being a woman; she thus is qualified to teach this meaning to Maria and, through her, to Jordan. Although ugly, Pilar feels beautiful, feels like a desirable woman, and thus becomes one, an obvious lesson for the short-haired, emotionally-scarred Maria (p. 97).

Pilar's means of guidance are more verbal and direct than Anselmo's; where he primarily serves as an example to Jordan, she challenges his ideas head-on, battering them until they yield. The direct confrontation which characterizes their relationship is established when they first meet (p. 30); Jordan instantly trusts at least her political loyalty and she, knowing the partisans have stagnated through inaction, welcomes him. Between them we see "that attitude that makes brothers, that unexpressed but instant and complete acceptance."²³ In a scene which juxtaposes the conflicting themes of life and death, Pilar proves her acceptance by entrusting Maria to Jordan but ironically also forecasts the end of their union by reading death in his palm.

Once she has determined Jordan's potential for development, Pilar begins his educative quest under her tutelage. Jordan's first mistake is to underestimate her perception of the military situation; he knows she already has seen his death, but believes that only he and Pablo realize the whole group is in jeopardy. Pilar of course sees their doom, but her concern is with how Jordan lives in his remaining time. She hopes to pass on her heritage of life and love to Maria and to him

²³ Hemingway, Green Hills of Africa, p. 221.

rather than fruitlessly worry about the inevitable end: "That which must pass, will pass. . . . There is no such thing as safety. There are so many seeking safety here now that they make a great danger. In seeking safety now you lose all." (p. 54) Until Jordan absorbs the idea that how one lives rather than when one dies is vital, he cannot travel further on his quest. Tiring of his obtuseness and fast running out of time, Pilar finally explodes at El Sordo's camp.

"Then just shut up about what we are to do afterwards, will you, Inglés? You go back to the Republic and you take your piece with you and leave us others alone here to decide what part of these hills we'll die in."

"Live in," El Sordo said. "Calm thyself, Pilar."

"Live in and die in," Pilar said. "I can see the end of it well enough." (p. 150)

The full meaning of her conscious and aware commitment finally reaches Jordan when he discovers that Pilar long before gave Maria a razor blade and taught her how to slit her throat.

Pilar's first step in teaching Jordan conscious commitment to life and people is to destroy his illusion that he is responsible only to his cause and to his orders. By invading the territory of the partisans and endangering their lives, Jordan thus assumes moral responsibility for their safety or deaths; he cannot accept their help without giving them his.

"I like thee, Inglés, but keep thy mouth off of what we must do when thy business is finished."

"It is thy business," Robert Jordan said. "I do not put my hand in it."

"But you did," Pilar said. "Take thy little cropped-headed whore and go back to the Republic but do not shut the door on others who are not foreigners and who loved the Republic when thou wert wiping thy mother's milk off thy chin." (p. 150)

She amplifies the need for this human bridge:

Every one needs to talk to some one . . . Before we had religion and other nonsense. Now for every one there should be some one to whom one can speak frankly, for all the valor that one could have one becomes very alone. . . . For what are we born if not to aid one another? And to listen and say nothing is a cold enough aid. (pp. 89, 139)

and then goes on to prove it to Jordan, through Maria. Pilar has given him the framework of the lesson--causes cannot replace people, human responsibility pales political responsibility--and, in Maria, she provides the intense specific and personal example which will make the abstraction a reality for Jordan. Pilar is part of the world which has provoked war, death, and destruction, and although she can assume guilt for the chaos, she cannot reverse it. Her role in causing the sterility of a world at war is reflected in her own barrenness. Thus she must teach Maria, innocent of participation in war, the process of rejuvenation. Maria consequently serves as Pilar's vassal, the active element to offset her impotence.

Once the relationship between Jordan and Maria is initiated, Pilar protects their privacy, questions their responses, and generally supervises Jordan's interpretations of his emotional reactions. The change in guides is effected during the visit to El Sordo. Pilar leads on the



way up, directing Jordan's lessons toward responsibility and duty. Her account of killing the Fascists shows him various ways of facing death, warns him of Pablo's nature, and personalizes the results of war which he has tried to keep at a distance. She tells him how to conduct himself with El Sordo, serves as his patron at their camp, and, as quoted above, clarifies his ideas on responsibility. On the way down, however, Pilar relinquishes her guidance to Maria during an exchange which Jordan does not understand. By her jealousy, in asking Maria if she knows the way back to camp, Pilar shows her impotence in the application of love's meaning.

Maria's sexual education, "something like . . . religious instruction" (p. 224), at Pilar's hands produces the desired response in Jordan. He is forced to re-evaluate his ideas on duty and political allegiance:

He had gotten to be as bigoted and hide-bound about his politics as a hard-shelled Baptist and phrases like enemies of the people came into his mind without his much criticizing them in any way. . . . But since last night and this afternoon his mind was much clearer and cleaner on that business. Bigotry is an odd thing. To be biogoted you have to be absolutely sure that you are right and nothing makes that surety and righteousness like continence. Continence is the foe of heresy. . . . When you were drunk or when you committed either fornication or adultery you recognized your own personal fallibility of that so mutable substitute for the apostles' creed, the party line. . . . Maria was very hard on his bigotry. So far she had not affected his resolution but he would much prefer not to die. He would abandon a hero's or a martyr's end gladly. He did not want to make a Thermopylae, nor be Horatius at any bridge, nor be the Dutch boy with his finger in the dyke. No. He would like to spend some time with Maria. That was the simplest expression of it. He would like to spend a long, long time with her. (p. 164)

He also realizes for the first time that Pilar's belief in life and its emotional intensity is correct: "She is a damned sight more civilized than you are and she knows what time is all about" (p. 168), and concludes that

if your life trades its seventy years for seventy hours I have that value now and I am lucky enough to know it. And if there is not any such thing as a long time, nor the rest of your lives, nor from now on, but there is only now, why then now is the thing to praise and I am very happy with it. (p. 166)

That Jordan has not finished his quest, however, is apparent in his and Maria's contrasting responses to making love. She perceives the warm colors of life, the exploding red and yellow flash which Anselmo feels when bombs burst and which connotes intensity, whether related to life or death. Jordan, however, sees

a dark passage which led to nowhere, then to nowhere, then again to nowhere, once again to nowhere, always and forever to nowhere, heavy on the elbows in the earth to nowhere, dark, never any end to nowhere, hung on all time always to unknowing nowhere, this time and again for always to nowhere . . . , (p. 159)

suggesting that he still lives only in terms of nada and death. Pilar's continual supervision, the intervention of minor guide figures, and Jordan's own introspection finally will reduce the significance of that nada and allow him to die with meaning.

From Pilar, then, Jordan learns to convert his commitment to a political ideology into a belief in humanity. He learns that only by giving himself to and holding responsibility for others can he fully

participate in mankind, and he comes to realize that from this exchange accrues his individual definition. From Pilar through Maria he develops the emotions necessary to his new commitment and discovers that he can achieve personal happiness through a true one-to-one relationship.

Her body is

warm against him, comforting against him, abolishing loneliness against him, magically, by a simple touching of flanks, of shoulders and of feet, making an alliance against death with him . . . (p. 264)

Her courageous family also fills an emotional void, and Jordan adopts their memory with a sense of pride, now able to loosen some of his paralytic concentration on his suicide father and soldier grandfather. After Maria, Jordan no longer is "a very cold boy." He has answered his own question about what could elicit from him the intensity, the passion which Pablo feels toward his horses.

Before leaving Hemingway's portrayal of guide figures to discuss their function and effect, we briefly should consider several of the minor guides. These figures usually illustrate a specific aspect of Anselmo's or Pilar's instruction and thus serve to round out Jordan's education. Golz and the memory of Jordan's grandfather of course exemplify the committed soldier who is fully aware of the game he plays, its rules, and its end. When Golz realizes that his offensive is futile he "watched the planes with his hard proud eyes that knew how things could be and how they would be instead and said, proud of how they could be, believing in

how they could be, even if they never were, 'Bon. Nous ferons notre petit possible,' and hung up." (pp. 429-430) His military perception and intensity contrast strongly with Jordan's escapist adherence to the cause; Jordan can reach Golz's level, but only in a different sphere. El Sordo underlines the meaning of being a hunter; his exchange with Jordan affirms their cultural differences and similarities, and his death, like Anselmo's, illustrates the properly defiant end. El Sordo's setting, too, contrasts with the "dead-ashes, bad-air and sleeping men smell" of the lower cave as he and Jordan discuss strategy in the fresh open air. Agustín, ironically the foul-mouthed partisan, makes sure Jordan understands the import of his liason with Maria; he pledges his trust to Jordan only after being assured that Jordan knows she is a well-bred, serious girl and not a casual peasant. Fernando stands for dignity both in his life and in his death, and Pablo serves Jordan mainly as a bad example. Pablo's commitment to himself is far more dangerous than Jordan's to a political cause; and his actions illustrate his loss of dignity, pride, and manhood. Hemingway makes the comparison between hero and anti-hero fairly explicit. Pilar teaches Jordan and defiantly ridicules Pablo; Jordan sends his survivors to safety and sacrifices himself while Pablo not only runs away from his men to save himself but probably shoots them as well.

As a group, then, these guide figures conduct Jordan's quest to self-knowledge and commitment to humanity. Through their previous

experience they are qualified to lead Jordan and to teach him; the partisans know the terrain, they are part of the culture he must assimilate, and they possess the emotional temperament he lacks. Two possess special qualifications as guide figures: Pilar, who has lived with matadors, has learned the game of life and death, and whose gypsy blood suggests the gift of prophecy; and Anselmo, the good hunter, the trustworthy, silent trail-breaker.

The most significant qualification of these guide figures, however, is found in the novel's symbolic layer of meaning. Although they function in the narrative as illiterate peasants, the guides are enriched and enlarged through various archetypal and mythical allusions. For example, Pilar's name has Christian reverberations; her age and the condition of her marriage suggest the wasteland motif; her protection of Maria suggests a Demeter-Persephone analogy. In the contrasting aspects of life and death, fecundity and barrenness which she contains, she recalls something too of the ambiguous White Goddess figure. These archetypal allusions, then, strengthen both the authority of the guide figures and also the scope of Jordan's quest. The quest grows into the eternal and universal search for personal meaning in life and the brotherly harmony in living it, while the guide figures reflect the wisdom and experience of prior legendary guides.

The operative framework which Hemingway chooses for his guides is a series in which both the whole group and various individuals lead, teach, and influence Jordan. As a whole the guide series illustrates

the value of community and committed interaction as a way of facing challenge. As parts of that narrative whole, the guides confront and alter certain specific attitudes by which Jordan lives. The methods by which the guide series effects these changes are orthodox; we have seen the use of similar means from Gilgamesh through The Faerie Queene. First, the guides physically lead and protect Jordan. Anselmo precedes him down the unfamiliar mountainside and hovers over him as Jordan mines the bridge, the elevation placing him "in a bad spot," as Jordan realizes. Maria also guides him physically, since through her body Jordan learns to banish loneliness, love life, and accept death. Second, the guide figures verbally challenge and criticize Jordan's ideas, and they also advise and inform him. Third, like Una or Virgil, they serve as patrons and passes of safe conduct; Jordan could not learn from, much less approach, El Sordo without Pilar's intercession. Finally, the guides illustrate and exemplify what he should and should not do, just as the Palmer's rebuke of Phaedria shows Guyon how he should have reacted to her. Fernando's dignity, Agustín's ability to joke, Pablo's need for companionship as well as his selfishness, even Pilar's tale of the town, all provide attitudinal examples for Jordan to consider.

The effect of this guidance is central in terms of the hero's development. Jordan has started with one set of beliefs and expectations about himself and life, and after his education by the guide figures completes his quest with an entirely different set. During most of the first half of the novel Jordan is committed to a cause; Hemingway's

emphasis is on man as a social creature. In the second half, however, Hemingway shifts the focus back to man as an individual, to the old Hemingway ideal of solitary defiance in the face of death, grace under pressure. Jordan is killed at the end for the sake of that Hemingway ideal, not for a political concept; he is man alone, accepting the inevitability of death but fighting against it. He has moved from commitment to an abstraction to commitment to individuals, which is not at all what he expected to learn.

The gradual development of Jordan's redirection can be inferred from the preceding discussion of the guide figures, but we should indicate briefly the totality of the change in the path of his journey and its conclusion. In the course of the novel the process of change is itself subtle and often overlooked by critics.²⁴ Several statements by Jordan, however, evidence in their opposition to his initial views how far he has travelled from the beginning of his quest. The early Jordan is implied in a flashback to the first days of the war. Karkov, a Russian journalist, says,

"I do not like the shootings, you understand."

"I don't mind them," Robert Jordan said. "I do not like them but I do not mind them any more."

²⁴ Consider, for example, Lionel Trilling's statements in "An American in Spain," *The Partisan Reader*, p. 640. "The clue to the failure [of the novel] is the essential inner dullness of his hero. Robert Jordan does not have within himself what alone could have made tragedy out of this remarkable melodrama--he does not in himself embody the tensions which were in the historical events he lived through. His fate is determined by the moral and political contradictions of the historical situation, but he himself explicitly refuses to recognize these contradictions, he stands apart from them."

"I know that," Karkov had said. "I have been told that."

"Is it important?" Robert Jordan said. "I was only trying to be truthful about it."

"It is regretful," Karkov had said. "But it is one of the things that makes people be treated as reliable who would ordinarily have to spend much more time before attaining that category."

"Am I supposed to be reliable?"

"In your work you are supposed to be very reliable. I must talk to you sometime to see how you are in your mind. It is regrettable that we never speak seriously."

"My mind is in suspension until we win the war," Robert Jordan had said. (p. 245)

But his mind and his heart quickly are re-engaged by the partisans.

First, he learns that his attempt to define himself by his profession or

by the cause he lives by does not produce an adequate response to or

provide meaning for his new experiences. "Well, I don't want to be a

soldier, he thought. I know that. So that's out. I just want us to win

this war. I guess really good soldiers are really good at very little else,

he thought." (p. 339) In Green Hills of Africa Hemingway amplifies

what is happening to Jordan:

If you serve time for society, democracy, and the other things quite young, and declining any further enlistment make yourself responsible only to yourself, you exchange the pleasant, comforting stench of comrades for something you can never feel in any other way than by yourself.²⁵

That "something" is the sense of being at one with mankind and the

universe, the sense of finding oneself in context. Hemingway's analogy

is the Gulf Stream, symbol of enduring yet flowing life. As Jordan

²⁵ Hemingway, Green Hills of Africa, p. 148.

looks down at the stream rushing below the bridge, he too realizes that the water

has moved, as it moves, since before man, and that it has gone by the shoreline of that long, beautiful, unhappy island since before Columbus sighted it and that the things you find out about it, and those that have always lived in it are permanent and of value because that stream will flow, as it has flowed, after the Indians, after the Spaniards, after the British, after the Americans and after all the Cubans and all the systems of governments, the richness, the poverty, the martyrdom, the sacrifice and the venality and the cruelty are all gone . . .²⁶

Jordan's ability to distinguish between the permanent and mutable, between the meaningful and casual, emerges in his new understanding of life and death. He comes to learn that he cannot escape from himself or death; he realizes that life is "un callejón sin salida" (p. 305), an alley without an exit. Since, like all men, he is confined in it and propelled through it, he might as well profit from the experience.

To find his individual role within the flux of humanity Jordan must re-define his attitudes on emotional involvement. This he does through Maria, their union condensing and intensifying the eternal:

Then they were together so that as the hand on the watch moved unseen now, they knew that nothing could ever happen to the one that did not happen to the other, that no other thing could happen more than this; that this was all and always; this was what had been and now and whatever was to come. . . . They were having now and before and always and now and now and now. (p. 379)

²⁶ Hemingway, Green Hills of Africa, p. 149.

From this experience, Jordan's recognition scene in the novel, he gains a love and appreciation of life which echoes El Sordo's. Trapped on the mountainside, El Sordo thinks:

If one must die . . . , and clearly one must, I can die. But I hate it.

Dying was nothing and he had no picture of it nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. (p. 313)

Jordan comes to a similar conclusion in less lyrical terms:

I wish that I were going to live a long time instead of going to die today because I have learned much about life in these four days; more, I think, than in all the other time. I'd like to be an old man and to really know. I wonder if you keep on learning or if there is only a certain amount each man can understand. I thought I knew about so many things that I know nothing of. I wish there was more time. . . . I wonder if you only learn them now because you are oversensitized because of the shortness of the time? There is no such thing as a shortness of time, though. You should have sense enough to know that too. I have been all my life in these hills since I have been here. Anselmo is my oldest friend. . . . Agustín, with his vile mouth, is my brother, and I never had a brother. Maria is my true love and my wife. I never had a true love. I never had a wife. She is also my sister, and I never had a sister, and my daughter, and I never will have a daughter. I hate to leave a thing that is so good. (pp. 380-381)

Jordan thus has changed his attitudes toward duty, love, and life's meaning. He has put his past to rest by finding a new cause and a new family, and he has discovered not only his capabilities for deep emotion, but something to which that emotion can be applied.

This knowledge forces Jordan to re-think his ideas about death,

since an awareness of life's meaning paradoxically forces one to question death's meaning. He first must admit that "your nationality and your politics did not show when you were dead" (p. 238); that is, that the identifying marks of society last no longer than the man who depended on their false security. The meaning of life and death lies in the manner of one's living and dying, not in the external trappings one accumulates or the ideologies one leans on. A reaffirmation of man's dignity, produced by living with grace under pressure and dying with defiance, can swell the eternal stream of mankind; false creeds and anesthetics, "the palm fronds of our victories, the worn light bulbs of our discoveries and the empty condoms of our great loves float with no significance against one single, lasting thing--the stream."²⁷ Having found life's meaning through other people, Jordan thus finds death's meaning there also. He has lived well in the hills and gained happiness from his behavior; his death therefore has no meaning.

He knew he himself was nothing, and he knew death was nothing. He knew that truly, as truly as he knew anything. In the last few days he had learned that he himself, with another person, could be everything. But inside himself he knew that this was the exception. That we have had, he thought. In that I have been most fortunate. That was given to me, perhaps, because I never asked for it. That cannot be taken away or lost. (p. 393)

As Hemingway states in Green Hills of Africa, "if you have loved some woman and some country you are very fortunate and, if you die afterwards it makes no difference."²⁸

²⁷ Hemingway, Green Hills of Africa, p. 149.

²⁸ Hemingway, Green Hills of Africa, p. 72.

The final passages of For Whom the Bell Tolls function as a coda, restating Jordan's original ideas in their altered form. His chaos of perception has been clarified, his life has achieved personal meaning, and he has "no problem."

Stay with what you believe now. Don't get cynical. The time is too short and you have just sent her away. Each one does what he can. You can do nothing for yourself but perhaps you can do something for another. . . . You have had much luck. There are many worse things than this. Every one has to do this, one day or another. You are not afraid of it once you know you have to do it, are you? No, he said, truly. . . . I hate to leave it, is all. I hate to leave it very much and I hope I have done some good in it. I have tried to with what talent I had. Have, you mean. All right, have.

I have fought for what I believed in for a year now. If we win here we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it. And you had a lot of luck, he told himself, to have had such a good life. You've had just as good a life as grandfather's though not as long. You've had as good a life as any one because of these last days. You do not want to complain when you have been so lucky. I wish there was some way to pass on what I've learned, though. Christ, I was learning fast there at the end. I'd like to talk to Karkov. . . . He was completely integrated now and he took a good long look at everything. Then he looked up at the sky. There were big white clouds in it. He touched the palm of his hand against the pine needles where he lay and he touched the bark of the pine trunk that he lay behind. (pp. 466, 467, 471)

Thus Robert Jordan's quest is concluded in the setting where it began.

To anyone other than Jordan it would seem as if he had moved not at all during the three days, but in reality he has made a long journey. He has learned that "All mankinde is of one Author, and is one volume; when one Man dies, one Chapter is not torne out of the booke, but translated into a better language; and every Chapter must be so



translated . . . ,"²⁹ and that the bell indeed tolls for him.

In the discussion of Jordan's quest I have suggested the effect of Hemingway's guide series on character development and thematic explication. Each of these guide figures stands for some attitude or idea which Jordan must confront, and in this illustrative sense the guides are figurative as well as representational. They supply a continual standard to the educative process; at various times Jordan is in conflict with or contrast to each figure, testing his ideas against theirs and adjusting accordingly. Thus the guide figures' evaluations provide a yardstick by which the reader can measure Jordan's progress.

The effect of the guide series on the novel's narrative structure is equally significant. First, it helps to preserve the unity and condensation of the novel; Hemingway does not have to expand time, space, geography, and experience in order to supply a universal and eternal context. He can match form to content, underlining the themes of isolation and intensification through a style and structure equally sparse and intense. In their symbolic, archetypal, and illustrative aspects, the guide figures amplify and enrich a narrowly limited narrative; through these figures Hemingway is able to reduce the seventy-year fabric of a man's life into seventy hours.

The second structural effect of the guide series is that it controls the point of view. E.M. Halliday perceptively notes that

²⁹ Donne, p. 440.

the greater part of the whole is told as experienced by Robert Jordan, the hero. And for the most part Hemingway has resisted the temptation to reduce the integrity of effect thus gained by resorting to private knowledge of the omniscient narrator . . . ³⁰

Through most of the novel, however, Jordan's ideas are in flux, his emotions chaotic, his allegiances shifting. Because he is immersed in self-discovery with all its inherent contradictions and ambiguities, his perception often is untrustworthy, uneven, and fragmented. The guide figures therefore function to reveal and clarify this internal conflict; frequently their confrontation forces Jordan to formulate and express a particular problem, presents an alternative solution, and sanctions or rejects his solution. These guides thus preserve a unified and condensed point of view without endangering narrative clarity and without necessitating the intrusion of a narrator. Were Hemingway to use an omniscient narrator, specifically a character or shaping presence who holds all the questions and answers Jordan needs, the quest would lose much of its tension and Jordan's development much of its originality and individuality. By instead giving each guide authority and knowledge of a limited sphere, Hemingway can place his hero's final integration in relief against a fragmented background.

In For Whom the Bell Tolls Hemingway presents an altered world with altered values. Faced with the meaningless destruction and chaos

³⁰ E.M. Halliday, "Hemingway's Narrative Perspective," pp. 215-216.

of war, modern man has lost his faith in religious and ideological absolutes. His faith instead must adhere to humanity, to the changing yet enduring stream of mankind. His individual quest thus is not to New Jerusalem or the Grail site or even to Jerusalem, for all he can find there are silence, aridity, and death. Instead he journeys to "a clean well-lighted place" within himself, a subjective, relative, and personal goal whose achievement places him within the human context. Nor does his quest follow a traditional, linear progression; its form is circular,

And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.³¹

The guide figures on this quest thus function to reveal the dynamics of self in relation to self and self in relation to others doomed in the same abyss, rather than the traditional relation of self to God.

Although our fictional universe, hero, and quest have undergone considerable alteration since Langland and Spenser, the need for guide figures has not diminished nor has their form deviated much from Gilgamesh's. The criteria of divine authority or previous experience and personal embodiment of the desired ideal still apply. The physical, verbal, and illustrative means of guidance are the same. Finally, the effect of these guides on narrative structure corresponds to our orthodox

³¹ T.S. Eliot, "Little Gidding," V, Four Quartets, in The Complete Poems and Plays, 1909-1950 (New York, 1952), p. 145.

models; through them the author can develop characterization and theme, as well as provide the unity, conflict, and potential resolution of his plot.

CONCLUSION

In the preceding chapters we have examined a particular variety of narrative, the educational quest of a hero, and we have found the unity and purpose of these narratives to derive from their authors' use of the guide convention. That convention originates with the birth of written literature and extends through the contemporary novel, adapted, modified, but still vital to the cohesiveness of the narrative structure.

Gilgamesh, classical myth, Biblical myth, and Arthurian legend supply models for the criteria and functions of these guide figures. In them we find a hero with mortal roots and divine potential who must quest to realize that potential. Because he is morally or spiritually degenerate and because his journey is through unfamiliar physical and spiritual terrain, he needs a superior figure to guide him. That guide is qualified by either prior experience or divine authority, and is a personal embodiment of the hero's desired ideal. The guide's functions to the hero are physical, verbal, and illustrative: he precedes him on the path, protects him against danger, and occasionally even carries him; he advises, interprets for, chides, and comforts the quester; and by his example he shows the hero how to behave, giving him a model worthy of imitation.

The model may be isolated in a single figure or it may be cumulative.

One form of the convention is the primary guide, a character like Enkidu who accompanies the hero, Gilgamesh, throughout the quest. Another form is the guide series, with one guide passing the quester on to a second and so on, each figure responsible for his own geographical and metaphorical sphere. Finally, we have secondary or auxiliary guides who supply a particular limited need of the quester, like a prophecy, a dream interpretation, or physical transportation.

In The Divine Comedy, The Pearl, and The Canterbury Tales, as well as the above works, we have seen the structural benefits which the guide figure provides. The primary effect is the unity, consistency, and coherency of the narrative. Educative or quest narratives frequently are divergent and complex, portraying a multitude of situations and personages; the guide figure is one means of ordering or relating the diversity. By his reactions or comments, he supplies a consistent measure to the hero's progress, and by his example he provides the conflict and potential resolution of the plot. Through the guide figure, too, the author reveals his themes and characters; the quester's imperfect perception cannot be trusted, and the guide figure's evaluation thus is what we as readers must follow.

These criteria and functions of the guide figure are operative in narratives written from 2000 B.C. to 1940. In Books I and II of Edmund Spenser's The Faerie Queene we have seen such guides effect a classical model of the quest, diverse, complex, but completely unified and understandable. The convention is adapted to the narrative's demands. In

Book I, a quest for holiness, the guide figures reveal Spenser's themes; and in Book II, a quest for temperance, they explicate a representational narrative. The themes of Book I are the nature of evil and the ambiguous duality of experience; thus Spenser uses a primary guide, Una, who is somewhat protean, undefined, and impotent, and auxiliary false guides, who are "character shadows" of the virtuous figures and lead Red Cross on a negative, reductive quest. The primary guide of Book II, Guyon's Palmer, serves as a standard of the golden mean and, because deviation from that temperate mean often is so subtle and so easy, explains to the reader Guyon's almost imperceptible shifts into intemperance. The major auxiliary guides of this book work to illustrate ideal temperance and divine intervention, thus indicating that an ethical virtue must be supplemented by spiritual enlightenment in order to effect salvation.

In Piers Plowman we have a negative model, a narrative which loses its coherency and consistency because of the absence of guide figures. Its structural elements, the quest, the dream vision, and personifications, require the clarification and interpretation provided by an internal standard. Because Langland does not employ that standard, the quest's meaning, the dreamer's progress, and the poem's themes are obscured.

In For Whom the Bell Tolls Ernest Hemingway retains the guide convention but discards the orthodox Christian framework of the quest. To Hemingway the upheaval of modern war has rendered useless a traditional pre-war philosophy, theology, and universal structure. His

]

hero lives in a world without absolute moral or religious values and must search for substitute standards. Thus Robert Jordan's quest is for his moral manhood, for "grace under pressure," for a way of life rather than for an afterlife. In this quest he is led by figures who adhere to the guide convention as closely as any we have considered. Endowed with archetypal characteristics and qualified by prior experience, they teach Jordan a new value system and also represent that system to the reader.

Through Hemingway's altered perception of the universe and of man, we see that the use of the guide figure is not limited to the Christian quest. The guide motif is not solely a thematic device, restricted to the expression of particular theological and ethical concepts, but a structural device, an ordering technique which can span ages, genres, and ideologies.

BIBLIOGRAPHY

BIBLIOGRAPHY

I. EDITIONS USED

- Alighieri, Dante. La Divina Commedia, ed. H. Oelsner, trans. J.A. Carlyle, Thomas Okey, and P.H. Wicksteed. New York: Modern Library, 1932.
- Chaucer, Geoffrey. The Works of Geoffrey Chaucer, ed. Fred N. Robinson. Cambridge, Mass.: Riverside Press, 1957.
- The Gilgamesh Epic and Old Testament Parallels, ed. Alexander Heidel. Chicago: University of Chicago Press, 1963.
- Hemingway, Ernest. For Whom the Bell Tolls. New York: Charles Scribner's Sons, 1940.
- Homer. The Odyssey of Homer, trans. Richard Lattimore. New York: Harper and Row, 1967.
- Langland, William. The Vision of William Concerning Piers the Plowman together with Richard the Redeless, ed. the Reverend Walter W. Skeat. 2 vols. London: Oxford University Press, 1886.
- Malory, Thomas. The Works of Sir Thomas Malory, ed. Eugène Vinaver. 3 vols. Oxford: Clarendon Press, 1967.
- Pearl and Sir Gawain and the Green Knight, ed. A.C. Cawley. New York: Everyman's Library, 1962.
- Spenser, Edmund. Poetical Works, ed. J.C. Smith and E. De Selincourt. London: Oxford University Press, 1912.
- Virgil. Virgil's Works: The Aeneid, Eclogues, Georgics, trans. J.W. Mackail. New York: Modern Library, 1950.

II. CRITICISM AND SCHOLARSHIP

Adams, Richard P. "Sunrise Out of the Waste Land," Tulane Studies in English, IX (1959), 119-131.

Anderson, Maxwell. High Tor. Washington, D.C.: Anderson House, 1937.

Baker, Carlos, ed. Hemingway and His Critics. An International Anthology. New York: Hill and Wang, Inc., 1961.

_____. Hemingway: The Writer as Artist. Princeton, N.J.: Princeton University Press, 1956.

Baker, Sheridan. Ernest Hemingway: An Introduction and Interpretation. New York: Holt, Rinehart and Winston, Inc., 1967.

Barea, Arturo. "Not Spain But Hemingway," Horizon, III (May, 1941), 350-361.

Barnes, Lois L. "The Helpless Hero of Ernest Hemingway," Science and Society, XVII (1953), 1-25.

Beach, Joseph Warren. American Fiction 1920-1940. New York: The Macmillan Company, 1941.

Bloomfield, Morton W. Piers Plowman as a Fourteenth-Century Apocalypse. New Brunswick, N.J.: Rutgers University Press, 1962.

_____. "Piers Plowman as a Fourteenth-Century Apocalypse," The Centennial Review of Arts and Science, V (1961), 274-295.

Bruce, James Douglas. The Evolution of Arthurian Romance. From the Beginnings Down to the Year 1300. 2 vols. Baltimore, Md.: Johns Hopkins Press, 1928.

Bulfinch, Thomas. The Age of Fable. Garden City, N.Y.: Doubleday and Company, Inc., n.d. (orig. pub. 1855).

Bush, Douglas. The Renaissance and English Humanism. Toronto: University of Toronto Press, 1939.

Carpenter, Frederick I. "Hemingway Achieves the Fifth Dimension," PMLA, LXIX (September, 1954), 711-718.

- Coghill, Nevill K. "The Character of Piers Plowman Considered from the B Text," Medium Aevum, II (1933), 108-135.
- Colvert, James B. "Ernest Hemingway's Morality in Action," American Literature, XXVII (November, 1955), 372-385.
- Cooperman, Stanley. World War I and the American Novel. Baltimore, Md.: Johns Hopkins Press, 1967.
- Cowley, Malcolm. "Hemingway and the Hero," New Republic, CXI (December 4, 1944), 754-758.
- _____. "Nightmare and Ritual in Hemingway," Introduction, The Portable Hemingway, ed. Cowley. New York: The Viking Press, Inc., 1944.
- Donaldson, E. Talbot. Piers Plowman: The C-Text and Its Poet. New Haven, Conn.: Yale University Press, 1949.
- Donne, John. The Complete Poetry and Selected Prose of John Donne, ed. Charles M. Coffin. New York: Modern Library, 1952.
- Dunning, T.P. Piers Plowman: An Interpretation of the A-Text. London: Longmans, Green and Company, 1937.
- _____. "Structure of the B Text of Piers Plowman," The Review of English Studies, VII (1956), 225-237.
- Eliot, Thomas Stearns. The Complete Poems and Plays, 1909-1950. New York: Harcourt, Brace and World, Inc., 1952.
- Frank, Robert Worth, Jr. "The Art of Reading Medieval Personification-Allegory," ELH, XX (1953), 237-250.
- _____. Piers Plowman and the Scheme of Salvation: An Interpretation of Dowel, Dobet, and Dobest. New Haven, Conn.: Yale University Press, 1957.
- Frazer, Sir James George. The New Golden Bough, ed. Theodor H. Gaster. Garden City, N.Y.: Doubleday and Company, Inc., 1961.
- Geismar, Maxwell. Writers in Crisis: The American Novel, 1925-1940. New York: Hill and Wang, Inc., 1942.
- Graves, Robert. The Greek Myths. 2 vols. Baltimore, Md.: Penguin Books, 1955.

Green, R.H. "Gawain's Shield and the Quest for Perfection," ELH, XXIX, 2 (June, 1962), 121-139.

Halliday, E.M. "Hemingway's Ambiguity: Symbolism and Irony," American Literature, XXVIII (1956), 1-22.

_____. "Hemingway's Narrative Perspective," Sewanee Review, LX (April, 1952), 202-218.

Hamilton, A.C. "Spenser's Treatment of Myth," ELH, XXVI (1959), 335-354.

Hamilton, Edith. Mythology. New York: Little, Brown, and Company, 1942.

Hemingway, Ernest. Green Hills of Africa. New York: Charles Scribner's Sons, 1935.

_____. The Short Stories of Ernest Hemingway. New York: Charles Scribner's Sons, 1953.

Hoffman, Frederick J. "No Beginning and No End: Hemingway and Death," Essays in Criticism, III (January, 1953), 73-84.

_____. The Twenties. New York: The Viking Press, Inc., 1955.

Hough, Graham. A Preface to The Faerie Queene. New York: W.W. Norton and Company, Inc., 1963.

Kazin, Alfred. On Native Grounds: An Interpretation of Modern American Prose Literature. Garden City, N.Y.: Doubleday and Company, Inc., 1956.

Krutch, Joseph Wood. The Modern Temper. New York: Harcourt, Brace and World, Inc., 1929.

Lang, Andrew, ed. The Lilac Fairy Book. New York: Dover Publications, Inc., 1968 (orig. pub. London: Longmans, Green, and Company, Ltd., 1910).

Lawlor, John J. "The Imaginative Unity of Piers Plowman," The Review of English Studies, VIII (1957), 113-126.

Lewis, C.S. The Allegory of Love: A Study in Medieval Tradition. New York: Oxford University Press, 1958.

- Loomis, Roger Sherman. Celtic Myth and Arthurian Romance. New York: Columbia University Press, 1927.
- _____. The Grail from Celtic Myth to Christian Symbol. New York: Columbia University Press, 1963.
- Martin, Jay. "Wil as Fool and Wanderer in Piers Plowman," Texas Studies in Literature and Language, III (1961-1962), 535-548.
- May, Henry. The Discontent of the Intellectuals: A Problem of the Twenties. Chicago: Rand McNally, Inc., 1963.
- Milton, John. Complete Poems and Major Prose, Merritt Y. Hughes, ed. New York: The Odyssey Press, 1957.
- O'Faolain, Sean. The Vanishing Hero: Studies of the Hero in the Modern Novel. Boston: Little Brown and Company, 1956.
- Paolini, Pier Francesco. "The Hemingway of the Major Works," Hemingway and His Critics, ed. Carlos Baker. New York: Hill and Wang, Inc., 1961, pp. 131-144.
- Robertson, D.W., Jr., and Bernard F. Huppé. Piers Plowman and Scriptural Tradition. Princeton, N.J.: Princeton University Press, 1951.
- Rovit, Earl. Ernest Hemingway. New Haven, Conn.: College and University Press, 1963.
- Sale, Roger. Reading Spenser: An Introduction to The Faerie Queene. New York: Random House, Inc., 1968.
- Sanderson, Stewart F. Ernest Hemingway. New York: Grove Press, Inc., 1961.
- Savage, D.S. The Withered Branch. London: Eyre, 1950.
- Scott, Geoffrey. Poems. New York: Oxford University Press, 1931.
- Spearing, A.C. "Symbolic and Dramatic Development in Pearl," Modern Philology, LX, 1(August, 1962), 1-12.
- Spenser, Edmund. Edmund Spenser: Books I and II of The Faerie Queene, The Mutability Cantos and Selections from The Minor Poetry, ed. Robert Kellogg and Oliver Steele. New York: The Odyssey Press, 1965.

Spilka, Mark. "The Death of Love in The Sun Also Rises," Twelve Original Essays on Great Novels, ed. Charles Shapiro. Detroit: The Wayne State University Press, 1958.

Trilling, Lionel. "An American in Spain," The Partisan Reader, ed. William Phillips and Philip Rahv. New York: Dial Press, Inc., 1946.

Vasta, Edward. "Truth, the Best Treasure, in Piers Plowman," Philological Quarterly, XLIV, 1 (January, 1965), 17-29.

Warren, Robert Penn. "Ernest Hemingway," Kenyon Review, IX (Winter, 1947), 1-28.

Wells, Henry W. "The Construction of Piers Plowman," PMLA, XLIV (1929), 123-140.

Williams, Arnold. Flower on a Lowly Stalk: The Sixth Book of the Faerie Queene. East Lansing, Mich.: Michigan State University Press, 1967.

Young, Philip. Ernest Hemingway. New York: Rinehart and Company, Inc., 1952.

