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### The Hero With Three Faces

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ABSTRACT

THE HERO WITH THREE FACES

By

REBECCA SUSANNE LARSON

A study of the relationship between myth and literature in relation to: 1) the origin and form of myth as literature developed through the Legend of King Arthur; and 2) the function of myth as literature tracing Dr. Philip Potter's motif of salvation through the novels Zorba the Greek, Don Quixote and The Once and Future King.

THE HERO  
WITH THREE FACES

By

REBECCA SUSANNE LARSON

B.A. Waterloo Lutheran University, 1971

THESIS

Submitted in partial fulfillment of the requirements  
for the Master of Arts degree  
Wilfrid Laurier University  
1974

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## PREFACE

This thesis is the result of my experiences and concerns of the past few years centering on the relationship between religion and the reality of the world.

I began with a growing awareness of the gap existing between the preaching of the established church and the realities of a world "broken by unshared bread". This awareness necessitated a reckoning on my part of what I had been taught about religion and those experiences which I had had that I considered to be religious. This reckoning came to be centered around the theme of salvation and its meaning for both the oppressed and the oppressors of the world. It raised questions as to the responsibilities which are inherent in the choices of activity and of life style in our modern world. I was confronted with the question of the meaning of life.

To this question I brought a belief that there is a common bond uniting all mankind, a continuity that remains constant over time and space and which embodies the essence of being human, and which gives to mankind its proper place in the order of things. This common bond is concentrated around concerns of life and death, fear and hope, birth and

rebirth, good and evil, being and not being, salvation and damnation, in short, all those paradoxes the knowledge of which are fundamental to the nature of mankind and which are inherent in any creative act. The expression of this relationship of mankind to creation and to the universe is the realm of religion.

I grew to this belief, not by reason, but rather through experience, which usually took the form of a cloudy day, a comfortable chair and a good book. After many hours spent wandering with heroes and weeping over heroines, I became aware that through literature I was not only being taught, but experiencing many of the vital truths of life. This led me to an exploration into the nature of myth, its reason for being and its nature of development over time.

This thesis, then, attempts to establish by discussion and example, the presence and relevance of myth in our lives today, and the function of literature as a vehicle for its expression.

It is composed of three parts. The first establishes a relationship between myth and literature. The second is a study of one particular myth, the myth of King Arthur, and its development over centuries to its present forms. The third is a treatment of the motif of salvation as it is expressed in three novels.



CHAPTER I

MYTH AND LITERATURE: A RELATIONSHIP

Many definitions of myth have been put forward by scholars of diverse disciplines. Mircea Eliade, probably one of the most insightful thinkers on this topic, defines myth as follows:

. . .myth is a true history of what came to pass at the beginning of Time, and one which provides the pattern for human behaviour.<sup>1</sup>

According to this definition, myth is shown to incorporate truth; its subject matter is the creation of the cosmos; and its function is to set the example for human behaviour.

From this basic definition other definitions emerge to give depth to our concept of myth. Myth, says G. E. Wright, is "the narration in story form of the universal facts of life to which man must adjust himself."<sup>2</sup> For Tillyard, it is:

the universal instinct of any human group, large or small, to invest, almost always unconsciously, certain stories or events or places or persons, real or fictional, with an uncommon significance; to turn them into instinctive centres of reference.<sup>3</sup>

Progoff supports this definition and adds to it the element of symbolism:

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religious. It has then its aspects which correspond to science, to logic, and to faith, and it would be wrong to see myth as a distorted substitute for any one of these.<sup>7</sup>

It is with a belief in the fundamental importance of myth that I undertake a discussion of the relationship between literature and myth.

Eliade has put forth three conditions necessary for myth: it must establish an exemplary pattern, be amenable for repetition, and precipitate a break with profane duration and establish integration into primordial time.<sup>8</sup> A myth is a story of a god or hero whose actions at the beginning of time, at the creation of the cosmos, were such that they embodied the ultimate meanings in life and set a pattern for human behaviour. The myth serves, not as the commemoration of that past event, but as a reenactment of it. Through the myth, as it is told over and over again, by medicine men as they act out the scenario over a sick person, or by a mother as she leads her children into the wonderful world of faery tales, the original story again takes place. The deepest meanings of life become real to the person partaking of the myth. Anyone watching a child cringe in fear before the Wicked Witch of the West knows the reality that is involved in the reliving of the myth.

Myth, as it involves people in a reenactment of the ultimate meanings of life, operates out of a context of time which is unlike our modern, historical conception of time. Eliade distinguishes between time as "sacred" and time as

"profane".<sup>9</sup> Profane time is the time concept which is operative today. It assumes a beginning and an end, determines a finite nature for mankind, and believes in chronology. Action therefore takes on a cause - effect relationship, and the future is merely an extension of the past. Profane time is governed by history, by analysis, in short, by reason.

Sacred time, on the other hand, is ahistorical. It assumes a cyclical nature which deals not with beginnings or endings, but which rises and falls, gives birth and dies, is reborn and dies again, and of which all organic life partakes. The Eastern symbol of the mandala is an appropriate representation of life in sacred time.<sup>10</sup> Any particular situation becomes exemplary and universally valid and as such all actions become sacred in that they partake of the original perfection of life. Sacred time is governed by the imagination, which is the vehicle of myth. As such, it allows mankind a new perspective on time and history and gives him contemporaneity with myth. It is because myth operates on a universal level of time that it can be a reenactment and a rebirth rather than a remembrance. Myth "destroys the oppressive finiteness of man"<sup>11</sup> and allows him to participate in the primordial event. Time, of itself, has no importance except in its relationship to primordial time. Alan Watts says it well:

So there isn't any stuff, there is only pattern. The world is dancing energy.<sup>12</sup>

These three conditions of myth, exemplary pattern,

repetition and primordial time are illustrated by Eliade in a Christian context:

. . .the religious experience of the Christian is based upon an imitation of the Christ as exemplary pattern, upon the liturgical repetition of the life, death and resurrection of the Lord and upon the contemporaneity of the Christian with illud tempus which begins with the Nativity at Bethlehem, and ends, provisionally, with the Ascension.<sup>13</sup>

It is necessary to ask what these ultimate truths are which myth conveys. Both Eliade and C. G. Jung refer to them as archetypes. For each, the concept of archetype is somewhat different, but together they give a cohesive picture of the motivating factor of myth.

For Eliade, "'historical truths' are not concerned with personalities or events, but with traditional forms of social and political life. . .in a word, with archetypes."<sup>14</sup> Myths talk of people and events, but their message is more basic, having to do with the relationship between the experience of man and his world, with what goes on in his daily life. They act as a "divine model"<sup>15</sup> for living, based on the exemplary actions of some mythical god or hero at the beginning of time.

Jung sees myth as originating in the collective unconscious,<sup>16</sup> which is that part of the unconscious of mankind which is inherently human. This collective unconscious produces patterns of symbolism called archetypes, which are a priori, inborn forms of intuition, of perception and apprehension. "Just as his instincts compel man to a specifically

human mode of existence, so the archetypes force his ways of perception and apprehension into specifically human patterns."<sup>17</sup> These archetypes, which are inherent in the nature of man, arise from the collective unconscious and are expressed in myth.

The concepts of archetype held by Eliade and Jung are similar in that they both speak of the origins of humanity. For Eliade, the subject of myth is the example of the god or hero participating in creation; for Jung, it is the a priori nature of man. Both concepts of archetype refer to the universal rather than the specific and of time in its ahistorical, sacred, rather than its historical, profane sense. Both assume a radical stance: that there is an essential human condition which exists a priori to the actual human condition,<sup>18</sup> and that myth is the mode by which this essential condition is not only expressed but reenacted. It is in this sense that myth is imperative for life — that the essence of man must be remembered along with the actuality of man:

. . .that the decisive deed took place before us, and even before our parents; that decisive deed having been done by the mythical Ancestor (Adam, in the Judeo-Christian context). . .man is obliged to return to the actions of this Ancestor, either to confront or else repeat them; in short, never to forget them, whatever way he may choose to perform this regressus ad originum.<sup>19</sup>

Myths, in their true sense are not contingent upon race, colour, creed, or level of civilization. Should all myths be destroyed, within one generation a new set of myths, purporting the same original archetypes would spring up to speak

their truths to a new generation.<sup>20</sup> Myths are the expression of that which is the essence of all mankind. Their subject matter is the ultimate concerns of mankind: birth, life, death, immortality, salvation, good, evil — all those areas which we have been taught come under the jurisdiction of religion.

This generation of mankind is suffering from an extreme paucity of myth. Those live, dynamic truths of religion have for many ceased to be myth, in the true sense of the word, and have become creeds. Our technological age, with its emphasis on calculation and science, analyzes whatever myths do appear to such an extent that the meaning of the myth is lost. Philip Wheelwright writes in "Poetry, Myth and Reality":

Our current motivating ideas are not myths but ideologies, lacking transcendental significance. This loss of myth-consciousness I believe to be the most devastating loss that humanity can suffer; for as I have argued, myth-consciousness is the bond that unites men both with one another and with the unplumbed Mystery from which mankind is sprung and without reference to which the radical significance of things goes to pot. Now a world bereft of radical significance is not long tolerated; it leaves men radically unstable, so that they will seize at any myth or pseudomyth that is offered.<sup>21</sup>

In our society myths are still communicated in two ways: through dreams and through the arts. Because of the work of Freud and his successors many parallels have been established between the world of dreams and the world of myths. The development of the individual psyche in many ways parallels the development of the human psyche, so much so that Jung could



quote: "The myth is a fragment of the infantile soul life of the race and the dream is the myth of the individual."<sup>22</sup>

Joseph Campbell develops this idea as he writes of dreams:

In our dreams the ageless perils, gargoyles, trials, secret helpers, and instructive figures are nightly still encountered; and in their forms we may see reflected not only the whole picture of our present case, but also the clue to what we must do to be saved.<sup>23</sup>

The inquiry into the relationship between dreams and myths, between the personal and the collective unconscious, is a fascinating one, but one which is beyond the scope of this paper. It is with literature, a manifestation of the second expression of myth, which this paper deals.

Myth as literature operates on two dimensions.<sup>24</sup> The first is the forms and mythological origins of literature and the second is the mythological function that reading performs on the reader.

The first dimension, that of mythological origin and form, is dealt with in chapter two of this paper where the legend of King Arthur is traced from its first vague historical roots to its present versions, specifically the version of T. H. White's The Once and Future King. This chapter shows the development of a myth whose roots are solidly founded in the oral tradition of Welsh firesides, whose story evolved and changed as a reaction to those historical events through which it passed, but whose nature remained intact over the years.

The second dimension, that of the mythological function of literature on the reader's mind, is dealt with in

chapter three. This chapter requires some background.

The mythological function of literature is the same as that of art:

What is to be shown [by Art] is what cannot be changed — those constants inevitable in life, in the world, in the nature of man, in the very processes of being and becoming. . . "the preconditions of existence".<sup>25</sup>

Art, and specifically literature, must embody those common motifs of truth which are universal, and tell them in such a way that they speak to the heart, rather than to the mind of man. Such a telling is the work of the poet.

Literature that is truly the product of the imagination is poetry.<sup>26</sup> All other works are analytical and the product of reason. The imagination "has for its objects those forms which are common to universal nature and existence itself",<sup>27</sup> and its expression of this is mythical.

The imagination works out of the context of sacred time. It speaks from the imagination of the poet and must be met with the imagination of the reader. At no point does it entail logic or rational argument. Myth is poetry and as such is an experience in which the reader partakes of the universal and the eternal:

Thus the greatest myths of all, dealing with fundamental yet insoluble problems of our existence — the meaning of life, death, immortality — are by their nature beyond rational interpretation. Transcendental truths, relating to God and the soul, are beyond the understanding; we are assured of them not by scientific evidence, but by feeling and faith. . . therefore they are beyond rational representation or discussion.

The feeling, however, starts the imagination, which, always working concretely, fashions a representation in a story.<sup>28</sup>

The reader leaves his own time element and joins through the story the world of those heroes and gods portrayed in the myth. The reality of this other world is experienced as one sheds real tears over the sorrows and joys of so-called mythical characters.

Myth, as the product of the imagination rather than the reason, deals with the heart rather than the head, with emotions rather than with facts. While clothed in a narrative bound by historical time it speaks of the ultimate truths of sacred time. Its story can be read and assimilated by the reason, but its message reaches the inner being, or imagination of the reader who reenacts the events of primordial time. The truth of the story is universal and no matter how the story changes or develops, its message remains constant over time and space. The reader, especially in our critical society, must be open to the experience of the myth. Coleridge states that it is necessary for the poet to write "a semblance of truth sufficient to procure for the shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith."<sup>29</sup>

The imagination works concretely utilizing symbols in the truest sense of the word. Words are not merely representative of objects, but of images. "The word of myth is decisive. How does it decide something? By giving it a form. The word of myth does not kill like the concept which abstracts

from life, but it calls forth life; no sharper contrast with mere theory is conceivable."<sup>30</sup> Such symbols calling forth life are representative of mythical archetypes and are the means by which the re-creation of the cosmos occurs. Language becomes alive as it was alive for archaic man who did not differentiate between himself and the external world. The archetypes which are expressed through the symbols, arise from the earliest beginnings of man, and speak to the deepest levels of man's nature. Prescott says:

The highest human desires or aspirations, accompanied by the highest feelings, move the imagination, which produce images descriptive of this habitation of the spirit.<sup>31</sup>

These descriptive images which speak from and are heard by the imagination, are symbols. Rollo May also speaks of the life-giving aspect of symbols:

"In the beginning was the Word" is true experientially as well as theologically. For the beginning of man as man is the capacity for language. This Word can be communicated only by symbols and myths.<sup>32</sup>

It is in lyrical poetry that myth finds its truest expression, where symbolic imagery abounds and imagination permeates the poems and the lives of such poets as Blake, Wordsworth and Shelley. In novels and dramas which are also poetical works we see myth functioning with somewhat less intensity than in lyrical poetry, but with no less effectiveness.

In chapter three of this paper I have dealt with three literary novels, all of which function as myth as it

has been defined in the preceding pages. Through these novels I have traced the motif of one of the ultimate truths of mankind: that of salvation. A context for salvation is established by reference to the Old and New Testaments and the meanings of salvation arising out of this context are traced through the novels.

In these novels we see three heroes in relation to the salvation motif. The first is King Arthur who stands as the culmination of a mythical and literary tradition centuries old. The second is Don Quixote who dons the trappings of the classical King Arthur myth, but is in reality a hero for his own time. The third is Zorba the Greek, who as the noble savage confronts the contemporary truth-seekers with his own truths. It is through these heroes, their successes and their failures that we can partake in the universal nature of mankind and discover for ourselves those ultimate truths of life. Campbell sums up the impact of such mythical heroes on the lives of those who through literature partake in the myth:

The passage of the mythological hero may be overground, incidentally; fundamentally, it is inward — into depths where obscure resistances are overcome, and long lost, forgotten powers are revived, to be made available for the transfiguration of the world.<sup>33</sup>

CHAPTER II  
THE DEVELOPMENT OF A MYTH

In my first chapter I have dealt with the relationship between myth and literature, emphasizing literature as a specific medium for the expression of myth. I will now turn to the legend of King Arthur, tracing its development through literary works from its first sparse historical roots to its latest treatment in Mary Stewart's The Hollow Hills.<sup>1</sup> Such examination of one specific legend will be helpful in the understanding of the origin and development of myth, the role played by literary works in the formation of myth, and the influence of history over its development.

The evidence supporting the historical existence of Arthur is indeed sparse. It has been possible, however, to piece together an account of Arthur's first appearance with which, for the most part, historians and scholars agree.

Arthur dates back to fifth century post-Roman Britain where at that time there was much confusion and struggle between local leaders. This struggle had reached a precarious settlement about the year 440, when one of the leaders, Vortigern, called in the Saxons to aid in the defense against the Picts and the Scots.<sup>2</sup> The Saxons in turn took over the eastern half of the island, setting the stage for the prolonged

struggle between the Britons and the Saxons. It is of this struggle that Arthur is the hero.<sup>3</sup>

The first mention of such a struggle comes from a sixth century ecclesiastic named Gildas who in his De Excidio et Conquestu Britanniae writes a history of Britain since the time of the Romans.<sup>4</sup> He describes the conflicts between the Saxons and the Britons, with repeated Briton defeat until the emergence of Ambrosius Aurelianus, the descendent of a Roman family who led the Britons until they finally began to hold their own against the Saxons. Barber gives the date 490, for the emergence of Ambrosius Aurelianus. That such resistance by the Britons occurred is evidenced by huge earthworks shown to date back to that time.<sup>5</sup> The final victory occurred at Mount Badon and is described by Gildas:

. . .sometimes our countrymen, sometimes the enemy, own the field, . . .until the year of the seige of mons Badonus, when took place almost the last and not the least slaughter of our cruel foes.<sup>6</sup>

Gildas mentions nothing more about the battle, except to say that following the victory of the Britons there **was** peace for a considerable length of time.<sup>7</sup>

It is necessary to question the fact that no specific mention is made of Arthur in the Gildas account. One writer has attributed this to a feud between Arthur and Gildas resulting from Arthur having murdered Gildas' brother.<sup>8</sup> Both Barber and Jones reject this theory in favour of Gildas' own stated purpose of his chronicle, to:

. . .relate the deeds of a slothful



and indolent race rather than the exploits of those who have been successful in the field.<sup>9</sup>

Gildas' account is one of blatant condemnation and ridicule of the Briton princes and rulers. A strong supporter of the Romans, Gildas looks back to the time of Roman occupation with pride. His chief aim is to discount the actions of the ruling Britons and as such casts them in the worst light possible. Jones explains the absence of Arthur in the Gildas account in the following:

Gildas belonged to a "Romanist" party, and what the more or less unorganized Britons sought to do for themselves, and their independence, was to him but a decline upon savagery and selfish native pride. It did not suit his purpose to celebrate the name and virtues of any British prince. . . .<sup>10</sup>

The second author to mention the encounters between the Saxons and the Britons was a ninth century monk named Nennius. His Historia Britonum is composed of two parts.<sup>11</sup> The first is much like that of Gildas, and includes a summary of British history from its known beginning until the time of the writing. The second contains an account of the mirabilia of the island with which the name of Arthur has been associated. Chambers describes these natural phenomena well:

. . . those mirabilia — caverns fantastically shaped or marked rocks, forts and other relics of forgotten civilizations — upon which the fancy of folk always delights to linger.<sup>12</sup>

The mirabilia account marks the first introduction of mythological elements into the Arthur material. Nennius

records the existence of Carn Cabel which is a heap of stones forming a carin in which one of the stones contained the footprint of Arthur's dog, Cabel, which, if a stone was stolen from it, would replace the stone again within the space of a day and a night. Another marvel mentioned is the grave of Arthur's son, Anir, which when measured, is never the same dimensions on two occasions.<sup>13</sup> The mention of these two local sites points to the fact that by the ninth century the name and legend of Arthur were already common to the people.

Nennius also gives a lengthy account of Arthur's military engagements in the wars against the Saxons, saying that "Arthur fought against them in those days, together with the kings of the Britons, but Arthur himself was leader in the battles."<sup>14</sup> He then goes on to describe the twelve battles in which Arthur fought, giving the various locations of each. About the twelfth he says:

At the twelfth battle on Mount Badon, there fell in one day nine hundred and sixty men under one onslaught of Arthur's men, and none conquered save he alone, and in all the battles he was victor.<sup>15</sup>

Nennius supports Gildas in his account of the battle of Mount Badon and in addition connects the name of Arthur with the conquerer of the Saxons.

At no point does Nennius refer to Arthur as a king. In the Historia Britonum, he refers to Arthur with the phrase "dux bellorum".<sup>16</sup> Collingwood puts forth the theory that in his role of "dux bellorum" Arthur was fulfilling a unique military position that was not specific to one area of the

country but that supported all of the various kings in their various regions. Rhys supports this view suggesting that Arthur held a military post like that established during the Roman times.<sup>17</sup>

Collingwood maintains that Arthur's name, Artorius, (Latin chronicles show Arturus, probably a derivation)<sup>18</sup> suggests he had Roman ancestry and therefore would likely be familiar with Roman military weapons and strategy. In the fifth century the Romans had discovered the effectiveness of the cavalry over the infantry.<sup>19</sup> Because of the open communication between Gaul and Britain,<sup>20</sup> Arthur could have been aware of this fact, and if he was "a man of sufficient acuteness to grasp their implications, and sufficient practical ability to carry them out, the story of his successes is explained."<sup>21</sup> Barber concurs with Collingwood on this point and adds that the mobility allowed by the infantry would make plausible the varied geographical references of Arthur's twelve battles discussed in the Nennius account.<sup>22</sup>

In addition to Gildas and Nennius, there exists a Welsh list of dates which gives support to the previous accounts. The name of the document is Annales Cambriae; the authorship is unknown. In it, however, are two references to Arthur. The references are as follows:

i) 516 A.D. The Battle of Badon in which Arthur carried the cross of our Lord Jesus Christ on his shoulders three nights and days, and the Britons were victorious. . . .

ii) 537 A.D. Arthur and Medraut fell

at Camlann: and many died in Britain  
and Ireland. . . .<sup>23</sup>

The first reference not only attaches a date to the Battle of Badon, it portrays the event in a Christian, mythological context. The second reference gives the historical basis for the figure of Mordred, a character who appears later in the legend to cause Arthur's downfall.

It is interesting to compare these dates with the Gildas account, as they seem to be based upon independent sources. Gildas, writing from 540 - 547, says that the year in which the battle at mons Badonus occurred was the year of his birth, forty-four years before. This would put the date of the battle between 490 - 503.<sup>24</sup> These two accounts are strong evidence for such a battle having occurred near the beginning of the sixth century, and, if the Nennius account is also considered, for the presence of Arthur as leader of the Britons.

The next authors to deal with the Arthur story make no attempt to present an historically accurate account, although they write in the form of historical chronicles. William of Malmesbury, in 1125, wrote the Gesta Regum Britanniae in which he speaks of "the Arthur of whom the idle tales of the Britons rave even unto this day; a man worthy to be celebrated not in the foolish dreams of deceitful fables but in truthful histories."<sup>25</sup> He then proceeds to take the accounts of Arthur available to him (Nennius, Gildas and Welsh legend) and to put them together into a cohesive whole.

He selects the figure of Gawain, who is the Gwalchmei of Welsh legend,<sup>26</sup> and introduces him as Arthur's nephew, a role he maintains throughout the legend. This weaving together the varied accounts of Arthur into one work set the stage for the writer who has developed the basis of the full Arthur legend, Geoffrey of Monmouth.

Before examining Geoffrey's monumental accomplishment it is necessary to consider those developments of the Arthurian legend occurring simultaneously with the more consciously written historical accounts, the stories and the myths of the Welsh people.

Already mentioned has been Nennius' account of the Carn Cabel. This reference is from one of the oldest Welsh faery tales, "Kulhwch and Olwen".<sup>27</sup> In this story also are mentioned Kei, Bedwyr,<sup>28</sup> and Gwenhwyvar,<sup>29</sup> who, although not mentioned in any of the early historical accounts, emerge in Geoffrey's Historia as the knights Kay and Bedevere and Arthur's wife, Guenevere. Gwenhwyvar, who in Welsh legend holds a questionable reputation,<sup>30</sup> becomes a respected queen in the prose romances.

In this story also is recounted Arthur's quest to retrieve a magic cauldron from the Celtic Otherworld. The Book of Taliessin of 1200 A.D. contains an account of this same quest which is no doubt the source of the grail legend which is to later become an important part of the Arthurian material.<sup>31</sup>

The presence of Arthur in the oldest Welsh records,

the poetry,<sup>32</sup> is slight, but there is sufficient reference to indicate that a substantial legend had been established before the twelfth century.<sup>33</sup> One method by which this legend was communicated was by the wanderings of bards who, by the tenth century had established for themselves an important function in their society: through song they espoused the glories of their kings and in the process committed to memory and passed on many of the legends of their people.<sup>34</sup> The bards sang their legends in triads, which are "a group of three connected people, incidents, or things used as an aide-memoire by the bardic story-tellers, so that, having finished one story, they could lead on without hesitation to the next."<sup>35</sup> We have remaining only some of the first lines of these triads, but they show a substantial knowledge of the figure of Arthur.

The people of Brittany, Cornwall and Wales believed in the hero Arthur, and especially held to the truth of the Celtic belief of his second coming. One Alain de Lille commented in the twelfth century on this prophecy of Arthur's second coming:

That it was most true is proved today by the varying opinions of men on Arthur's death and life. If you do not believe me, go to the realm of America, which is lesser Britain, and preach about the market-places and villages that Arthur the Briton is dead as other men are dead, and facts themselves will show you how true is Merlin's prophecy, which says that the ending of Arthur shall be doubtful. Hardly will you escape unscathed, without being whelmed by the curses or crushed by the stones of your hearers.<sup>36</sup>

Into a time that was ripe, choosing a hero that was popular, Geoffrey introduced a marvelous tale of historical romance which celebrated the glories of the Anglo-Roman empire, and gave historical basis for the romantic beliefs of all the descendents of Arthur. It was Geoffrey of Monmouth "who did more than any other man to spread the renown of Arthur as a presumably historical character, and to give him for centuries an assured place in the chronicle literature of Britain."<sup>37</sup>

Geoffrey takes great pains to establish the historical basis for his Historia Regum Britanniae. In his first chapter he tells of "a most ancient book in the British language that did set forth the doings of them all [the kings of Britain] in due succession and order from Brute, the first King of the Britons, onward to Cadwallader"<sup>38</sup> which he had been given by Walter, the Archdeacon of Oxford, at whose request "albeit that never have I gathered gay flowers of speech in other men's little gardens, and am content with mine own rustic manner of speech and mine own writing-reeds, have I been at the pains to translate this volume into the Latin tongue."<sup>39</sup>

That such a volume ever existed is questionable,<sup>40</sup> and that Geoffrey's Historia is a direct translation of it is a certain impossibility. The first part of his history is suspiciously similar to the description of Britain found in Nennius, Bede and Gildas,<sup>41</sup> and the chapters dealing with Arthur, while not based on these same sources, smacks too

much of the twelfth century to be a translation of an old Celtic book. Chambers cites Geoffrey's fine Latin prose, his use of the court of Charlemagne as a model for the court of Arthur, his reference to modern Greek weapons of seige machines and his use of the local legends of Mount St. Michael and of Snowdon to discredit Geoffrey's blatant claims of historical sources for his own imaginings.<sup>42</sup> Nonetheless, having given his document the trappings of truth, Geoffrey "settled down to his task with all the gravity of a pious monkish chronicler."<sup>43</sup>

The Historia, written between 1130, and 1135,<sup>44</sup> contains twelve books, five of which concern Arthurian history and two of which deal specifically with his reign. The seven Arthurian books will be dealt with here. Because the Historia Regum Britanniae is the one work which determines for all time the framework of the Arthurian legend, I will elaborate on the story of this one particular account.<sup>45</sup>

Geoffrey is the first author to describe Arthur in the context of kingship complete with the colour and glory of a twelfth century Norman court.<sup>46</sup> The old Celtic heroes Kei and Bedwyr become Norman nobles,<sup>47</sup> Gwenhwyfar, the daughter of Ogrvan the Giant, becomes queen.<sup>48</sup> From "Kulhwch and Olwen" the sword Caledfwlch is taken to become Caliburnus, Arthur's sword; the Welsh Rhongomyriad becomes Arthur's lance, Ron; and an early reference to a ship named Pridwen becomes Arthur's shield.<sup>49</sup> From an early Welsh poem, "Myrddin", the wise magician Merlin emerges surrounding Arthur with the



supernatural and marking his being with the touch of the gods.<sup>50</sup>

Geoffrey begins his history of Arthur with the figure of Constantine, historically a cruel ruler of lands to the west who, forty years before the time referred to by Geoffrey had a son, Constans. Geoffrey's account tells of Constantine being sent to Britain where, with his Roman wife he ruled for ten years when he was murdered by a Pict. Three sons succeeded Constantine — Constans, Aurelius (the Ambrosius of Gildas), and Uther Pendragon. Vortigern, a chieftan of the Britons, arranges to have Constans made king, schemes to have him killed and then becomes king himself. It is during the reign of Vortigern that Merlin is recognized as a prophet. By virtue of his birth as one "that had never a father"<sup>51</sup> he predicts the final victory of the Britons over the Saxons and the role played by Arthur in the conquest. He describes two sleeping dragons, one white and one red, who engage in battle, the white overcoming the red.<sup>52</sup> He then speaks of "The Boar of Cornwall [who] shall bring succour and shall trample their necks beneath his feet."<sup>53</sup> By his prophecies Merlin (whose own birth is marked by magic) establishes Arthur as not only a long-awaited conqueror and hero, but as one who is in touch with the gods, and has been sent to rescue the Britons from the oppression of the Saxons.

At the beginning of the reign of Constans, Ambrosius and Uther go to live with Bedicus of Amorica. Ambrosius returns where with Eldol he burns Vortigern in his castle of Genoreu, to avenge his brother's death. With the death of

Vortigern, Ambrosius becomes king and successfully withstands the Saxon invasions and settles the country. As a remembrance of the victory over the Saxons, Merlin transports the Giant's Dance from Ireland and moves it near Amesbury, an obvious magical feat. The Giant's Dance becomes the burial ground for Ambrosius who is killed by a Saxon emissary of Pascentius, Vortigern's son.

So begins the reign of Uther Pendragon, and the beginning of the Arthur legend. After successfully driving back the Saxons yet once more, Uther holds a celebration feast where he becomes enamoured with Igerne, wife of Gorlois, Duke of Cornwall. The duke becomes furious and leaves the banquet. Geoffrey's description of the scene is excellent:

Among the rest, Gorlois, Duke of Cornwall, was there, with his wife Igerne, that in beauty did surpass all the other dames of the whole of Britain. And when the king espied her amidst the others, he did suddenly wax so fain of her love that, paying no heed unto none of the others he turned all his attention only upon her. Only unto her did he send dainty tid-bits from his own dish; only unto her did he send the golden cups, with messages through his familiars. Many a time did he smile upon her and spake merrily unto her withal. But when her husband did perceive all this, straightway he waxed wroth and retired from the court without leave taken.<sup>54</sup>

Gorlois sends Igerne to the castle Tintagel while he himself faces Uther in battle at the castle of Damelioc. Being overcome with love, Uther approaches Merlin for help, who arranges the disguise of Uther as Gorlois so that he can visit Igerne at Tintagel. This he does, "and upon that same

night was the most renowned Arthur conceived."<sup>55</sup> Uther then defeats Gorlois in battle, marries Igerne and the two have a daughter, Anna, who marries Loth of Lodonesia, Earl of Leicester. It is from this union that Gawaine and Mordred are born. Uther grows old, is poisoned by the Saxons and is buried with Ambrosius at the Giant's Dance.

Arthur becomes king at fifteen and is crowned by Archbishop Dubricius. He takes up the battle against the Saxons and is victorious, with the help of Cador, Duke of Cornwall, and his nephew, Hoel. In describing Arthur's battles, Geoffrey mentions eight which had been previously mentioned by Nennius, but changes their locations.<sup>56</sup>

After the final battle of Badon, where Arthur, with his shield Pridwen, overcame the Saxons for the last time, Arthur and Hoel return to York for Christmas. It is at this point that the figure of Arthur most closely begins to resemble that of twelfth century Roman nobility. He reestablishes the churches of Britain, assigns land to his lesser nobles, marries Guenevere (now a noble lady brought up by the Duke of Cornwall) and begins to assert his power by conquering Ireland and Iceland.

The defeat of the Saxons marks the beginning of twelve years of peace during which the court of Arthur becomes famous, so that "the noblest in the land, fain to vie with him, would hold himself as nought, save in the cut of his clothes and the manner of his arms he followed the pattern of Arthur's knights. At last the fame of his bounty and his prowess was

upon every tongue, even unto the uttermost ends of the earth."<sup>57</sup> With such fame attributed to his court, Arthur sets off to conquer all Europe, and he succeeds in taking Norway, Gaul, Normandy and Anjou.

Arthur returns home with his retinue to celebrate the festival of Whitsuntide in Caerleon. The scene is elaborately and colourfully described by Geoffrey as he consciously introduces the theme of chivalry. It is in this scene that Arthur's court is at its Norman best, and the account "must have delighted the hearts of Roman readers, nurtured upon ideals of chivalry and courtly love, and seems as though designed to prepare the way for Arthur's entry into the kingdom of chivalric romance."<sup>58</sup>

It is at this feast that Arthur is summoned by Lucius Hiberius, to appear before the Senate in Rome. Arthur accepts the invitation, recalling how Constantine and Maximian "both of whom. . .wore the crown of Britain, did also obtain the throne of the Roman empire."<sup>59</sup> Arthur leaves for Rome and engages in a fierce battle against the Romans in which Bedevere and Kay are killed. Arthur, with the hero Gawaine, is victorious. In the meantime, Mordred, in whose charge Arthur has left the kingdom, has usurped the crown and taken Guenevere as his wife. Arthur returns to Britain and battles with Mordred at Richborough. It is in this battle that Gawaine is killed. Mordred is finally beaten at Camlann, where Arthur too is mortally wounded.

Arthur's death, however, like his birth, is one of

romance. Geoffrey tells us that:

Even the renowned King Arthur himself was wounded deadly, and was borne thence unto the island of Avalon for the healing of his wounds. . . .<sup>60</sup>

With the passing of Arthur, Constantine, son of Cadur, Duke of Cornwall, becomes king. At this point Geoffrey turns again to Gildas and Bede to complete his history of the Kings of the Britons, except for the insertion of a revelation to Cadwallader of the restoration of Britain to the British, as was prophesied by Merlin.

The impact which Geoffrey had on future writers is evidenced by the number of treatments and adaptations made to this main body of material over the years.

The first major treatment of the Arthurian material after Geoffrey was the Roman de Brut published in 1155, by a Norman-Anglo clerk named Wace. A metrical chronicle, Wace's 15,000 lines in verse mark the transition stage between the prose chronicle of the English and the metrical romance which was soon to be developed in France. While basing his subject matter on Geoffrey, Wace develops the themes of chivalry and courtly splendor to an extent that Geoffrey never did. Wace engages in elaborate descriptions of chivalry and courtly love emphasizing emotional involvement rather than historical narrative and showing how love encourages chastity and chivalry. It is in Wace that we find the first mention of the Round Table:<sup>61</sup>

Because of these noble lords about his hall, of whom each knight pained himself to

be the hardiest champion, and none would count him the least praiseworthy, Arthur made the Round Table, so reputed of the Britons. This Round Table was ordained of Arthur that when his fair fellowship sat to meat, their chairs should be high alike, their service equal, and none before or after his comrade. Thus no man could boast that he was exalted above his fellow, for all alike were gathered round the board, and none was alien at the breaking of Arthur's bread.<sup>62</sup>

A second Brut, based upon and similar to that of Wace is the Brut of Layamon. Also a metrical chronicle, Layamon's 32,000 lines expand upon Wace. It is in this account that Arthur, as the main figure, "reaches his personal zenith as an emperor whose own deeds are the focal point of the story."<sup>63</sup> After this point Arthur is somewhat outshined by the glory of his knights and his court.

The Layamon Brut has a strong theme of magic. For the first time, Merlin is presented in relation to forests and hermit images. Arthur's birth is marked by the blessings of elves which supposedly give him superhuman powers throughout his life; his death points strongly to Arthur's return as a fulfillment of Merlin's prophecy:

The Britons believe yet that he is  
alive, and dwelleth in Avalun with the  
fairest of all elves; and the Britons  
ever yet expect when Arthur shall return.<sup>64</sup>

Layamon's account of the Round Table is much more complete than that of Wace; this account is also surrounded by magical influences. After much jealousy and fighting, Arthur finds in Cornwall a man who will make him "a board exceedingly fair, that thereat may sit sixteen hundred and more, all turn about,

so that none be without; without and within, man against man."<sup>65</sup> This table was to have such qualities that Arthur could carry it with him wherever he went: "And when thou wilt ride, with thee thou mightest it carry, and set it where thou wilt, after thy will."<sup>66</sup>

The Bruts of Wace and Layamon develop Geoffrey's account of the figure and court of Arthur by expanding upon the themes of chivalry and courtly love, and of Arthur's relation to magic and the supernatural. The stage is now set for the development of the "matière de Bretagne"<sup>67</sup> by the French writers.

The first treatment of the Arthur theme to emerge from France was in the form of the "lai". Written by Marie de France, the lais were short narrative poems dealing with romantic love and other themes often found in folk literature. It is in the lai "Lanval" that specific mention is made of Arthur.<sup>68</sup> The Countess of Champagne, was also instrumental in the development of the Arthur story in France. She held her court at Troyes and both practiced and encouraged courtly love as well as the development of the arts, especially poetry. It was at the court of the Countess of Champagne that Chrétien de Troyes wrote his metrical French romances from 1160 - 1172.

Chrétien significantly changed the emphasis of the Arthur material. Arthur is no longer the central figure; neither are adventures of the characters the most important element. While using the same style as that of the writers before him, that of having his characters involved in various

adventures, this chain of activity becomes merely a context for examining the personalities of the characters themselves. The theme of courtly love comes into full bloom under the pen of Chrétien as he develops the tragic love stories of Tristan and Iseult (recorded in the prose romance "Tristan"), and of Lancelot and Guenevere (recorded in "Chevalier de la Charette").<sup>69</sup> It was Chrétien who made love, particularly courtly love, an important theme of the Arthur story.

Chrétien also develops the personalities of the knights. Lancelot becomes a knight worthy of being the lover of the wife of the king, and Gawaine is repeatedly praised as being the perfect knight. The treatment of both these characters reflects the beliefs of "amour courtois" and chivalry which the court at Troyes so fervently practiced. In his Introduction to the poems of Chrétien, W. W. Comfort describes this relation of Chrétien's work to the environment in which he wrote:

Chrétien belonged to a generation of French poets who took over a great mass of Celtic folk-lore which they imperfectly understood, and made of it what, of course, it had never been before: the vehicle to carry a rich freight of chivalric customs and ideals.<sup>70</sup>

In addition to his tragic love stories, Chrétien is also responsible for the introduction of the legend of the Grail and its association with Perceval. He was never able to complete his "Conte de Graal" before his death.

Robert de Baron not only continued and developed the legend of the Grail after the death of Chrétien, he made it



an integral part of the Arthurian romance. From his work, and from the other Arthur stories, developed the Vulgate Cycle, a highly complex account of the Arthurian legend. However, as probably the most complete treatment of the legend, the Vulgate Cycle was the source from which Sir Thomas Malory develops his Le Morte d'Arthur.

Finally concluded sometime between 1220 and 1230, this cycle consists of five parts.<sup>71</sup> The first is the *Estoire del Graal* ("Story of the Grail") which incorporates the topic of Baron's earlier poem "Joseph d'Arimathie" and accounts for the arrival of the Grail in England. The *Estoire de Merlin* ("Story of Merlin") relates the birth of Merlin. The choice of a devil as Merlin's father whose malice is expiated by the Christian church, reflects the development of the thirteenth century Christian concept of the devil.<sup>72</sup> It is in this part of the Vulgate Cycle, also, that we first read of Merlin's enchantment by Nimue,<sup>73</sup> and discover more about the birth of Arthur. It describes Merlin's abduction of Arthur into the care of Entor and the famous reference of the sword in the stone with the inscription that he who withdraws the sword is to be the king.<sup>74</sup> The *Livre de Lancelot* ("Book of Lancelot") recounts the adventures of the knights and unlike Chrétien, emphasizes again adventure and military prowess rather than chivalry. The fourth section, the *Queste del Saint Graal* ("Quest of the Holy Grail") developed the work already begun by Chrétien. That this subject should be chosen by both Baron and Chrétien is not

surprising since during the thirteenth century there was much interest in the Blessed Sacraments aroused by the crusades and the liberation of the Holy Places.<sup>75</sup> This book describes the search for and the **acquisition** of the Grail, and is coloured by the Church's equation between sinlessness and the recovery of the Grail. Here we see the sinless Galahad, expiating the sins of his father, Lancelot, as his purity and virginity lead him to recover the Holy Grail.<sup>76</sup> *Le Mort Artu* ("The Death of Arthur") describes the end of the Round Table and Arthur's wars against Lancelot and Mordred. It is in this cycle that Mordred is cast as Arthur's son,<sup>77</sup> another comment by the Church on divine retribution for one's sins.

The Vulgate Cycle marked the last creative French treatment of the Arthurian legend. No important works emerged after 1250.

The development of English romances after the decline of the French is sporadic and somewhat weak. Few outstanding works were produced until Sir Thomas Malory's Le Morte d'Arthur in the fifteenth century.<sup>78</sup>

Sir Thomas Malory, in his Le Morte d'Arthur, has taken the many threads of the Arthurian legend and woven them into what has been described as "the supreme Arthurian 'prose epic' in English."<sup>79</sup> In this work the many varying themes and approaches to the story of King Arthur find their culmination. Following closely the material contained in the Vulgate Cycle, Malory substitutes with concise English prose the ramblings of the French. Arthur is portrayed as a

"Christian king", one of the three noble Christian men of the universal world<sup>80</sup> and as such is connected with the story of the Grail. However, he mediated the high spiritual emphasis of the French Grail stories with the strong worldly English tradition, with the result that Gawaine is less perfect than we find him in the Vulgate Cycle, Lancelot rises to become the perfect, though not sinless knight, and the sinless Gala-had is regarded as being something short of wholly human.<sup>81</sup> Malory emphasizes the practical as over against the spiritual, and once again the cult of "amour courtois" loses out to that of adventure. Jones has commented that it is in Malory:

. . .that we reap the harvest of mediaeval romance, and catch, in the beautifully quaint style of the narrative, something of the fresh odour and mellow colouring of the ripened corn.<sup>82</sup>

One criticism of Le Morte d'Arthur concerns the reduction in emphasis upon the supernatural and magic and of the role of Merlin as interpreter of that faery world.<sup>83</sup> The audience for which Malory wrote was less sensitive to the faeries and the elves, and, as a result, the rise of rationalist thought marked the decline of this one important element in the Arthur story.

Malory's Le Morte d'Arthur can be seen as a milestone in the development of the Arthurian legend. Le Morte d'Arthur comprises a full account of the legend as it had developed up until that point. After the sixteenth century, few additions were made to the basic form of the legend as it stands in Malory, writers choosing instead to use the material of

the Arthur story for their own individual purposes, or to treat the given body of material with various literary styles or interpretations.

In Idylls of the King, written in the middle of the nineteenth century, Alfred Lord Tennyson draws upon the figure of Arthur and his court to establish an allegory to illustrate to his readers the moral and social implications of their actions.<sup>84</sup> Arthur's downfall is caused by the sins of those he loved most — Guenevere and Lancelot — as well as by his own sin, symbolized in Mordred. This somewhat moralistic overtone is mediated however by tendencies towards the romantic, typical of the nineteenth century transcendentalists, and evidenced in the more covert implications of the allegory in Tennyson's Idylls. It remains an excellent meditation on life, and its most intimate concerns, set in the context of the progression from youth to old age.

The Once and Future King, is a brilliant transportation of the life and times of Arthur and his knights to the twentieth century world. The colour, the sparkle and the tragedy of the Round Table take on a curiously immediate tone as the Arthur legend is rewritten in a modern style.<sup>85</sup> One element of White's treatment is that of humour, which is extremely well done and as such is instrumental in the success of the transition in style and context. Merlyn, depicted as a somewhat absent-minded professor, loses none of his wisdom; an ugly Lancelot in love instills the same pathos as would a handsome one, and the frustrations and fears of Arthur make

him a decidedly more human character. The modern, more humorous treatment found in The Once and Future King does not detract from the social, political and religious issues which underlie the story; if anything, these issues emerge with a striking clarity which is not reached in other versions of the legend.

In 1974, innumerable versions of the Arthur legend abound: Walt Disney's The Sword and the Stone has long been a motion picture delight; bookstores are sold out of Mary Stewart's fictional treatment of Merlin in The Crystal Cave, and of Arthur, in The Hollow Hills; the soundtrack of Camelot is available at record dealers while the movie itself is returning for the third and fourth times to entice the incurable romantics of the world to see it yet once more.

It is impossible to deal with every treatment of the Arthur story. I have attempted to deal with those which have been instrumental in the development of the legend and which are necessary for the understanding of the presence of Arthur in our society today.

A solitary man, a few battles, a besieged people in need of hope — from these inauspicious beginnings have developed a wealth of literary works which have both created and portrayed a legend which has touched the lives of many individuals in many ages. It is necessary to ask for what purpose such a legend should develop. To what needs of the kings, country folk and ecclesia of medieval Europe did it speak? To meet what needs of the generations since, and of

our own society has it evolved and developed?

Heinrich Zimmer speaks to this point in his paper entitled "Merlin":

The Church did more than the Roman culture to deprive the mythology of the Celts, the Teutons, and the pre-Celtic primitive population of the British Isles of the old creed in which it lived, moved and had its being. Nevertheless it survived without foundation or foothold, no longer a cult, and shorn of its ancient ritual. As elsewhere under similar circumstances, mythology became transformed into poetry and saga. . . . it continued to develop through the Middle Ages, supplying a rich nourishment for the soul, when the Church with its theology of salvation had nothing comparable to offer.<sup>86</sup>

It was in the myth of Arthur that people recognized the deepest dimensions of human existence; it was here that they saw "noble chivalry, courtesy, humanity, friendliness, hardiness, love, friendship, cowardice, murder, hate, virtue and sin."<sup>87</sup> In the legend they recognized an expression of the significance of their lives individually and corporately. In the life of Arthur and his court there is someone or experience with which each person can intimately identify. In the Idylls of the King, Tennyson entreats his readers to look past the story as it stands and to discover in Arthur "ideal man closed in real man".<sup>88</sup> Arthur becomes a symbol to each person who meets him of those timeless dreams in which we all believe and which provide hope for the world. It is because of this symbolic, mythical function that his person remains alive today.

CHAPTER III  
THE MOTIF OF SALVATION

## INTRODUCTION

Having established the assumption that it is through myth as expressed in literature that people experience the significant elements of their existence, I would like to examine one particular motif which portrays one such dimension of human experience: that of salvation.

Historically, the Church has spoken of salvation in a spiritual, eschatological context. I would like to speak of salvation in a broader sense, which takes into account the real meanings from which the word grew, which concerns the way in which mankind works out its life, and which embraces all of humanity.

To do this, I am going to rely on a series of lectures given by Dr. Philip Potter to the Triennial Assembly of the Canadian Council of Churches.<sup>1</sup> Dr. Potter, as the Executive Secretary of the World Council of Churches, speaks of salvation from experience and deep conviction which arises from his involvement with various attempts now being made by men and women to work out their own salvation within their social, political and religious environments.



Along with salvation I am going to speak of literature. In addition to the King Arthur material already discussed, I will use Nikos Kazantzakis' Zorba the Greek, Miguel de Cervantes' Don Quixote, and T. H. White's The Once and Future King. By the use of these works of art, which transcend our immediate culture and situation, and speak to us, each from its own particular culture and situation, universal truths can be made evident, and knowledge gleaned to form and inform our own experience.

Venture forth with me then upon the quest of knowledge, to tilt at windmills with Don Quixote, to dance the dance with Zorba and to sit with Arthur round his Table, that together we may begin to work out our own salvation.

I begin by looking at the meanings of the word salvation in other contexts. The Hebrew word for salvation is Yasha. It means to make wide, or spacious; to be or live in abundance. It means to liberate by giving width or breadth.<sup>2</sup> The Greek word for salvation means to save or rescue from harm; to preserve safe; to cure, heal or restore.<sup>3</sup> The Latin adjective salvus means saved, preserved, unharmed, well, or sound. It implies safety, that all is well. The adverb salve means in good health, or circumstances.<sup>4</sup>

In my discussion, I am going to use three categories in which salvation is made manifest in the lives of men and women: salvation and humanization, salvation and social justice and salvation and hope. For each, I will establish a context by using biblical passages quoted by Dr. Potter, and

into each context I will inject our literary heroes to see what wisdom they have to share with us.

THE MOTIF OF SALVATION: ZORBA THE GREEK

I deal first with the subject of salvation and humanization and the novel Zorba the Greek. The biblical passages to which I will be referring are Isaiah 7:10-17 and Matthew 1:18-25.<sup>5</sup>

In the Isaiah passage, the Lord gives a sign for man in his weariness that "a young woman shall conceive and bear a son, and shall call his name Immanuel" (v. 14). We see from Matthew that Immanuel means "God with us" (v. 23). In Matthew also we see the words: "she will bear a son, and you shall call his name Jesus, for he will save his people from their sins" (v. 21). It is not coincidental that the Hebrew and Aramaic forms of "Jesus" and "he will save" are similar.<sup>6</sup> These two passages portray to us the truth of the Incarnation, that through Jesus Christ, God makes Himself manifest here on earth in the form of a man, and in the context of salvation.

In Part I of his speech on "Salvation Today", Potter argues that it is through his existence as an authentic human being that Jesus' being "one who saves" is possible. Jesus is given a clear cultural and historical identity in the Isaiah passage. He, as one of the Jewish people, shares their culture and their history; along with them he eats curds and honey in times of difficulty, and along with them he has to choose

between evil and good (Isaiah 7:15). As Immanuel, or "God with us", Jesus not only shares in the culture and identity of his people, he transcends it. He loves the prostitutes and the outcasts and those very people who are excluded from his culture. He points the way for all humankind to be open enough, authentic enough, and true enough to themselves and others that they need not be bound by their own situation, but can be open to appreciate and grow from the peculiar situations of others. And it is in the reenactment of this openness, this unqualified love and acceptance for others that salvation lies. We realize that each person can choose, by being authentically open to life and to others, to transcend history, to contribute to the salvation of others and in doing so, to his own salvation.

Potter points to the implications of the Immanuel in the words:

In Jesus Christ the fact is once for all established that God does not exist without man; God is human.<sup>7</sup>

Salvation, therefore, cannot be thought of in terms of eschatology or some spiritual hereafter, but must be thought of in terms of humanity. Wherever we encounter man, we encounter God. This brings to mind the passage "Where two or three are gathered in my name, there am I in the midst of them",<sup>8</sup> for, if the Incarnation has any meaning whatsoever, then God is confronted in any interaction between two or more people. If salvation lies in the recognition of true humanity, the converse must therefore also be true, that "sin is that

which denies full humanity."<sup>9</sup> The person who is truly human therefore, in the sense of being truly authentic and open to the true humanity and authenticity of others, is the person who knows salvation.

Jesus Christ was such a person. When he said: "Whatsoever ye do to the least of these my brethern, you do also unto me,"<sup>10</sup> he was referring to the brotherhood of the world in which salvation is not meted out in spiritual indulgences, but is an integral part of the physical life of humankind. He was referring to the community of mankind from which, like Whitman, he could sing a "Song of Myself" and still speak for the whole.<sup>11</sup>

Zorba is a wise man; he is a fool; he is a prophet and a priest. "He is Everyman with a Greek accent. He is Sinbad crossed with Sancho Panza. He is the Shavian Life Force poured into a long, lean, fierce-moustached Greek whose sixty-five years have neither dimmed his hawk eyes nor dulled his pagan laughter."<sup>12</sup> But more than that, Zorba lives, loves and believes in humanity; he lives life to the dregs and in doing so makes every action a manifestation of Immanuel — God with us.

The setting of Kazantzakis' novel is the beautiful Mediterranean island of Crete. Zorba and Boss meet, establish and work a lignite mine; suffer bankruptcy and go their separate ways. Within their relationship, however, is worked out the embodiment of the salvation of mankind.

Boss is a thinker. His reason for travelling to

Crete in the first place, much less setting up a mine is due to the vague awareness that in his world of books, his life of pens and letters, he is missing something. The farewell salutation of a friend of his: "Au revoir, bookworm!"<sup>13</sup> caused him to seek "a pretext for abandoning my papers and flinging myself into a life of action."<sup>14</sup> And so, with Dante under his arm, he sets off.

The first meeting of Boss and Zorba must have been very unnerving for Boss. From out of the blue, a hairy moustached Greek appears and nonchalantly asks if he can accompany him to Crete. Taken aback, Boss must have been even more disturbed when Zorba pegged him correctly from the first with the words:

You keep a pair of scales, too, do you? You weigh everything to the nearest gram, don't you? Come on, friend, make up your mind. Take the plunge!<sup>15</sup>

Zorba, like Thoreau's rustic native who knew intuitively what life is about is juxtaposed with Boss who experienced life, unsatisfactorily to be sure, through the medium of word rather than action. He himself admitted that:

My life had got on the wrong track and my contact with men had become now a mere soliloquy. I had fallen so low that, if I had had a chance to choose between falling in love with a woman and reading a book about love, I should have chosen the book.<sup>17</sup>

In another place, he says, referring to Zorba:

I was envious of the man. He had lived with his flesh and blood — fighting, killing, kissing — all that I had tried to learn through pen and ink alone. All the problems I was trying to solve point by point in my

solitude and glued to my chair, this man had solved up in the pure air of the mountains with his sword.<sup>18</sup>

Although he realizes this, for him it is a struggle to break out of and to understand or engage in those three means of salvation which to Zorba were the basis of living: food and drink, the female of the species, and the dance. That same struggle is ours — the struggle to free ourselves in order that we may be truly open to others and so free them too.

Zorba loves women. In a conversation with Boss over the cutting off of those parts of the human anatomy which are obstacles, he shows his appreciation of women to be pure, unadulterated joy, void of the religious and moral overtones under which Boss laboured. He says:

"Cut that off! To hell with the fool! The poor benighted innocent, that's never an obstacle!"

"But," I insisted, "it can be a very great obstacle!"

"To what?"

"To your entry to the kingdom of heaven." Zorba glanced sideways at me, with a mocking air, and said, "But you fool, that is the key to paradise!"<sup>19</sup>

The secret in Zorba's open and ardent love and loving of women lies in the fact that always for him a woman is a "thou" and not an "it". As in all his relationships, he approaches a woman as a person and not a thing, viewing each one as a unique representative of a more general category, "the female of the species", and loving her for no other reason than that she belongs to the human race and as such is worthy of love. It is here that Zorba's openness emerges;

for him every woman stands as a symbolic representation of a more basic life force with which he comes in communion and so transcends the limitations and boundaries which restrict the relationships of Boss:

It was certainly not this mummified and outrageously painted old woman he was seeing before him, but the entire "female species", as it was his custom to call women. The individual disappeared, the features were obliterated, whether young or ugly — those were mere unimportant variations. Behind each woman rises the austere, sacred and mysterious face of Aphrodite. . . . Dame Hortense was only an ephemeral and transparent mask which Zorba tore away to kiss the eternal mouth.<sup>20</sup>

Bouboulina (Dame Hortense) is an old, worn spinster who lives with the memories of a time gone by when she, as a cabaret girl was the pride, joy and mistress of no less than four sea captains from four different nations. She has fallen to a pitiful state, symbolized by a faded velvet ribbon lost in the flabby folds of her neck, a vivid reminder of days gone by. This pitiful state is transcended by Zorba as he revives in her the dreams of the past and her will to live life, by loving her as if she were the only woman in the world. Zorba describes this to Boss:

What a jade life this is! . . . A jade! It's just like old Bouboulina! . . . Listen to me, boss, don't laugh. Life is just like old Bouboulina. It's old, isn't it? All right, but it doesn't lack spice. She knows a trick or two to make you go off your rocker. If you close your eyes, you'd think you had a girl of twenty in your arms. She is twenty, I swear, when you're in the act and have put out the light.<sup>21</sup>

Boss, as he tries to mediate in his thoughts Zorba's actions, restates this idea in a different way:

What was the use of the Resurrection of Christ if it was not a sign for the re-kindling of youth and joy in us as well? If it could not make an old cocotte feel one-and-twenty again.<sup>22</sup>

Zorba, because of his ability to love so selflessly and so freely, freed Bouboulina to once again feel one-and-twenty.

This radical openness of Zorba's, this ability to love people for no other reason than that people are to be loved, without all the stigmas and strings which we attach to our twentieth century relationships is best illustrated in his fantastic plan to open a Zeus Marriage Agency. Zorba, as Zeus, and as Christ I suppose, would love those who have never been loved. And to those scribes and pharisees who chide him and say:

'Look at that! What an old rake! Hasn't he any eyes to see or nose to smell with?' [he would reply] 'Yes, you bunch of donkeys, I have got eyes! Yes you pack of flint-hearted gossips, I have got a nose! But I've got a heart, too, and I'm sorry for her! And if you've got a heart, it's no use having all the eyes and noses in the world. When the time comes they don't count a jot!'<sup>23</sup>

Zorba once said about Paradise: "For me, Paradise is this: a little perfumed room with gay-coloured dresses on the wall, scented soaps, a big bed with good springs, and at my side the female of the species."<sup>24</sup>

And so, by loving the female of the species, by being open to the unique human element of others, we see Zorba



engaged, not only to Bouboulina, but in the salvation of humanity.

Zorba's approach to food and drink are further manifestations of the presence of the divine in the communion of human relationships. "Tell me what you do with what you eat and I will tell you who you are."<sup>25</sup> So says Zorba, who goes on to describe three types of people: "Some turn food into fat and manure, some into work and good humor, and others, I'm told into God."<sup>26</sup> What you do with your food shows your attitude towards life, your willingness to live it fully with every capacity you may have, and in so doing your willingness to be a fully authentic human being. Zorba is the second type — he feels that when you eat, it mustn't all turn into dung. He believes that "there's something which stays, something that's saved and turns into good humor, dancing, singing, wrangling even — that's what I call Resurrection."<sup>27</sup>

We can trace Boss's development towards being a more fully human person through his attitudes towards food and drink. At the beginning of the novel, we find him admitting: "I had despised the pleasures of the flesh for years, and, if possible, I would have eaten secretly, as if committing a shameful act",<sup>28</sup> but under the influence of Zorba, he is later able to say:

On this coast I felt for the first time what a pleasant thing it could be to have a meal. . . . I at last realized that eating was a spiritual function and that meat, bread and wine were the raw materials from which the mind is made.<sup>29</sup>

This recognition, however, was not enough to allow Boss to turn his riotous dinners with Zorba into what his friend described, and for which Boss so ardently wished:

Action, dear inactive master, action;  
there is no other salvation.<sup>30</sup>

Boss was too caught up in his reason, his intellect and his metaphysics. Zorba, while engaging in what Boss liked to call "profound balderdash"<sup>31</sup> describes Boss with startling accuracy:

"As for you, boss," he said, "I think you do your level best to turn what you eat into God. But you can't quite manage it, and that torments you. The same thing's happening to you as happened to the crow. . .he used to walk respectably, properly — well, like a crow. But one day he got it into his head to try and strut about like a pigeon. And from that time on the poor fellow couldn't for the life of him recall his own way of walking. He was all mixed up, don't you see?"<sup>32</sup>

Boss sensed and struggled over what Zorba knew and lived, that food and drink, when used for the celebration of life, has a vital role in the humanization of humankind.

Zorba would have had difficulty speaking of salvation. His life was the personification of that which Potter claims Jesus is calling for: "a life of true dialogue — the 'I' and the 'Thou'; but the 'and' in that 'I and Thou' is God with us, the Immanuel."<sup>33</sup> For Zorba, however, dialogue was not accomplished through words. He would often say: "You must forgive me, boss, I'm just a clod-hopper. Words stick between my teeth like mud to my boots."<sup>34</sup>

His life was one of spontaneous, intuitive feelings which translate themselves only with great difficulty into words. Zorba would show us salvation as he expressed most everything else, through the dance! He once said that "men have sunk very low, the devil take them! They've let their bodies become mute and they speak only with their mouths."<sup>35</sup> Zorba, unable to express himself through such a limited medium as words, would dance.

Zorba's dance was not a stylized dance but one that engaged his whole self. Kazantzakis' description of it is worth including:

He made a leap, rushed out of the hut, cast off his shoes, his coat, his vest, rolled his trousers up to his knees, and started dancing. His face was still black with coal. The whites of his eyes gleamed.

He threw himself into the dance, clapping his hands, leaping and pirouetting in the air, falling on to his knees, leaping again with his legs tucked up — it was as if he were made of rubber. He suddenly made tremendous bounds into the air, as if he wished to conquer the laws of nature and fly away. One felt that in this old body of his there was a soul struggling to carry away this flesh and cast itself like a meteor into the darkness. It shook the body which fell back to earth, since it could not stay very long in the air; it shook it again pitilessly, this time a little higher, but the poor body fell again, breathless.<sup>36</sup>

Through the dance Zorba could communicate those feelings which are only badly expressed in words. At the death of his son he danced, so as not to die himself from grief; in his moments of intense joy, he would dance, so as not to burst. He describes a riotous evening spent with a Russian

in a bar swapping stories. As neither of them could speak the language of the other, they danced their meaning:

We had come to an arrangement as well as we could by gestures. He was to speak first. As soon as I couldn't follow him, I was to shout: "Stop!" Then he'd get up and dance. D'you get me, boss? He danced what he wanted to tell me. And I did the same. Anything we couldn't say with our mouths we said with our feet, our hands, our belly or with wild cries: Hi! Hi! Hop-la! Ho-heigh!<sup>37</sup>

Through their art they far outreached the physical limitations of their language, and pointed to the possibilities open to those who are willing to approach the world, not only with their minds and their mouths, but also with their hearts, their bodies and their whole being. About his dancing Zorba remarks: "I dare swear that's how the gods and devils must talk to each other."<sup>38</sup>

To be able to dance is to be free. To be free is to be able to transcend culture, history and self in order to be open to the more fundamental being of humanity and to open the way for together working out our salvation. When Boss finally asks to be taught to dance, Zorba exclaims: "And now that you, my boy, can dance as well and have learnt my language, what shan't we be able to tell each other!"<sup>39</sup>

Zorba's being is deeply rooted in the earth and in experience; so much so that he has trouble accepting ideas which are inconsistent with that experience.

He cannot bring himself to take seriously the highly orthodox, organized religion of his countryfolk. God and the

devil come to be one in the same for him, strong drives which he feels pulling within himself to create the exasperation and the ecstasy, the joy and the pain of life. He has great fun staging a miracle to convince the monks from the nearby monastery that the Archangel Michael has avenged a "Judas" for setting a fire to the monastery. For Zorba, the events of life and death and the world are much more real than the religion he sees practiced around him. About faith he says:

The idea's everything. . . . Have you faith? Then a splinter from an old door becomes a sacred relic. Have you no faith? Then the whole Holy Cross itself becomes an old doorpost to you.<sup>40</sup>

However puzzling Zorba found the Church's view of God to be, his own image of man was clear and uncompromising. In describing his playing of his santuri, he says:

"As regards those things, you must realize, I'm a man."  
 "A man? What do you mean?"  
 "Well, free."<sup>41</sup>

And for Zorba, his freedom, so closely tied with his identity, was his ability to be truly himself and open to all experiences. Boss says that: "Zorba was the man I had sought so long in vain. A living heart, a large voracious mouth, a great brute soul, not yet severed from mother earth."<sup>42</sup>

Boss, however much he believes in freedom, is not free. Zorba bluntly tells him:

"No, you're not free," he said. "The string you're tied to is perhaps no longer than other people's. That's all. You're on a long piece of string, boss; you come and go, and think you're free, but you never cut the string in two. And when people don't

cut that string. . . ."

"I'll cut it some day!" I said defiantly, because Zorba's words had touched an open wound in me and hurt.

"It's difficult, boss; very difficult. You need a touch of folly to do that; folly, d'you see? You have to risk everything! But you've got such a strong head, it'll always get the better of you. A man's head is like a grocer; it keeps accounts: I've paid so much and earned so much and that means a profit of this much or a loss of that much! The head's a careful little shopkeeper; it never risks all it has, always keeps something in reserve. It never breaks the string.<sup>43</sup>

It is necessary to take the risk, to sell all that you have and to follow the example of a truly free and open being.<sup>44</sup>

In such freedom and love lies salvation.

#### THE MOTIF OF SALVATION: DON QUIXOTE

The second category with which I shall deal is salvation and social justice and the novel by Miguel de Cervantes, Don Quixote.

In examining the texts Isaiah 45:14-25 and Philippians 2:1-13, we see several themes emerging. We see salvation viewed in a political context with the justice and wrath of Yahweh in the Old Testament (Isaiah 45:24) being mediated by the surrender and humbling of Jesus Christ in the New Testament where he takes the form of a servant (Philippians 2:5). We see in Isaiah the condemnation of the worshippers of idols (Isaiah 45:16, 20), that is, those who place their hope in institutions, structures and absolutes which they never question,<sup>1</sup> while in Philippians, the chance and challenge to work

out their own salvation is placed in the hands of those who, before this time have been the oppressed worshippers of those very idols to which Isaiah refers (v. 12). We see power, which in Isaiah is in the hands of God (v. 22) in Philippians put its strength in the powerlessness which the servant takes on by humbling himself.

Potter talks about salvation in terms of structures and of power.<sup>2</sup> Structures, he says, can be either freeing or limiting, a means or an end. In our twentieth century world structures, which have been created, are often no longer creative, but exist for themselves alone, having ceased to aid the people for whom they have been established. In fact, they often function to actively oppress huge numbers of people. To approach structures, which have been established in the context of relativity and creativity in an absolute way Potter says is idolatry. The Isaiah passage reads:

All of them are put to shame and confounded, the makers of idols go in confusion together (v. 16). . . . They have no knowledge who carry about their wooden idols, and keep on praying to a god that cannot save (v. 20).

Isaiah compares these idol worshippers with the people of Israel who, having been oppressed, prosper. This political and social salvation we see is sanctioned by God.

In Philippians we see the role of power, or rather powerlessness in salvation. Verses three and four say:

Do nothing from selfishness or conceit, but in humility count others better than yourselves. Let each of you look not only to his own interests, but to the interests

of others.

These are strong words to those who are oppressors, to follow the example of "Christ Jesus, who though he was in the form of God, did not count equality with God a thing to be grasped, but emptied himself taking the form of a servant, being born in the likeness of men" (Philippians 2:5). Paul is calling on those people who have power, and who use their power to manipulate the structures of our society, to become servants and to make their structures ones that serve rather than ones that oppress. We are called upon to put others first, to make changes in our social and political realities and together to "work out your own salvation with fear and trembling" (Philippians 2:12).

Don Quixote is the symbolic representation of a man who, against all odds, struggles to work out the salvation of the world in a manner referred to in the Isaiah and Philipian texts. The very writing of the book emerges as Cervantes sits, a victim of poverty and oppression in a dismal prison in sixteenth century Spain. It is not surprising therefore that many of the hilarious episodes of our errant knight and his plump squire have in them some barbed truths concerning social justice.

The novel of Don Quixote is complex. Its basic plot is that of a deranged gentleman, Don Quixada el Bueno, who after too much indulgence in books of chivalry decides to revive knight errantry into the life of sixteenth century Spain. He persuades his stout neighbour, Sancho Panza, to



accompany him as his squire by the use of clever words and the promise of a governorship. Astride his dilapidated steed, Rozinante, he sallies forth to save the world, to the great embarrassment of his niece and housekeeper, and to the great entertainment of all with whom he comes in contact, including the reader. The novel progresses through the various exploits of Don Quixote and Sancho — and ends finally with Don Quixote's renunciation of his role as knight errant, his sanity and his death.

So much for the surface plot which in itself makes the book well worth reading and is no doubt responsible for its extreme popularity in Europe as a children's book. Beneath the surface, however, lies a complex web of symbolic themes and interactions which touch on some of the most basic issues of life.

Idolatry, says Potter, in the sense in which it is used in Isaiah, stands in direct opposition to justice. The idolatry to which he refers is man's tendency to take what he has arbitrarily created and view it as absolute. At one point in the novel, the Innkeeper stoutly attests to the truth of chivalric books, on the grounds that they have been passed by the Royal Council:

. . .a pleasant jest, faith, that you should pretend to persuade me now that these notable Books are Lies and Stories; why Sir, are they not publish'd according to Order? Licens'd by Authority from the Privy-Council? And do you think that they would permit so many untruths to be printed, and such a Number of wittles and Enchantments to set us all a madding?<sup>3</sup>

To view as absolute that which has been arbitrarily created points to injustice, and stands in direct opposition to man's allowing himself to stay open, to set up relative standards, to choose his own ends, and to work out his own salvation. Don Quixote, his imagination sparked by stories of a world in which honour and justice reign supreme, sets out to do battle against a world of such absolutes. The fact that this action is precipitated by an insanity, is no small comment on the state of the world in which he lived, and, by implication, our own world. The analogy of Don Quixote's fight against the windmills to mankind's battle against arbitrary structures is described by a critic:

Arms and letters, the two professions which then governed the world, and which Don Quixote as an expert in both, loved to compare and contrast have fallen to second rank; while the fatal words thine and mine which the Brave Knight stigmatized in his speech to the goatherds have become the alpha and the omega of the science of government, and those very windmills or fulling mills which he fought, or meant to fight, have grown to be what his wild imagination fancied and seems to have guessed — giants of industry whose hundred powerful arms encircle the world, awe-inspiring powers which work in the night.<sup>4</sup>

The dialogue between Don Quixote and Sancho immediately before the battle of the windmills serves as an example of his inability to view absolutes, in direct contrast to Sancho, the realist, for whom all action was determined by absolutes:

As they were thus discoursing, they discover'd some thirty or forty Wind-mills, that are in that Plain; and as soon as the Knight had spy'd them, Fortune, cry'd he, directs our Affairs better than we ourselves

could have wished: Look yonder, Friend Sancho, there are at least thirty outrageous Giants, whom I intend to encounter; and having depriv'd them of Life, we will begin to enrich ourselves with their Spoils: For they are lawful Prize; and the Extirpation of that cursed Brood will be an acceptable Service to Heaven. What Giants, quoth Sancho Panza?<sup>5</sup>

Don Quixote's insanity kept him from seeing reality, that is from seeing anything as absolute, and allowed all experiences to be viewed through the eyes of relativity, or for him, knight errantry.

Don Quixote's choice of the role of knight errant is an interesting one. Cervantes is making fun of the books of chivalry popular during his time by casting a fool in the role of knight errant. (During the sixteenth century, the Vulgate Cycle of the Arthur legend would have been popular throughout Europe, and Malory's Le Morte d'Arthur was coming into its own in England.) While mocking such literature, however, Cervantes is holding up those very ideals of the chivalric code against the reality of the time in which he lived. This same dichotomy is present in the original development of the chivalric literature. At the time of Chrétien de Troyes a real attempt was made on the part of the French court to put emphasis on the ideals of love and justice. The seeds of this movement stretch back to Geoffrey in the twelfth century who refers to the first instances of chivalry in Arthur's court:

For at that time was Britain exalted  
unto so high a pitch of dignity as that it  
did surpass all other kingdoms in plenty of

riches, in luxury of adornment, and in the courteous wit of them that dwelt therein. Whatsoever knight in the land was of renown for his prowess did wear his clothes and his arms all of one same colour. And the dames, no less witty, would apparel them in like manner in a single colour, nor would they deign have the love of none save he had thrice approved him in the wars. Wherefore at that time did dames wax chaste and knights the nobler for their love.<sup>6</sup>

Courtly love was based on the experiences and needs of its developers. The object of chastity was not to abolish sex or love, but rather the creation of a spiritual state where love takes on its proper role in human relationships. The connection of love and chivalry and the development of the belief that warriors had to prove themselves in battle before being worthy of love developed from the tendency towards romance of the courts of twelfth century France. Williams aptly describes the relation between love itself and the structures which were developed for the expression of that love:

To codify — almost to institutionalize — is perhaps unwise, but the folly (if it is a folly) does not abolish the original reality. . . . The code was, no doubt, an invention, but not the passion that caused the code.<sup>7</sup>

Chivalry and courtly love have to do with people being able to love one another, either within or outside of a structured marriage relationship; with social justice and the defence of the oppressed. In the court of Troyes, these very human ideals become lost in the labyrinth of structure which comes to surround them. Courtly love becomes so stiff and stultifying

that any hope for spontaneity is lost; chivalry becomes an end in itself and knights begin lancing at one another at any excuse. What was originally the means to a higher justice becomes an end in itself. The knights' quest is for the sake of the quest alone.

It is against this absolutization, and external structuring of what were at one time, and still are, very human goals that Cervantes speaks out. His satire is the stronger in that he is able to mock the trappings of chivalry while at the same time emphasizing the necessity for more humanizing actions of love and justice. For his purpose, Don Quixote is ideal — as a fool he can in his wise innocence, ignore that perspective of the world which hampers one's ability to tilt at windmills, and which forces one to see an ugly peasant girl rather than a beautiful queen.

In reality, Don Quixote's unique perspective on life resulted in trouble. He suffers the taunts and jeers of his countryfolk, as is the lot of all prophets. His priest, the barber, his housekeeper and his niece stage their own Inquisition in Don Quixote's library where, in a self-righteous display of power they condemn to flames all those precious books which they deem unfit for him to read.<sup>8</sup> One of the first encounters of Don Quixote and Sancho Panza is at an inn which they innocently mistake for a castle and act accordingly. After an adventurous night, Don Quixote is surprised to find himself billed for his lodging. He responds:

How strangely have I been mistaken,

then. . .upon my Honour I took it for a Castle, and a considerable one too: But if it be an Inn, and not a Castle, all I have to say is, that you must excuse me from paying any thing; for I would by no Means break the Laws which we Knights-Errant are bound to observe; nor was it ever known, that they ever paid in any Inn whatsoever; for this is the least Recompense that can be allowed 'em for the intolerable Labours they endure Day and Night, Winter and Summer, o'Foot and o'Horse-back, pinch'd with Hunger, choak'd with Thirst, and expos'd to all the Injuries of the Air, and all the Inconveniences in the World.<sup>9</sup>

Needless to say, such an assumption of complimentary lodging induced the wrath of the innkeeper and the taunts of the other guests, who disrespectfully tossed Sancho Panza high in the air in a blanket and were only too glad to see both mad wanderers depart.

To Don Quixote's madness, however, no inconsistency was apparent between his view of reality and that of others. All his efforts to transform the world and all the values of knight errantry were symbolized in the lovely lady Dulcinea, whom Cervantes describes somewhat tongue-in-cheek:

Near the Place where he lived, dwelt a good likely Country Lass, for whom he had formerly had a sort of an Inclination, though 'tis believed, she never heard of it, nor regarded it in the least. Her Name was Aldonza Lorenzo, and this was she whom he thought he might entitle to the Sovereignty of his Heart.<sup>10</sup>

For Dulcinea, his loyalty is unquestionable; it is for her that he engages in battle; and it is when he finally realizes that he may not be able to free Dulcinea from the Enchanter that he begins to doubt his mission, abandons his quest,

regains his sanity and dies. The Enchanter is the force against which he fought; for our purposes, the Enchanter is those absolute values which keep men from seeing themselves as unique and determining their own future. It was the Enchanter which often kept Sancho and his realism from understanding Don Quixote and his idealism. It was the Enchanter which made Don Quixote see giants and Sancho windmills, the Enchanter which made Don Quixote see a castle and Sancho an inn, and, ironically, the Enchanter which allowed Sancho to convince Don Quixote that the ugly garlic-breath country wench was in reality a beautiful lady. The Enchanter is the force which keeps men bound by belief in absolutes, forces them to see their means as ends, and which separates sanity from insanity. The Enchanter makes the real madness that of seeing things as they are, and not as they should be. This idea of Cervantes is echoed by Leo Spitzer:

In the challenge which Quixote offers continually to the laws of physics and elementary psychology, there is enough of the atmosphere of the fairy tale to achieve a transfiguration of the real world.<sup>11</sup>

The way in which Don Quixote chose to bring this transfiguration about is reminiscent of the passage in Philippians:

Do nothing from selfishness or conceit, but in humility count others better than yourselves. Let each of you look not only to his own interests, but also to the interests of others. (Philippians 2:3-4)

It is in this manner of humbleness, of complete lack of self-awareness that Don Quixote set out:

. . .he found his Designs ripe for action, and thought it now a Crime to deny himself any longer to the injur'd World, that wanted such a Deliverer; the more when he considered what Grievances he was to redress, what Wrongs and Injuries to remove, what Abuses to correct, and what Duties to discharge.<sup>12</sup>

He is the classical Christian Saint who, unlike a tragic hero, does not suffer from pride but from an obedient will. He takes on his own salvation and the salvation of the world, when, by taking the act of faith which is his insanity, he takes up his lance and goes off to follow those values in which he believes.

Whatever the consequences of his knightly actions, Don Quixote's motives were pure. At one point he stumbles upon a farmer beating his errand boy, and, upon hearing the cries, says:

I thank heaven. . .for favouring me so soon with an Opportunity to perform the Duty of my Profession and reap the Fruit of my Desires! For the Complaints are certainly the Moans of some distressed Creature who wants my present Help.<sup>13</sup>

Don Quixote informs the farmer at great length as to the injustice of his actions and claims a promise from the farmer on his honour that he would no longer beat the boy, but would generously repay his wages. Satisfied by a "Wrong redressed"<sup>14</sup> Don Quixote leaves the scene, naively unaware that not all are gentlemen having honour upon which to swear. The act had been confronted, however, and a step toward justice taken.

Each chapter of the adventures of our hero contains



some attempt on the part of Don Quixote to help a victim in distress from a dilemma of greater or lesser severity. These attempts are either aided or hindered by Sancho Panza, usually depending upon the results of the last adventure engaged upon by the faithful squire. But always his occasional skepticism becomes again a loyal faith before the courageous if somewhat "unrealistic" actions taken by his master.

One adventure must not go unmentioned, however, and may be found in the chapter entitled "How Don Quixote set free many miserable creatures, who were carrying, much against their wills, to a place they did not like".<sup>15</sup> Happening upon twelve men chained together and escorted by a bodyguard, accurately described by Sancho Panza as "a Gang of Wretches hurry'd away by main Force to serve the King in the Gallies",<sup>16</sup> Don Quixote decides that this situation comes "within the Verge of My Office, which is to hinder Violence and Oppression, and succour all People in Misery."<sup>17</sup> Such succour he gives these convicts. Having asked each of the twelve the nature of his crime and the conditions of his sentence, he objects to their having to be constrained, and calmly asks the guards for their release:

My dearest Brethern, cry'd he, I find, by what I gather from your own Words, that tho' you deserve Punishment for the several Crimes of which you stand convicted, yet you suffer Execution of the Sentence by Constraint, and meerly because you cannot help it. Besides, 'tis not unlikely but that this Man's want of Resolution upon the Rack, the other's want of Money, the third's want of Friends and Favour, and, in short, the Judges perverting and wresting the Law to your great Prejudice, may

have been the Cause of your Misery. Now, as Heaven has sent Me into the World to relieve the Distress'd, and free suffering Weakness from the Tyranny of Oppression, according to the Duty of my Profession of Knight - Errantry, these Considerations induce me to take you under my Protection — But because 'tis the Part of a prudent Man not to use Violence where fair Means may be effectual, I desire you, Gentlemen of the Guard, to release these poor Men, there being People enough to serve his Majesty in their Places; for 'tis a hard Case to make Slaves of Men whom God and Nature made free; and you have the less Reason to use these Wretches with Severity, seeing they never did you any Wrong.<sup>18</sup>

Chaos ensues, precipitated by Don Quixote bashing one of the guards upon the head when his request is refused. The convicts escape, and Sancho, aware of the possible repercussions of this new adventure, counsels flight to the mountains. Don Quixote, pleased with his stroke for justice, asks only that the convicts appear before his beloved Dulcinea del Toboso in his name. The convicts, of course, take no heed of his request, leaving this spontaneous old gentleman, so full of idealism, confused "to find himself so barbarously us'd by those whom he had so highly obliged".<sup>19</sup>

To take the position of powerlessness, to become a servant of others is not a rewarding task. The beauty and the tragedy of Don Quixote's high ideals and his selfless attempt to fulfill those ideals is sensitively portrayed. Denounced by his friends and family, taunted and hurt by both friend and foe in the countryside, it is only Sancho who, with his roots in the earth, his stomach and reality, nonetheless has an intuitive understanding for his master. The

conversion of Sancho is complete when he gives himself completely over to idealism, and begs his master who is on his deathbed not to give up, not to lose his "insanity":

. . . 'tis the maddest Trick a Man can ever play in his whole Life, to let his Breath sneak out of his Body without any more ado, and without so much as a Rap o'er the Pate, or a Kick of the Guts; to go out like the Snuff of a Farthing-Candle, and die of the Mulligrubs, or the Sullens. For Shame, Sir, don't give away to Sluggishness, but get out of your doleful Dumps, and rise. Is this a Time to lie honing and groaning in a Bed, when we shou'd be in the fields in our Shepherd's Clothing, as we had resolv'd? Ten to one but behind some Bush, or under some Hedge, we may find the Lady Madam Dulcinea, strip'd of her enchanted Rags, and as fine as a Queen.<sup>20</sup>

Don Quixote regains his sanity, sees the world as it is, and dies. Sancho lives on, retaining in his own way the spirit of this mad gentleman who has shown the world that salvation lies in humility, love, right choice and action.

#### THE MOTIF OF SALVATION: THE ONCE AND FUTURE KING

The third topic with which I will deal is salvation and hope. The references which I will use are Psalm 85 and Romans 8:18-30.

We see in Romans 8:28-30, that we are called to work out our own salvation. In Psalm 85, those elements of which our salvation will exist are described:

Steadfast love and faithfulness will meet, righteousness and peace will kiss each other. Faithfulness will spring up from the ground, and righteousness will look down from the sky. (Psalm 85:10-11)

In these words, Potter says, we see the expression of the promise of God to a people alienated from one another and from their land. This Psalm is the voice of that creation which "has been groaning in travail together" (Romans 8:22), and which "waits with eager longing for the revealing of the sons of God" (Romans 8:19). We, too, are alienated from one another and from nature, a part of that creation which has been groaning in travail, and we hope for a time of steadfast love, faithfulness, righteousness and peace.

Mankind, as a part of creation, stands as a culmination of all that has gone before. Those of us now living are what and who we are because of the people who have lived and died before us. The communion of saints is very much a reality in the sense that we are a culmination of the thoughts, the mistakes, the fears and the hopes of those who form our history. And we, too, will leave our imprint on those who will come after us. We cannot escape the fact that we form a vital link in a chain that stretches far behind and far ahead of us. Those living have a rich inheritance from their past, and it becomes their responsibility to transcend that present inheritance and to leave for the future a potential. It is in this knowledge of fulfillment as well as transcendence that our hope and our task lies. Mankind is a fulfillment of his history but he must also transcend that history to point to a new future.

Salvation, therefore, is connected with hope and also with change. It means changing ourselves to be fully authentic

open individuals and it means changing our world so that our structures and institutions become less dehumanizing and cease to rob people of their dignity. Hope lies in the tension of knowing that this is a possibility as well as a responsibility.

In the novels Don Quixote and Zorba the Greek we see faithfulness and steadfast love exhibited, much as the psalmist describes. The faith which caused Don Quixote to believe in his quest and the love which made Zorba a selfless, completely accepting person are of such a quality that in themselves they hold possibilities of salvation.

These heroes, however, did not live in isolation. Their world was not an eschatological heavenly world, but this world, and their lives were mediated by their contact with this reality. It is therefore in this world that salvation is going to have to be affirmed. The psalmist declares this when he says in verse 9: "Surely his salvation is at hand for those who fear him, that glory may dwell in our land."

Salvation is not at hand, however, and the world is groaning in travail. This groaning is evidenced by the tensions which exist in both the novels which have been thus far considered.

The first and most obvious, but probably most important, of these tensions is that between those who live life vicariously through the world of the spirit and the intellect, and those who take on the physical world in the form of action. Cervantes satirized books of chivalry and used this satire to

form the basis of his novel, in order to make a negative comment upon those who, like Boss, live life through their intellect rather than sallying forth themselves to experience life. Kazantzakis makes this statement, too, only more strongly when he juxtaposes Boss with Zorba. Other tensions occur — the tension between the realism of Sancho and Boss as opposed to the idealism of Zorba and Don Quixote; the necessity for Boss and Sancho to have proof before action and of Zorba and Don Quixote to rush blindly in on faith; the tension between the knowledge gained by school learning and the intuitive wisdom that comes with life; the tension between matter of fact practicality that seems to be bound up with sanity, and courageous risk-taking which calls to itself the epithet of madness; the tension between bravery and cowardice; between this world and utopia. Hope means being in touch with the future as well as the past, with the conscious as well as with the unconscious, with the spiritual as well as with the worldly.

T. H. White's The Once and Future King depicts hope in terms of these dichotomies. I have chosen this particular work because it stands as a culmination of the development of the Arthurian legend to the present time. It reflects the major motifs which arose in the legend as it grew over the centuries and yet it stands as a work of the present which points in hope to the future.

T. H. White bases his novel on Malory's Le Morte d'Arthur, which in turn is a treatment of Geoffrey's Historia.

One expansion of Geoffrey's original story is the inclusion of the Grail legend. Originally developed in the French courts and adapted by Malory, the story of the Grail appears in The Once and Future King as the spiritual quest which stands over and above the more worldly quests of chivalry. Malory's concept of the Round Table is a strong theme in The Once and Future King, and becomes the first step in Arthur's development of a code of justice. The character of Merlin is developed by White, who gives to this wise magician the task of teaching and inspiring the boy Wart, who as King, is to change the life of England. Lancelot becomes an important figure; it is his relationship with Guenevere that provides for the pathos of the story as well as the downfall of the Table and the era of Arthur in England. The moral overtones of Tennyson's Idylls of the King can be detected in Mordred, who, as Arthur's bastard son and nephew, brings the final tragedy to the court.

The character of Arthur has developed from the first as a classical mythological figure. To Arthur are attributed feats and experiences far removed from historical fact. His legends are riddled with stories of giants and faeries, steeped in the magic and superstition of the Middle Ages. The results of this are two-fold: firstly, such a context takes the story out of the real world of man, and attributes to it overtones of the supernatural, thereby putting Arthur in touch with the gods; secondly, it allows the story to speak beyond its particular environment and to put the reader in touch with

a world beyond which he immediately experiences.

Arthur is therefore cast in a double role. He is cast in an historical context as the King of England; he is also given abilities of the spirit which seemingly go beyond those of other people. He relates to mankind as well as to the gods. His life is a tension between this duality of the worldly and the spiritual.

The literary technique used to establish this dual nature of Arthur is evident in the earliest writings of his legend, and has been carried over into the present. Arthur has been cast as a culture hero. E. K. Chambers describes a culture hero as follows:

The culture hero is the characteristic feature of a stage reached by European peoples in development of their religious thought. The high gods dwell in their realm aloof, and with them it rests to bestow or to withhold all the good of which man has need. Primarily, this is food, through success in hunting or the fertility of herds and crops. But as the notion of what is good expands, and comes to include such elements as fire, iron, gold, craftsmanship, victory, poetry, these too tend to be thought of as gifts from the gods. Normally, man attempts to bind the gods to himself by such devices as sacrifice, ritual tendance and prayer. But when he begins to reflect upon his civilization and finds that much of it is permanent, he comes to believe that some real or imagined ancestor must have been in closer touch with the gods than ordinary men, and must have won the rudiments of this civilization for his successors. He visited the remote and normally inaccessible Otherworld, where are all good things in inexhaustible abundance, and by cajolery or violence obtained its treasures from their friendly or reluctant keepers. This is the culture hero.<sup>1</sup>

Arthur, by virtue of his victory at Mons Badon,



claimed for himself the image of the culture hero. As such, his victory over the Saxons was "wrested from the gods".<sup>2</sup> The picture of his life and court which developed from that episode was wrested from the imaginations, the beliefs and the hopes of those who wrote of him.

The culture hero is one who "taught men the uses of agriculture and waymaking and song, and rid them of giants and monsters with the magic weapons won in his quest. . . ." <sup>3</sup> The Nennius account of the Carn of Cabel and the grave of Anir, the Nennius description of the mirabilia, the Geoffrey description of the battle of the Spanish giant at St. Michael's Mount, Malory's account of the death of the giant Ritho whose coat was made of the beards of his conquered, White's description of the capturing of the unicorn: all these point to the use of the culture hero image as all accounts of the legend have Arthur ridding the land of giants and monsters in the same manner as would a culture hero.

The circumstances of Arthur's birth and death are consistent with the image of a culture hero. Arthur was conceived because of the magical contrivances of Merlyn whose own ancestry was an unnatural one. Arthur's trip to Avalon, mortally wounded, "was the return home of the mythical hero, not the voyage of the historical king."<sup>4</sup> Henry of Huntington writes in 1139, of Arthur's passing:

. . . he [Arthur] himself received so many wounds that he fell, although his kinsmen the Britons deny that he was mortally wounded and seriously expect that he will come again.<sup>5</sup>

Arthur is seen as a real man, an historical King, but also as more than a man, as one who is in touch with the gods and who will return to again save his people.

The election of Arthur as King is atypical. His kingship is not only his hereditary right, it is also the choice of the gods. We see Arthur cast as the instrument of the gods working to attain the peace of the country.

It is in The Once and Future King that the full potential of this scene is realized. At the time of the death of Uther Pendragon, a stone appeared in the yard of a church in London. On the stone was an anvil and into the anvil was stuck a beautiful sword on which was written the words:

Whoso Pulleth Out This Sword of this  
Stone and Anvil, is Rightwise King born  
of All England.<sup>6</sup>

Wart, who is Arthur, pulls out the sword and as he does so he sees things more clearly, both literally and figuratively, than he had before he was "chosen" King. In his essay, "Merlin", Heinrich Zimmer comments on such a method of election to kingship:

Swords were not made until after the discovery of bronze and iron; before that time there were only spears and arrows and axes. And so, who is the one who frees the metal from the stone? The culture-hero, the magic smith, who released the world from the Stone Age and taught mankind the art of smelting bronze and iron from the ore. The hero who can draw the iron sword from the stone is not necessarily a great warrior, but always a powerful magician, lord over spiritual and material things. . .so is it only natural that the folk of that faraway other day should have thought of the one who freed for them metal from stone as the chosen

master of the secrets of all existence.<sup>7</sup>

By his very title of king, which is bestowed on him by the gods, Arthur stands as the culmination of the royal line of the past, but he transcends that place to become for the people a king who is able to create hope for the future.

In The Once and Future King, Arthur is very much engaged in the task of the culture hero, that of "ridding the land of obstacles of civilization."<sup>8</sup> The England inherited by Arthur was not a pleasant one:

Children. . . had been seen hanging in trees, by the sinews of their thighs. It had been no uncommon sight to see a man-at-arms whistling like a lobster, and looking like a porridge, because they had emptied a bucket of boiling bran over his armour during a seige. . . . Everywhere it had been blood on steel, and smoke on sky, and power unbridled.<sup>9</sup>

In view of this situation, the first step taken by Arthur to establish his ultimate end of a more human civilization was the creation of the Round Table. When Arthur became king, his country was close to anarchy, and the people were looking for some direction:

They were sick of the anarchy which had been their portion under Uther Pendragon; sick of overlords and feudal giants, of knights who did what they pleased, of racial discrimination, and of the rule of Might as Right.<sup>10</sup>

Arthur himself describes it this way:

All the barons can slice the poor people about as much as they want, and it is a day's work to hurt each other, and the result is that the country is devastated. Might is Right, that's the motto.<sup>11</sup>

This concept of Right being established by Might was

to colour the life and reign of Arthur as he worked to establish the fact that Might does not determine Right. He assessed the situation in England up to the point of his reign, saw that it was wrong, and worked for the rest of his life to change that. The establishment of the Round Table, which in Wace is made solely so that his knights would not see themselves in competition and would not bicker over position, retains this meaning in The Once and Future King. It is developed by White, however, who makes of the Round Table a vehicle by which the raising of the consciousness of Arthur's Britain is accomplished. The underlying concept behind the Round Table is expressed by Arthur to Merlyn:

Now, what I have thought. . .is this. Why can't you harness Might so that it works for Right? I know it sounds nonsense, but, I mean, you can't just say there is no such thing. The Might is there, in the bad half of people, and you can't neglect it. You can't cut it out, but you might be able to direct it. . .so that it was useful instead of bad.<sup>12</sup>

Arthur, in establishing his Round Table, takes a step of the culture hero to rid the country of obstacles to civilization. Merlyn, in response to Arthur's expression of Might for Right, stands, and in one of the most moving parts of the entire novel, recites the Nunc Dimittis.<sup>13</sup>

The establishment of a responsible Order of Knighthood is not enough. Arthur discovers that his new institution, as with many institutions, becomes an end in itself rather than a means to the establishment of a better civilization. The Table begins to fall apart and Arthur thinks the reason may

be due to the worldly nature of chivalry. He says:

People ought to be civil but it has turned into sportsmanship. . . . My scheme is going wrong. All these knights are now making a fetish of it. They are turning it into a competitive thing. . .we have used up the worldly objects for our Might — so there is nothing left but the spiritual ones. . . .If I can't keep my fighters from wickedness by matching them against the world — because they have used up the world — then I must match them against the spirit.<sup>14</sup>

The Round Table becomes a spiritual organization, and the knights set forth on Pentecost to find the Holy Grail. This particular quest is not so much the result of the goals of our culture here as of the Church of England in the Middle Ages. The development of the Grail legend is such that those knights who have sinned, Lancelot included, are not allowed to attain the Grail. It is Galahad who, sinless and virginal, finally discovers the Grail. One author describes the original Grail story as:

. . .an exposition of the doctrine of Grace and Salvation, and to emphasize and interpret the moral of each adventure, hermits appear on every other page, who, while attending to the injuries of the defeated knight, give one or more sermons on the sins which were responsible for his downfall.<sup>15</sup>

W. Lewis Jones, in his book, King Arthur, expands upon this theme:

Here. . .we have presented to us, in Tennyson's words, "Soul at war with Sense"; and it is clear enough that the gradual manipulation of the Grail stories marks a deliberate effort by ecclesiastical writers to neutralise the influence of the dangerous ideals of chivalry upon Arthurian romance. Celibacy had to be shown to be compatible with true knighthood; there was no reason

why a knight-errant should make love, and, all too often, illicit love, the sole motive for his quest for adventure.<sup>16</sup>

The dichotomy between the spiritual and the worldly, which before was inherent in the person of Arthur, is seen in the Grail story as the dichotomy between the soul and the body. The fact that the Arthur and the Grail stories find themselves united under one title by the author Malory reflects the presence of these dichotomies in the Table organization as well as in civilization. The sterility of institutionalized love, as the Table was reflecting, was not enough, nor was the wholly spiritual quest of Galahad. White sums up his view of the problem in a statement by Sir Lionel: "You know. . .it may be all very well to be holy and invincible, and I don't hold it against Galahad for being a virgin, but don't you think that people might be a little human?"<sup>17</sup> Arthur discovered that the spiritual as well as the worldly, the soul as well as the body were necessary for his Table. He went on to discover that this wholistic view of life could not be established by Might, but must grow from the first out of Right. It was this realization which caused Arthur to plan for a system of "justice tempered with mercy."<sup>18</sup>

Learning to think was another method which for Arthur became a step to ridding the obstacles of civilization. Learning, Arthur discovered, was painful as well as a joy. He once said ruefully to Lancelot: "Don't ever let anybody teach you to think, Lance: it is the curse of the world."<sup>19</sup> Arthur realized fully the pain that comes with knowledge. Merlyn

talks of Arthur's "glorious doom"<sup>20</sup> of taking up the burden of responsibility that comes with knowledge, and White describes Arthur as one who "had been afflicted in his youth by a tutor of genius."<sup>21</sup>

Arthur's education, much like Zorba's, was one of experiencing the world in a total way. Merlyn had been his teacher, and therefore passed on to Arthur much of his wisdom and folly:

His teacher had educated him as the child is educated in the womb, where it lives the history of man from fish to mammal — and, like the child in the womb, he had been protected with love meanwhile. The effect of such an education was that he had grown up without any of the usual accomplishments for living — without malice, vanity, suspicion, cruelty, and the commoner forms of selfishness.<sup>22</sup>

Arthur had been taught by the ants that boundaries cause war, and by the geese that boundaries are but geographical and political hazards. He had been taught the meaning of power by the fish, and of freedom by the hawks. From the merlin he learned gentleness and love. It was through his openness and ability to relate to all aspects of the world, both human and animal, that Arthur gained insight into the relationships of mankind. He realized, however, the responsibility and pain that comes with such knowledge. He also realized the ultimate worth of both the positive and painful aspects of knowledge. It is because of this that he supports Merlyn's words on learning:

The best thing for being sad. . .is to learn something. That is the only thing that

never fails. You may grow old, and trembling in your anatomies, you may lie awake at night listening to the disorder of your veins, you may miss your only love, you may see the world about you devastated by evil lunatics or know your honour trampled in the sewers of baser minds. There is only one thing for it then — to learn.<sup>23</sup>

Learning, thinking and openness to the world and others around you, provides a source of hope, for those who feel little or no hope.

The last dichotomy with which I will deal in relation to The Once and Future King is that between the conscious and the unconscious. This is important in that it is the common unconscious needs of mankind which are met in myth and expressed in literature. Arthur stands, as all people must, as both the conscious and the unconscious. He lives in the present and yet is a part of the past and the future. He partakes of the world of experience but also of the world of Avalon. His life, as is that of every man, is a recognition of the necessity of paradox and duality in the life of mankind:

For the heart of man is committed to two worlds. On the one hand there is the wild forest of experience, which is without as well as within, pathless, full of monsters and adventures, fairies and enchantresses, and of spellbound lovely beings who require to be rescued and then bewitch their rescuers. And, on the other hand, there is the dense sweet-smelling whitethorn hedge; and all longing for far spaces comes home to rest under its cloud, painfully, yet blissfully stilled.<sup>24</sup>

It is not without reason that the words to be written in memory of Arthur are Hic jacet Arturus Rex quondam Rexque futurus — Arthur, The Once and Future King.



Arthur works hard to establish his civilization. He learns from his past, and makes decisions in the present in an attempt to transcend that past, and in doing so provides hope for the future. The going is not easy. Throughout White's novel we see well made plans go awry; we see a man, who, trying to do his best, is pained at his failure, but we see him always moving forward. Arthur believes that "we cannot build the future by avenging the past. Let us sit down as brothers and accept the peace of God."<sup>25</sup> He has achieved the realization that decisions of the present are made on faith. Life is an irresolvable paradox, and it is that which provides its curses as well as its joys. Arthur himself was an embodiment of the paradox of the spiritual and the worldly. Like Zorba, he tried to achieve humanization in his Table only to encounter Boss, who says worldly experience is not enough. He saw in his Table an institution and set out to change that, but like Don Quixote, he was doomed to failure. He experienced life like Zorba and saw in that experience its responsibility as did Don Quixote, and he found that a challenge, although a painful one.

These tensions described so vividly in our novels are the paradox that is the life of mankind. To live with these tensions, without hope, without some possibility for mediation is an impossibility. In Romans 8:24, Paul says: "Now hope that is seen is not hope, for who hopes for what he sees?" Our hope, and our salvation lie in our ability to take the leap of faith across the chasm between what is and what should

be, from Boss to Zorba and from Sancho to Don Quixote. We must listen to the words of Arthur to the young boy, Tom of Warwick:

Thomas, my idea of those knights was a sort of candle. . . I have carried it for many years with a hand to shield it from the wind. It has flickered often. I have given you the candle now — you won't let it out?<sup>26</sup>

and with young Thomas of Warwick, we must affirm, "It will burn."<sup>27</sup>

"A man is a golden impossibility. The line he must walk is a hair's breadth."<sup>28</sup> It is a risk to walk that narrow line, away from the comforts and securities which we are otherwise used to in all aspects of our lives and relationships. It takes faith, love, and freedom to be human in order to overcome the hostile Enchanter and to live the golden impossibility. But when we have the courage to risk being like Arthur, Zorba and Don Quixote, faith and steadfast love will meet, we will transcend ourselves, and salvation will be ours!

It is necessary in the face of our world to transcend our past and to keep the hope burning. We must remember that we are a "kind of vessel to carry on the idea, when things go wrong, and that the whole hope depends on you alive."<sup>29</sup>

## FOOTNOTES

## CHAPTER I

- <sup>1</sup> Eliade, Myths, Dreams and Mysteries, p. 23.
- <sup>2</sup> G. E. Wright, quoted in "Myth and Dream in Hebrew Scripture", by John F. Priest in Myths, Dreams and Religion, (Joseph Campbell, editor), p. 51.
- <sup>3</sup> Tillyard, Some Mythical Elements in English Literature, p. 10.
- <sup>4</sup> Progoff, "Waking Dream and Living Myth", in Myths, Dreams, and Religion, p. 177.
- <sup>5</sup> Alan Watts, "Western Mythology: Its Dissolution and Transformation", in Myths, Dreams and Religion, p. 14.
- <sup>6</sup> Frankfort, Before Philosophy, p. 16.
- <sup>7</sup> J. Barr, quoted in "Myth and Dream in Hebrew Scripture", by John F. Priest in Myths, Dreams and Religion, p. 51.
- <sup>8</sup> Eliade, Myths, Dreams and Mysteries, p. 31.
- <sup>9</sup> See Eliade, The Sacred and the Profane for a full discussion of these concepts.
- <sup>10</sup> See C. G. Jung, Psychology and Religion: West and East for a discussion of this symbol.
- <sup>11</sup> Bolle, The Freedom of Man in Myth, p. 88.
- <sup>12</sup> Watts, op. cit., p. 14.
- <sup>13</sup> Eliade, Myths, Dreams and Mysteries, p. 30.
- <sup>14</sup> Eliade, Cosmos and History, p. 43.

- 15 Ibid., p. 21.
- 16 See C. G. Jung, Psychology of the Unconscious.
- 17 Fordham, An Introduction to Jung's Psychology, p. 24.
- 18 Eliade, Myths, Dreams and Mysteries, p. 54.
- 19 Ibid., p. 55.
- 20 Jung, Psychology of the Unconscious, p. 30.
- 21 Philip Wheelwright, "Poetry, Myth and Reality", in The Modern Critical Spectrum, (Gerald Goldberg and Nancy Goldberg, editors), p. 319.
- 22 Jung, op. cit., p. xx.
- 23 Campbell, The Hero With A Thousand Faces, p. 101.
- 24 Eliade, Myths, Dreams and Mysteries, p. 35.
- 25 Joseph Campbell, "Mythological Themes in Creative Literature and Art", in Myths, Dreams and Religion, (Campbell editor), p. 161-162.
- 26 Percy Bysshe Shelley, "A Defense of Poetry", in The Norton Anthology of English Literature, Vol. 2, pp. 488-500.
- 27 Ibid., p. 489.
- 28 Prescott, Poetry and Myth, p. 110.
- 29 Coleridge, Biographia Literaria, Vol. 2, p. 6.
- 30 Bolle, op. cit., p. 90.
- 31 Prescott, op. cit., p. 180.
- 32 Rollo May, "Psychotherapy and the Daimonic", in Myths, Dreams and Religion, (Campbell editor), p. 210.
- 33 Campbell, The Hero With A Thousand Faces, p. 29.

## CHAPTER II

<sup>1</sup> At the time of writing, this novel has been for forty-five weeks on the National Best Seller List of the Toronto Star.

<sup>2</sup> Robert Fletcher in Arthurian Material in the Chronicles, cites Bede, an eighth century monk as naming Hengist and Horsa as the Saxon leaders called in by Vertigernus.

<sup>3</sup> Barber, Arthur of Albion, p. 3.

<sup>4</sup> Williams, Arthurian Torso, p. 5.

<sup>5</sup> Barber, op. cit., p. 2.

<sup>6</sup> Ibid., p. 3.

<sup>7</sup> Williams, op. cit., p. 5.

<sup>8</sup> Ibid., p. 8.

<sup>9</sup> Cildas, in Barber, op. cit., p. 5.

<sup>10</sup> Jones, King Arthur in History and Legend, p. 23.

<sup>11</sup> Ibid., p. 14.

<sup>12</sup> Chambers, Arthur of Britain, p. 196.

<sup>13</sup> Ibid., p. 7.

<sup>14</sup> Nennius, in Barber, op. cit., p. 200.

<sup>15</sup> Ibid., p. 200.

<sup>16</sup> Collingwood, Roman Britain and the English Settlements, p. 320.

<sup>17</sup> Jones, op. cit., p. 16-17.

<sup>18</sup> Ibid., p. 11.

<sup>19</sup> Collingwood, op. cit., p. 322.

<sup>20</sup> Barber, op. cit., p. 11.

<sup>21</sup> Collingwood, op. cit., p. 323.

<sup>22</sup> Barber, op. cit., p. 11.

<sup>23</sup> Ibid., p. 10.

<sup>24</sup> Ibid., p. 4.

<sup>25</sup> Jones, op. cit., p. 32.

<sup>26</sup> Chambers, op. cit., p. 87.

- 27 Jones, op. cit., p. 25.
- 28 Ibid., p. 42.
- 29 Ibid., p. 46.
- 30 Phys, in Jones, op. cit., p. 77.
- 31 Barber, op. cit., p. 15.
- 32 Skene's Four Ancient Books of Wales holds most of the early Welsh poetry. It is described in Chambers, op. cit., p. 58.
- 33 Jones, op. cit., p. 37-38.
- 34 Chambers, op. cit., p. 58.
- 35 Barber, op. cit., p. 16.
- 36 Chambers, op. cit., p. 110.
- 37 Jones, op. cit., p. 30.
- 38 Geoffrey, History of the Kings of Britain, Book I, Chapter I, p. 1.
- 39 Ibid., pp. 1-2.
- 40 Jones, op. cit., pp. 62-63.
- 41 Fletcher, op. cit., p. 57.
- 42 Chambers, op. cit., p. 56-57.
- 43 Jones, op. cit., p. 73.
- 44 Barber, op. cit., p. 26.
- 45 The summary of the Geoffrey account will be based on Chambers' interpretation.
- 46 Williams, op. cit., pp. 26-27.
- 47 Fletcher, op. cit., p. 111.
- 48 Jones, op. cit., p. 53.
- 49 Barber, op. cit., p. 31.
- 50 Ibid., p. 17.
- 51 Geoffrey, op. cit., Book VI, Chapter XVIII, p. 115.

- 52 Ibid., Book VII, Chapter III, p. 117.
- 53 Ibid., p. 117.
- 54 Ibid., Book VIII, Chapter XIX, p. 147.
- 55 Ibid., Book VIII, Chapter XIX, p. 149.
- 56 Barber, op. cit., p. 38.
- 57 Geoffrey, op. cit., Book IX, Chapter XI, p. 164.
- 58 Jones, op. cit., p. 80.
- 59 Geoffrey, op. cit., Book IX, Chapter XVI, p. 174.
- 60 Ibid., Book XI, Chapter II, p. 200.
- 61 Footnote in Jones, op. cit., p. 91: "The question of the mythological origin of the Round Table is one of the many indeterminate problems of Arthurian 'criticism'. For a suggestive study of the question, see Brown, The Round Table Before Wace (Harvard Studies and Notes, Vol. VII, 1900) where he confidently states that 'the Round Table was a very early Pan-Celtic institution.'"
- 62 Wace, Arthurian Chronicles, p. 55.
- 63 Barber, op. cit., p. 48.
- 64 Layamon, Arthurian Chronicles, p. 264.
- 65 Ibid., p. 211.
- 66 Ibid., p. 211.
- 67 This phrase was first used by the twelfth century French poet Jean Bodel.
- 68 Chambers, op. cit., pp. 135-136.
- 69 Jones, op. cit., p. 101.
- 70 Comfort, Introduction to Arthurian Romances by Chrétien de Troyes, p. xi.
- 71 Ibid., p. 68-69.
- 72 Williams, op. cit., p. 36.
- 73 Jones, op. cit., p. 112.
- 74 Chambers, op. cit., p. 158.



- 75 Williams, op. cit., p. 61.
- 76 See Chambers' Arthur of Britain for a full description of the Grail legend as found in the Vulgate Cycle.
- 77 Jones, op. cit., p. 112.
- 78 The poem "Sir Gawaine and the Green Knight", 1375 - 1400, is one exception. (Cf. The Norton Anthology of English Literature, Vol. 1, New York: Norton and Co., Inc., 1968, pp. 218-272.).
- 79 Jones, op. cit., p. 8.
- 80 Caxton, in Introduction to Le Morte d'Arthur, p. 3.
- 81 Barber, op. cit., p. 132.
- 82 Jones, op. cit., p. 113.
- 83 Barber, op. cit., p. 133.
- 84 Ibid., p. 151.
- 85 The Once and Future King is based largely upon Malory.
- 86 Heinrich Zimmer, "Merlin", in Man in Crisis (Joseph K. Davis, editor), p. 80.
- 87 Caxton, op. cit., p. 3.
- 88 Barber, op. cit., p. 133.

### CHAPTER III

#### Introduction

- 1 Potter, "Salvation Today", Parts I, II, and III.
- 2 A Hebrew and English Lexicon of the Old Testament, p. 446.
- 3 The Analytical Greek Lexicon, p. 395.
- 4 The Latin - English Lexicon, p. 1352.

#### The Motif of Salvation: Zorba the Greek

- 5 See Appendix for passages quoted in full.

6 Notes on verse 21 of Matthew 1. The Oxford Annotated Bible, p. 1172.

7 Potter, "Salvation Today", Part I.

8 Matthew 18:20.

9 Potter, "Salvation Tody", Part I.

10 Matthew 25:4.

11 Walt Whitman, "Song of Myself", in Complete Poetry and Selected Prose, pp. 25-68.

12 Time Magazine quoted in Ballantine Books 1952, edition of Kazantzakis' Zorba the Greek.

13 Kazantzakis, Zorba the Greek, p. 10.

14 Ibid., p. 12.

15 Ibid., p. 5.

16 Thoreau, Walden, p. 118-119.

17 Kazantzakis, op. cit., p. 116.

18 Ibid., p. 255.

19 Ibid., p. 24.

20 Ibid., p. 50.

21 Ibid., p. 90.

22 Ibid., p. 260.

23 Ibid., p. 246.

24 Ibid., p. 170.

25 Ibid., p. 130.

26 Ibid., p. 79.

27 Ibid., p. 260.

28 Ibid., p. 41.

29 Ibid., p. 79.

30 Ibid., p. 161.

- 31 Ibid., p. 122.
- 32 Ibid., p. 79.
- 33 Potter, op. cit., Part I.
- 34 Kazantzakis, op. cit., p. 334.
- 35 Ibid., p. 86.
- 36 Ibid., p. 82.
- 37 Ibid., p. 86.
- 38 Ibid., p. 87.
- 39 Ibid., p. 323.
- 40 Ibid., p. 249.
- 41 Ibid., p. 20.
- 42 Ibid., p. 36.
- 43 Ibid., p. 334.
- 44 Matthew 19:21.

The Motif of Salvation: Don Quixote

- 1 Potter, "Salvation Today", Part II.
- 2 Ibid., Part II.
- 3 Cervantes, The Ingenious Gentleman Don Quixote de la Mancha, pp. 267-268.
- 4 Madariaga, Don Quixote, An Introductory Essay in Psychology, p. 2.
- 5 Cervantes, op. cit., p. 43.
- 6 Geoffrey, op. cit., Book IX, Chapter XIII, p. 171.
- 7 Williams, op. cit., p. 55.
- 8 Cervantes, op. cit., p. 31-37.
- 9 Ibid., p. 109.
- 10 Ibid., p. 6.

11 Spitzer, "On the Significance of Don Quixote", in Cervantes: A Collection of Critical Essays (Nelson Lowry, Editor), p. 83.

12 Cervantes, op. cit., p. 7.

13 Ibid., p. 20.

14 Ibid., p. 23.

15 Ibid., p. 151-161.

16 Ibid., p. 151.

17 Ibid., p. 152.

18 Ibid., p. 158.

19 Ibid., p. 161.

20 Ibid., p. 933.

The Motif of Salvation: The Once and Future King

1 Chambers, op. cit., p. 209.

2 Ibid., p. 209.

3 Ibid., p. 209.

4 Zimmer, op. cit., p. 83.

5 Barber, op. cit., p. 54.

6 White, The Once and Future King, p. 197.

7 Zimmer, op. cit., p. 84.

8 Chambers, op. cit., p. 215.

9 White, op. cit., p. 423.

10 Ibid., p. 207.

11 Ibid., p. 255.

12 Ibid., p. 248.

13 Ibid., p. 248.

14 Ibid., p. 365 and 433.

- 15 Barber, op. cit., p. 129.
- 16 Jones, op. cit., p. 106-107.
- 17 White, op. cit., p. 452.
- 18 Ibid., p. 619.
- 19 Ibid., p. 432.
- 20 Ibid., p. 209.
- 21 Ibid., p. 364.
- 22 Ibid., pp. 388-389.
- 23 Ibid., p. 183.
- 24 Zimmer, op. cit., p. 91.
- 25 White, op. cit., p. 631.
- 26 Ibid., p. 637.
- 27 Ibid., p. 637.
- 28 Emerson, "Experience", in American Literature  
(Richard Poirer and Vance William, Editors), p. 492.
- 29 White, op. cit., p. 637.

## APPENDIX

### ISAIAH 7:10-17

<sup>10</sup> Again the Lord spoke to Ahaz, <sup>11</sup> "Ask a sign of the Lord your God; let it be deep as Sheol or high as heaven."  
<sup>12</sup> But Ahaz said, "I will not ask, and I will not put the Lord to the test." <sup>13</sup> And he said, "Hear then, O house of David! Is it too little for you to weary men, that you weary my God also? <sup>14</sup> Therefore the Lord himself will give you a sign. Behold, a young woman shall conceive and bear a son, and shall call his name Immanuel. <sup>15</sup> He shall eat curds and honey when he knows how to refuse the evil and choose the good. <sup>16</sup> For before the child knows how to refuse the evil and choose the good, the land before whose two kings you are in dread will be deserted. <sup>17</sup> The Lord will bring upon you and upon your people and upon your father's house such days as have not come since the day that Ephraim departed from Judah - the king of Assyria."

### MATTHEW 1:18-25

<sup>18</sup> Now the birth of Jesus Christ took place in this way. When his mother Mary had been betrothed to Joseph, before they came together she was found to be with child of the Holy Spirit; <sup>19</sup> and her husband Joseph, being a just man and unwilling to put her to shame, resolved to divorce her quietly. <sup>20</sup> But as he considered this, behold, an angel of the Lord appeared to him in a dream, saying, "Joseph, son of David, do not fear to take Mary your wife, for that which is conceived in her is of the Holy Spirit; <sup>21</sup> she will bear a son, and you shall call his name Jesus, for he will save his people from their sins." <sup>22</sup> All this took place to fulfil what the Lord had spoken by the prophet: <sup>23</sup> "Behold, a virgin shall conceive and bear a son, and his name shall be called Emmanuel" (which means, God with us). <sup>24</sup> When Joseph woke from sleep, he did as the angel of the Lord commanded him; he took his wife, <sup>25</sup> but knew her not until she had borne a son; and he called his name Jesus.

ISAIAH 45:14-25

14 Thus says the Lord: "The wealth of Egypt and the merchandise of Ethiopia, and the Sabeans, men of stature, shall come over to you and be yours, they shall follow you; they shall come over in chains and bow down to you. They will make supplication to you, saying: 'God is with you only, and there is no other, no god besides him.'" 15 Truly, thou art a God who hidest thyself, O God of Israel, the Savior. 16 All of them are put to shame and confounded, the makers of idols go in confusion together. 17 But Israel is saved by the Lord with everlasting salvation; you shall not be put to shame or confounded to all eternity. 18 For thus says the Lord, who created the heavens (he is God!), who formed the earth and made it (he established it; he did not create it a chaos, he formed it to be inhabited!): "I am the Lord, and there is no other. 19 I did not speak in secret, in a land of darkness; I did not say to the offspring of Jacob, 'Seek me in chaos.' I the Lord speak the truth, I declare what is right. 20 "Assemble yourselves and come, draw near together, you survivors of the nations! They have no knowledge who carry their wooden idols, and keep on praying to a god that cannot save. 21 Declare and present your case; let them take counsel together! Who told this long ago? Who declared it of old? Was it not I, the Lord? And there is no other god besides me, a righteous God and a Savior; there is none besides me. 22 Turn to me and be saved, all the ends of the earth! For I am God, and there is no other. 23 By myself I have sworn, from my mouth has gone forth in righteousness a word that shall not return: 'To me every knee shall bow, every tongue shall swear.' 24 "Only in the Lord, it shall be said of me, are righteousness and strength; to him shall come and be ashamed, all who were incensed against him. 25 In the Lord all the offspring of Israel shall triumph and glory."

PHILIPPIANS 2:1-13

1 So if there is any encouragement in Christ, any incentive of love, any participation in the Spirit, any affection and sympathy, 2 complete my joy by being of the same mind, having the same love, being in full accord and of one mind. 3 Do nothing from selfishness or conceit, but in humility count others better than yourselves. 4 Let each of you look not only to his own interests, but also to the interests of others. 5 Have this mind among yourselves, which you have in Christ Jesus, 6 who, though he was in the form of God, did not count equality with God a thing to be grasped, 7 but emptied himself, taking the form of a servant, being born in the likeness of men. 8 And being found in human form he humbled himself and became obedient unto death, even death on a cross.



<sup>9</sup> Therefore God has highly exalted him and bestowed on him the name which is above every name, <sup>10</sup> that at the name of Jesus every knee should bow, in heaven and on earth and under the earth, <sup>11</sup> and every tongue confess that Jesus Christ is Lord, to the glory of God the Father. <sup>12</sup> Therefore, my beloved, as you have always obeyed, so now, not only as in my presence but much more in my absence, work out your own salvation with fear and trembling; <sup>13</sup> for God is at work in you, both to will and to work for his good pleasure.

### PSALM 85

<sup>1</sup> Lord, thou wast favorable to thy land; thou didst restore the fortunes of Jacob. <sup>2</sup> Thou didst forgive the iniquity of thy people; thou didst pardon all their sin. <sup>3</sup> Thou didst withdraw all thy wrath; thou didst turn from thy hot anger. <sup>4</sup> Restore us again, O God of our salvation, and put away thy indignation toward us! <sup>5</sup> Wilt thou be angry with us for ever? Wilt thou prolong thy anger to all generations? <sup>6</sup> Wilt thou not revive us again, that thy people may rejoice in thee? <sup>7</sup> Show us thy steadfast love, O Lord, and grant us thy salvation. <sup>8</sup> Let me hear what God the Lord will speak, for he will speak peace to his people, to his saints, to those who turn to him in their hearts. <sup>9</sup> Surely his salvation is at hand for those who fear him, that glory may dwell in our land. <sup>10</sup> Steadfast love and faithfulness will meet; righteousness and peace will kiss each other. <sup>11</sup> Faithfulness will spring up from the ground, and righteousness will look down from the sky. <sup>12</sup> Yea, the Lord will give what is good, and our land will yield its increase. <sup>13</sup> Righteousness will go before him, and make his footsteps a way.

### ROMANS 8:18-30

<sup>18</sup> I consider that the sufferings of this present time are not worth comparing with the glory that is to be revealed to us. <sup>19</sup> For the creation waits with eager longing for the revealing of the sons of God; <sup>20</sup> for the creation was subjected to futility, not of its own will but by the will of him who subjected it in hope; <sup>21</sup> because the creation itself will be set free from its bondage to decay and obtain the glorious liberty of the children of God. <sup>22</sup> We know that the whole creation has been groaning in travail together until now; <sup>23</sup> and not only the creation, but we ourselves, who have the first fruits of the Spirit, groan inwardly as we wait for adoption as sons, the redemption of our bodies. <sup>24</sup> For in this

hope we were saved. Now hope that is seen is not hope. For who hopes for what he sees? <sup>25</sup> But if we hope for what we do not see, we wait for it with patience. <sup>26</sup> Likewise the Spirit helps us in our weakness; for we do not know how to pray as we ought, but the Spirit himself intercedes for us with sighs too deep for words. <sup>27</sup> And he who searches the hearts of men knows what is the mind of the Spirit, because the Spirit intercedes for the saints according to the will of God. <sup>28</sup> We know that in everything God works for good with those who love him, who are called according to his purpose. <sup>29</sup> For those whom he foreknew he also predestined to be conformed to the image of his Son, in order that he might be the first-born among many brethren. <sup>30</sup> And those whom he called he also justified; and those whom he justified he also glorified.

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