

The University of North Carolina
at Greensboro

JACKSON LIBRARY



CG

no. 1063

UNIVERSITY ARCHIVES

LLEWELLYN, DARA VIRGINIA. A New Perspective on the Warrior Figure in the Grail Legend. (1973) Directed by: Dr. Randolph Bulgin. Pp. 75.

It is the aim of this thesis to characterize the figure of the warrior as it is portrayed throughout certain important literary works. The characterization includes the set pattern of actions which the warrior follows, the framework in which the pattern appears, and the relationship between the warrior and the figure of the guide which usually accompanies his appearance. The figure of the warrior is examined in a diverse variety of works to point out the universality and timelessness of its appearance.

The warrior figure is examined first in two Middle English works: Sir Gawain and the Green Knight and Sir Thomas Malory's "Sancgreal" in the Arthurian Tales. Two modern appearances of the warrior figure, which today has assumed a certain attitude of reluctance, are then examined: Tolkien's Lord of the Rings and Castaneda's series on don Juan. The relationship of the warrior and his guide is examined in three classical works: Homer's the Iliad and the Odyssey and the Bhagavad Gita. It is then examined in a modern setting in James Joyce's Ulysses.

The "Conclusion" attempts to state the value of the literary appearance of the warrior figure in terms of human experience, that is, that the figure is a portrayal of man's attempt to achieve a more integrated life by unifying the spiritual and physical aspects of life.

A NEW PERSPECTIVE ON THE WARRIOR FIGURE
" "
IN THE GRAIL LEGEND

by

Dara Llewellyn
" "

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Greensboro
1973

Approved by

Randolph Bulgin
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Thesis Adviser

Randolph Bulgin

Committee

Robert Watson

Walter A. Berle

20 April 1973
Date

TABLE OF CONTENTS

	Page
THE INTRODUCTION.....	1
THE IMPERFECT WARRIOR: <u>SIR GAWAIN AND THE GREEN KNIGHT</u> ..	14
THE PURE WARRIOR: SIR THOMAS MALORY'S SIR GALAHAD.....	24
THE RELUCTANT WARRIOR: TOLKIEN AND CASTANEDA.....	37
THE WARRIOR'S GUIDE: INTERNAL AND EXTERNAL GUIDES IN CLASSICAL AND MODERN ANALOGUES.....	50
THE CONCLUSION.....	60
FOOTNOTES.....	66
BIBLIOGRAPHY.....	73

CHAPTER I
THE INTRODUCTION

The figure of the warrior going out to do battle to preserve or to gain an ideal has long been a symbolic motif in both the East and the West. Traditionally, such figures which have appeared in the legends and myths of folklore, in the religions, and in the literatures of different cultures, have belonged to the male sex and have held an honored place in their society. Praises have been sung for the heroic actions of such men since the rise of the earliest patriarchal cultures. The intergral position which the warrior has held in the larger tradition of the hero is apparent from the celebration he has received in different cultures since earliest times. Many studies have the hero going back to the earliest oral tradition with later studies concentrating on comparisons of thematic motifs related to the tradition. Little of this study, however, has been focused upon the warrior and the unique position he holds within the tradition of the hero.

By definition a tradition is "an inherited pattern of thought or action" and when placed in the context of literature, adds the connotation of "the inheritance from the past of a body of literary conventions that are still alive in the present."¹ The tradition of the warrior, indeed, fits both

of these specifications; as a development of the pattern and its framework within the tradition will show. The many manifestations of the figure indicate just how universally the tradition is used to symbolize a part of human experience. It is my purpose to present a pattern which is representative of this warrior tradition and then to examine the literary frameworks within which it appears, not only to point out its literary relevance but also to indicate its value, whether psychological, mythical, or social, in its expression of human experience.

The tradition of the warrior as it occurs in English literature is most fully realized in the Middle English period but continues to evolve up until today. Influenced early on by the Classical epics of warriors and then by Christianity, it continues today in somewhat altered forms, having undergone some subtle and some more obvious changes caused by the evolution of the English and American cultures themselves even to the extent of the warrior becoming an antihero. Because of the universality of this symbolic tradition, it is helpful to examine other manifestations of the tradition in order to bring it more clearly into focus in English literature. These manifestations may occur in other literatures as well as religions and folklores in cultures varying from the Classic civilizations, to the Eastern philosophies, to the Yaqui Indian sorcery culture. The predominance of the epic warrior in Classical literature is

certainly important for its influence upon the Medieval Romances. No less important are the philosophic and religious similarities of the tradition in English literature to certain Eastern cultures and philosophies such as Hinduism and Zen Bhudism. Prevailing interest today for the Yaqui Indian sorcery culture has been brought about through a careful advocacy of this very same tradition of the warrior. All of these must be included for the illuminations they can bring to the basic tradition, as can other lesser appearances which are too numerous to bring in, but which do help support the universality and validity of this symbolic tradition.

Establishing the validity of the mythic interpretation of human experience which the warrior in a certain way represents and relating this, in turn, to literary experience is a delicate point which must be dealt with first because of the controversy over this type of approach. C. S. Lewis raises this very point in an essay called "The Anthropological Approach"; he warns against the dangers of such an approach for several reasons, which follow:

In the first place it is not universally necessary... In the second place, it is clear that the therapeutic value of the anthropological ascesis does not depend on the fact of the ritual origins...Thirdly, the anthropological "softening" is not the only one available.²

These reasons which Mr. Lewis states seem to miss the point of the possible value of such an anthropological or myth

oriented approach, which is that simply through such a natural association some additional depth of understanding may be derived from the work. The rationality of applying three such absolute requirements to a possible approach seems self-limiting and restrictive. First, because the approach is not universally necessary does not mean that in particular cases it might not be helpful. Second, the implications that the value does not always depend on ritual origins does not mean that such a relationship may not be sometimes valid. Third, it should be obvious that just because there are other possible approaches, this particular one is not therefore necessarily precluded.

A knowledge of fertility myths may not be necessary to an understanding of the Green Knight in Sir Gawain and the Green Knight, but it certainly adds an extra dimension to the character in a consideration of possible interpretations. Lewis' admonition should certainly be kept in mind in order to avoid extremes; however, literature, and especially the allegories which Mr. Lewis was discussing, is infinitely too complex for any approach to be excluded which might bring added depth of understanding. Mr. Lewis' analogy of the critic as questor in the closing paragraphs of the essay may have more truth to it than he ironically intended.

The many levels of meaning which an anthropological approach may reveal, whether mythical or psychological or

social, are given support by Northrop Frye in The Anatomy of Criticism: Four Essays, where he states:

The principal of manifold or "polysemous" meanings, as Dante calls it, is not a theory any more, still less an exploded superstition, but an established fact.... It is better to think, therefore, not simply of a sequence of meanings but a sequence of contexts or relationships in which the whole work of literary art can be placed, each context having its characteristic mythos and ethos as well as its dianoia or meaning.³

These contexts or sets of relationships can be expressed in psychological, social, or mythic terms. Mythic patterns are inherent in a culture's evolution, and as Frye earlier points out "...nearly every civilization has, in its stock of traditional myths, a particular group which is thought of as more serious, more authoritative, more educational and closer to fact and truth than the rest."⁴ Just such stocks of traditional myths are precisely what Joseph Campbell compares and correlates from diverse cultures in his exhaustive study of mythology. Since it is within this context that I wish to trace the pattern of the warrior tradition, it is necessary to define exactly the context itself which Frye accomplishes with success. He defines the world of myth as "an abstract or purely literary world of fictional and thematic design, unaffected by canons of plausible adaptation to familiar experience. In terms of narrative, myth is the imitation of actions near or at the conceivable limits of desire" in its expression of human experience.⁵ Variations

occur from rendition to rendition, but the basic impetus which inspires this certain set of actions remains the same.

The basic impetus can most handily be expressed in psychological terms, although it is important to point out that such terms very often are, in fact, literary motifs. Thus, since it is necessary to establish the psychological validity of the warrior as well as the mythic validity, the significance of certain psychological interpretations of thematic interests should be considered. (By psychological and mythical validity, I mean the value of these approaches in interpreting or communicating a true expression of human experience.) Since the psychological approach is also a point of some controversy, one important fact should be kept in mind. Without going into the argument in detail as to whether a psychologist has enough literary discrimination to be a critic or whether a critic has enough psychological knowledge to explain human behavior, let me simply say that there are obvious psychological associations and relationships that are generally accepted which can greatly enhance the understanding of a work of literature. C. G. Jung puts it very simply in the opening sentence of an essay entitled "Psychology and Literature," when he says, "It is obvious enough that psychology, being the study of psychic processes, can be brought to bear upon the study of literature, for the human psyche is the womb of all the sciences and the arts."⁶

Several psychological theories shed a great deal of light upon the warrior's psyche, such as Arthur Janov's theory of primal pain and C. G. Jung's theory of archetypes and, of course, Freud. Rather like the value of multiple approaches to literature, multiple psychological theories offer the complexity of explanation which human experience requires. Janov's theory, which is based upon an individual's "pool of primal pain," is valuable in the extreme attention he draws to primal experiences and is thus applicable to much character study.⁷ Jung's theory has a more direct relationship to this introduction, for he expresses the primal pain of the individual through the convention of the archetypal theory of the primordial experience of man. This is an affirmation of the mythological process but in psychological terms. In his essay, "A Psychological Theory of Types," Jung discussed more fully in an earlier book, Psychological Types; he writes:

The distinction between mind and body is an artificial dichotomy, a discrimination which is unquestionably based far more on the peculiarity of intellectual understanding than on the nature of things. In fact, so intimate is the intermingling of bodily and psychic traits that not only can we draw far-reaching inferences as to the constitution of the body, but we can also infer from psychic peculiarities the corresponding bodily characteristics.⁸

Those sets of individuals who have correspondingly similar sets of characteristics become grouped together until they

are considered a unit and can therefore be represented through a single central symbol which is an "everyman" figure displaying most of the qualities of the group he represents. Frye, naturally enough, brings the concept of archetypes back to the world of myth, to be more exact, a world of myth with romantic tendencies, which he feels is "...the tendency to suggest implicit mythical patterns in a world closely associated with human experience."⁹ The difficulty of making a distinction between psychological or mythical contexts is indicative of just how integrally related and complex the relationships can be in a tradition such as that of the warrior.

It is because of such distinctions, however difficult, that the warrior as a personification separate from the larger, over-lapping tradition of the "everyman" hero can be established. Joseph Campbell, whose comparative studies of the world's mythologies have defined many coincidental patterns of thematic interest, has an earlier book, aptly titled The Hero with a Thousand Faces, which traces the basic, overall pattern of the hero in many different mythologies, religions, and literature. Although he only has a very short general discussion of the hero as warrior, the formula which he develops for the larger, comprehensive tradition of the "everyman" hero is basic to my purpose. Campbell first makes distinctions which isolate the hero from the rest of mankind. He points out that, "The hero, therefore, is the man or

woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one's visions, ideas, and inspirations come pristine from the primary springs of human life and thought."¹⁰ Campbell later develops the hero's relation to the cosmos as he develops the basic formula which the hero's actions follow; he says:

The standard path of the mythological adventures of the hero is a magnification of the formula presented in the rites of passage: separation-initiation-return: which might be named the nuclear unit of the monomyth. A hero ventures forth from the world of common day into a region of the supernatural: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.¹¹

Campbell takes this general description of action and creates a compact but detailed formula of steps which the hero follows. I will list all the steps in order to indicate which are applicable to the warrior and which are not. He presents the stages as following:

Separation or Departure

1. "The Call to Adventure", or the signs of the vocation of the hero
2. "Refusal of the Call", or the folly of the flight from the gods
3. "Supernatural Aid", or the unsuspected assistance that comes to one who has undertaken his proper adventure
4. "The Crossing of the First Threshold"
5. "The Belly of the Whale", or the passage into the realm of night

Trials and Victories of Iniation

1. "The Road of Trials", or the dangerous aspects of the gods
2. "The Meeting with the Goddess" (Magna Mater), or the bliss of infancy regained
3. "Woman as the Temptress", the realization and agony of Oedipus
4. "Atonement with the Father"
5. "Apotheosis" 12
6. "The Ultimate Boon"

The warrior does follow this path almost identically except in two or three instances. First, because a warrior does choose the path of action, there is rarely a "Refusal of the Call." By profession, he has chosen a certain path to follow and it is a path of action where confrontation with danger and death is ordinary experience. Death also plays an important role in the warrior pattern because it must be faced. The fear that the confrontation with death brings or which a feeling of inadequacy brings later accounts for the "Reluctant Warrior," who is part of the antiheroic tradition where the vocation may be thrust on the individual with no conscious choice involved. In the second part, while he may meet with the "Woman as Temptress," the warrior does not usually encounter the "Magna Mater." More than likely, she will be replaced by a male mentor or god who acts as guide on his path of adventure and who aids him in gaining supernatural powers. In most cases the rest of the formula works for the warrior, although there are some variations from story to story, but importantly enough, not from culture to culture.

This formula of action which repeats itself in so many mythologies, religions, and literatures is, of course, an integral aspect of the Quest motif. Since this motif found such adequate expression in the Arthurian legends, it has come to have so many allegorical analogues that it is difficult to see the structure, however unconsciously experienced by the medieval author and audience, beneath so many meanings. However, since the warrior very often becomes a questor, it is necessary to establish some sort of framework before making distinctions between the questor and the warrior-questor. The analysis of Malory will elaborate the matter more fully. For our purpose, the questor may be seen as one who goes out to obtain either power and/or knowledge (the latter being most likely the result of the former) which will be of benefit to the rest of mankind. This description fits into Campbell's formula for a hero and is simply one of the many guises the hero may assume. While the questor and the warrior are both heroes, they are not, however, one single tradition, for the warrior may assume a very negative role which will not result in benefits for mankind which is the main objective for the questor. The warrior's path of action is first and foremost a path of action to obtain special power; the kind of power, whether negative or positive, is irrelevant. Campbell's formula for heroes fails to include this distinction between good and evil powers and it is an important point because the powers that a warrior may

obtain give him an option of "right action." Mythologies have established that evil spirits have as many powers to offer (often more tempting) as do good ones and these moral choices make up an important part of the warrior's trials, for, like the questor, the end result may depend upon these choices.

The pattern of the warrior tradition which I have developed here, found elaborate expression in the medieval romances of the Middle English period, which narrated the adventures and exploits of the knights of chivalry. It is in these legends and myths that the Quest motif took its shape as it is known today. Sir Gawain and the Green Knight, written during the latter end of the fourteenth century, provides a good example of the pattern in early English form. Other, and perhaps fuller examples are those books in Sir Thomas Malory's Arthurian stories which deal with the quest. Analyses of these and other works will provide ample definition of the pattern and framework of the warrior tradition. Early manifestations such as the Classical epics, the Iliad and the Odyssey, important for the subsequent influence they had upon the English tradition, and the Hindu bible, the Bhagavad Gita, important for the moral issue it raises over the warrior's choice of profession, are all of significance to the tradition in the relationship of the warrior to his guide. James Joyce's Ulysses also provides an interesting view of the possible psychological interpretation of the

modern relationship of warrior and mentor. Modern presentations of the "Reluctant Warrior" are seen in J. R. R. Tolkien's trilogy, The Lord of the Rings, and in Carlos Castaneda's series of books on don Juan, the Yaqui Indian sorcerer, a phenomenon of interest for the close analogue it bears to this tradition. The possibility of the books belonging to fictional literature has strong support in literary circles, although they supposedly are anthropological studies. The nature of these books whether literary or anthropological, is largely unimportant for in either case it supports the universality of the tradition and the continuance of the tradition into a different age and a different culture but in a very similar form.

CHAPTER II

THE IMPERFECT WARRIOR: SIR GAWAIN AND THE GREEN KNIGHT

Since the tradition of the warrior is so fully realized in the Middle English period, it is most logical to see how well the pattern fits into the framework of the medieval romances. The warrior hero who appears in the delightfully fine medieval romance, Sir Gawain and the Green Knight, Sir Gawain is the Sir Gawain of Arthurian fame and an interesting admixture of martial prowess and Christian virtues. The poem itself, written in the dialect of the northwest Midlands in the latter half of the fourteenth century, is of uncertain authorship but most probably by the same person who wrote the other religious poems, Patience, Purity and Pearl. The poet makes use of several myths and conventions which came readily to his hand, such as the decapitation myth of the green man and the conventions dealing with epic warriors. It is the conventions of the epic warriors which fall into the tradition I am discussing, conventions which the author imbues with the Christian ideals of the chivalric code.

Within this poem can be traced an exact pattern following my definition of the warrior tradition:

1. "The Call to Adventure", the warrior is given a quest.
2. "Supernatural Aids", can be weapons or armour or powers or virtues.
3. "The Crossing of the First Threshold", marks the beginning of his adventures and very often symbolizes entering the unconscious part of the mind.
4. "The Belly of the Whale", can be a certain land or a building of some sort; very often symbolizes altered states of consciousness
5. "The Road of Trials", a series of tests and adventures which the warrior must undergo.
6. "Woman as Temptress", usually an encounter on his "Road of Trials."
7. "Atonement with the Father", can be in a physical or a spiritual sense
8. "Apotheosis", this divine transition is dependent on the moral choices the warrior has made
9. "Ultimate Boon", the Precious Object or Knowledge which the warrior gains on his "Road of Trials."

This pattern occurs in Sir Gawain with possible variations in the order of the steps and with occasional combinations of steps.¹³ Since the allegorical presentation of the Christian ideals of the chivalric code acts as the moral framework of the Quest motif, it will be helpful to see just how much control this spiritual overview holds over the direction of the pattern. Before the pattern is traced in the poem, however, I feel it will be more beneficial to look at some critical interpretations which bear directly on different elements of the pattern within the poem.

One interesting aspect of the warrior pattern in Sir Gawain is the influence of the older traditions which surrounded the figure of Gawain. The history of the Gawain figure is paradoxical for he is known as both a courteous

knight and as a lecher. L. D. Benson finds the poet's choice of this figure as extremely important for the ironic perspective this ambiguous character gives to the poem. Benson traces the ironic paradox of Sir Gawain as he appears in the poem in the following way:

Gawain came to him (the poet) fully formed by the tradition (of Romance) complete with a set of conventional characteristics so well known that the poet could play upon them, defining his hero through the interplay of the traditional Gawain and the Gawain of the poem...he is famed not for courtesy, chastity, and loyalty, but for courtesy lechery and treachery.¹⁴

Yet Benson goes on to show how the poet does present Gawain as a pure knight of chivalry making his development very believable; at the same time Benson adds:

The developments in Gawain's character are so well motivated by the situations in which he finds himself that we accept them without difficulty, yet each new development is somewhat different from what we have been led to expect. The basis for these changes is not the narrator's characterization of Gawain in the description of the Pentangle but the familiar tradition that constantly functions as a lightly ironic backdrop for the untraditional Gawain whom the poet keeps in the foreground.¹⁵

The ironic perspective is of importance in the development of the narrative pattern of the poem but only as a means of presenting the fallibility of human nature. The poet emphasizes this point by having Arthur and his court take and wear the green girdle as a sort of badge of honor rather

than the badge of shame Gawain had realized it to be.

Much of the criticism including the preceding ironic interpretation deals with presentation of human experiences as it is personified and allegorized within the poem. Lewis' negative view toward this approach (the anthropological approach which relates directly to human experience) should be mentioned again as a warning against extreme interpretations rather than as absolute truth. There are, however, other views which provide very interesting expansions of the meaning; very important are those which deal with a new portrayal of Gawain, as the pure, Christian warrior who is weak, in order to set off a series of conflicting ideals. Many of the critics are concerned with the Christian virtues and/or chivalric ideals which are presented in the poem. Gervase Mathew, in an essay entitled "Ideals of Knighthood in Late-Fourteenth-Century England," discusses the virtues a knight was expected to display and lists them as, "prowess, loyalty, generosity, fellowship, and courtesy."¹⁶ These qualities were standard virtues but it was up to the knight or warrior to apply them in the path of action which he followed. How these qualities were applied indicated whether or not the path chosen was that of "right action." Mathew expresses this distinction in terms of honor, "Yet the ideals of Knighthood remained a simple individualistic code of ethics in which honor and dishonor had the sharp contrast of heraldic colors..."¹⁷ Earlier he stated that

this honor "could be a supplement to conventional Christian morality, at times strengthening and at times superceding it."¹⁸ Larry Benson in his book, Art and Tradition in Sir Gawain and the Green Knight, discusses the symbolism of the pentangle as an expression of these virtues which Gawain must carry on his "Road of Trials," but which, of course, are lacking in his make-up.

Other critics view these same qualities and the relationships in the poem where they are present as psychological and therefore, discussed most easily and clearly in psychological terms. Two important situations in the poem are standard psychological relationships. One situation, Gawain's temptation in Bercilak's castle by Bercilak's wife, can be seen in purely Freudian terms which makes the lady of the castle the object of Gawain's oedipal desires and therefore, makes reconciliation with the father figure, Bercilak, even more imperative. However, Stephen Manning in "A Psychological Interpretation of Sir Gawain and the Green Knight" sees Bercilak as Gawain's shadow which is his soul's inclination to evil. Manning defines the shadow as "the personal unconscious; it personifies certain weaknesses in the personality which must be recognized if the ego is to advance in self knowledge."¹⁹ Neither interpretation is irreconcilable to the other, and in fact they complement one another as representations of the multiple facets of the human psyche. Manning goes on in his article to discuss the

second major psychological situation which is Gawain's actual journey to the Green Chapel and what it represents. Manning feels that, "The Green Chapel may well be an entrance to the Other World."²⁰ The "Other World" or the "Belly of the Whale" or the "Passage into Night" as this altered state of consciousness is metaphorically referred to is the important framework in which the pattern of the warrior's actions operates as the earlier relationships pointed out in Sir Gawain indicate.

From such psychological relationships, Christian allegory, and romance and epic conventions the pattern of the warrior emerges. It seems impossible to extricate the clear structure of this pattern from underneath all the composite epic, mythic, romantic, Christian, and psychological elements, nevertheless, an analysis of the development of the narrative will reveal the basic structure of the pattern in its entirety. The reality of the poem is established in the opening lines with references to the warriors of Troy, such as Aeneas and Romulus. The reader's attention is immediately and dramatically captured by the challenge issued by the green knight to King Arthur's Court:

If any so hardy in this hous holdes himselven,
 Be so bolde in his blod, brayn in hys hede,
 That dar stifly strike a strok for an other,
 ...
 And I schal stonde hym a strok, stif on this flet,
 Elles thou wyl dight me the dom to dele hym an other,
 barlay;²¹

King Arthur responds to the call, but Sir Gawain begs for the chance to answer the challenge, and he receives the right to follow the quest as Section I ends, marking the first step of the warrior pattern, "The Call to Adventure."

Section II reveals Gawain receiving the "Supernatural Aid" which should enable him to complete his adventure successfully. These "Supernatural Aids" are symbolic of the Christian virtues with which every knight of chivalry must arm himself.²² The poet uses the epic convention of the warrior arming himself for battle as a means of presenting a lengthy description of Gawain's shield with the pentangle of Christian virtues on one side and the image of Mary, Queen of Heaven, for inspiration on the other. So, Gawain sets off on the "path of right action" by choosing the Christian ideals as his aid, as shown by the following refrain:

He rode in his prayere,
 And cryed for his mysdede;
 He sayned hym in sythes sere
 And sayde: "Cros Kryst me spede!"²³

Thus Gawain, a Christian warrior begins his adventure supposedly equipped with all the powers he would need to succeed.

After the passage of a year which was a condition of the challenge during which Gawain starts on his journey to find the green knight, he faces "the Crossing of the Threshold," which is easily accomplished since it is only the draw-bridge of Bercilak's castle on the literal level of the

narrative. This castle, itself, is the "Threshold" Gawain must cross on the metaphorical level if he is to gain entry into the "Belly of the Whale" which includes Bercilak's kingdom and the Green Chapel. Before he gets to the Chapel, though, he must pass along the "Road of Trials" which is an important part of the pattern for his powers are put to the test and he either wins or loses according to how "righteous" a path he is following. Gawain's "Road of Trials" leads through three temptations that he must face at the castle. As Lord Bercilak goes hunting each day, Gawain stays in the castle with Lady Bercilak, then at the end of the day the two men exchange whatever they have acquired that day. For the first two days, this is simply kisses in return for prey. However, on the third day Gawain weakens and accepts "Supernatural Aids" from the Lady that has no basis in his Christian faith (the Lady's green silk girdle) and furthermore, breaks his covenant with Lord Bercilak by not delivering it up to him at the end of the day. The Lady is, of course, "Woman as Temptress," and having discussed the psychological implication earlier, it is interesting to note the analagous relationship to Christ's temptations in the wilderness. Having sinned, Gawain is forced to keep the silken girdle a secret even though he goes through the act of confession.

Gawain's "Road of Trials" takes him even further into the "Belly of the Whale" under the guidance of one of Lord Bercilak's servants. While this figure does not have the

important role that later mentors such as Merlin or don Juan do, he, nevertheless is important in showing Gawain the way to the final test. Paul Delany is an article entitled "The Role of the Guide in Sir Gawain and the Green Knight" sees the guide as "the agent of the fourth temptation" and assigns him three functions:

...to harass Gawain by frightening him and making fun of his mission; to observe his reaction when he is urged to flee; and finally, to maintain dramatic tension by showing the perceptive reader that from his arrival at the Castle Gawain can never escape surveillance by the powers that rule the magic world.²⁴

The guide's major dramatic function is, of course to lead Gawain to the Green Chapel which happens in Section IV. Gawain's "Atonement with the Father" occurs when he faces the Green Knight who is actually Lord Bercilak, who strikes him three times (corresponding to the three tests), nicking him in the throat on the third blow for his failure of faith. The stage of "Apotheosis" toward which the warrior strives is unobtainable for Gawain because of his imperfect conduct. Bercilak reveals his identity and Gawain realizes the imperfection of his nature and instead of passing into a divine state remains a personification of man's flawed nature. This knowledge, symbolized by the green silk girdle is then, the "Ultimate Boon" which Gawain carries back to the knights of Arthur's court. The poet provides a motto at the end of the poem as an apt summary of the knowledge that Gawain learned,

which is, "Hony Soyt Qui Mal Pence" or "Shame be to the man who thinks evil."²⁵ The pattern thus completes itself with the coincidence of structure and content in the symbolic meaning of the green silk girdle; on the human level of the warrior pattern Gawain fails to reach "Apotheosis" due to his imperfect nature.

CHAPTER III

THE PURE WARRIOR: MALORY'S SIR GALAHAD

In the *Morte Darthur*, Sir Thomas Malory presents an ideal, pure knight as a warrior, as well as several imperfect ones whose stories make up the Arthurian legends. Written while the author was probably in prison, Malory's tales were published by William Caxton on July 31, 1485. The tales were filled with the figures of King Arthur and the Knights of the Round Table, all of whom fit extremely well into the pattern of the warrior; however, I will concentrate on the knight most closely concerned with the Sancgreal or the Quest for the Holy Grail, Sir Galahad, the only knight pure enough to fulfill the quest. Malory's book dealing with the quest was an addition to the tales of a version of a thirteenth century French prose work, the Queste del Saint Graal.²⁶

Many elements and interpretations which were important in the discussion of Sir Gawain are again of interest in this discussion of the "quest" section of the Morte Darthur, among these are the ideals of chivalry and their relationship to the Christian virtues, the relationship of human experience both to the individual psyche and to society. Since these tales present such an important archetype of the questor figure in English literature, the role

of the quest must be examined and distinguished more carefully from the warrior's action if the pattern is to be clearly seen. Before any critical views are examined or an application of the pattern is made to the narrative, it will be helpful to take a look at the framework which the use of the quest motif provides.

Among discussions of the quest motif, particularly those dealing with the quest hero, there are several critics who bring up points which distinguish the quest hero from the figure of the warrior. Although the warrior may be a questor, it is necessary to identify these distinctions in order not to confuse the two traditions. One Arthurian critic, Jessie L. Weston, in her book From Ritual to Romance, sees the major distinguishing quality of the questor to be his ability to heal the Fisher King in order to remove the curse on the Waste Land. She describes this action as the major task of the hero because she sees:

...a close connection between the vitality of a certain King, and the prosperity of his kingdom; the forces of the ruler being weakened or destroyed by wound, sickness, old age, or death, the land becomes Waste, and the task of the hero is that of restoration.²⁷

R. S. Loomis in a more recent study traces the origins of the Fisher King and the Grail vessel in Irish and Celtic legends in The Grail from Celtic Myth to Christian Symbol.²⁸ While some warriors are found to have the capability to heal the Fisher King, at the same time others do not, like Sir Gawain.

This distinction marks a valid difference between the questor and the warrior.

Another distinction of the questor-hero is pointed out by W. H. Auden in an essay on Tolkien's Lord of the Rings, called "The Quest Hero," in which he writes:

The precious Object cannot be found by anybody but only by the one person who possessed the right qualities of breeding and character.²⁹

While the training of the warrior may certainly qualify him to fill this description; such is not always the case. Sir Galahad does fit this description by virtue of his purity, but Sir Gawain, while he does fit the description of the warrior, he by no means possesses the right qualities needed to gain the precious Object of victory and instead gains a bitter knowledge of self. His lack of these qualities is the entire point of the poem, for this quest ends in an ironic boon rather than a precious Object. It is important to keep such distinction in mind, for in the discussion of Malory, there is a hero who is both warrior and questor. It is Sir Galahad who completes the Quest for the Holy Grail, who is a major prototype of the questor-hero, and who fits the pattern of the warrior tradition.

Before applying the pattern to the narrative of Sir Galahad's actions, it will be helpful to turn to some critical views which develop a framework in which to view the pattern. The multiple levels of meaning within Arthur's prose romances

are numerous and varied, and R. S. Loomis discusses the different factors which must be taken into account an appraisal of the Grail legends:

The Grail legends form a branch of the enormously popular Arthurian cycle, and may therefore be interpreted most plausibly and realistically in accordance with what scholars have learned about the origin and development of that cycle, though doubtless special factors, mystical, ritualistic, and doctrinal, which hardly affected the other 30 Arthurian romances, should be taken into account.

D. S. Brewer, in the introduction to his York Medieval text of the Morte Darthur, discusses the motifs which Malory handles so well and places them in conjunction with a social framework; he begins with a catalogue of motifs:

There is a whole range of motifs of the deepest antiquity, such as the modern conscious mind may barely recognize, of hope and doom, strange sickness, mysterious healing, enchantments, quests and journeys, conflicts fatal or lucky chances. They are gathered together from the Celtic, Classical, Eastern past, mingled and transformed by the Christian thought and passion of many different centuries. Malory welded them together in the image of England; his sober treatment of what was once wildest fancy reflects a political, military, historical concern.³¹

Brewer also thinks the story tells "the great secular story of Western medieval Christendom" and that is an important point to remember in discussing Galahad as a Christian warrior.³² In looking at the religious aspects of the Sancgreal, it should also be noted that the story can be viewed in the light of individual psychology, for it reflects the

inward "spiritual" turn of the mind. However, this is most clearly seen in direct application and for now can be more easily discussed in religious terms.

There is in Malory that same relationship between knightly ideals and Christian virtues that there was in Sir Gawain, and J. I. Wimsatt in his Allegory and Mirror sees this as a function of their genre:

The romances, especially the best of them, were designed to exemplify and teach the virtues appropriate to knighthood.³³

He goes on to describe the romances as "mirrors of knightly behavior" which not only present "the rewards of virtuous action" but also act as the "main arteries of the narrative."³⁴ Wimsatt also makes an important point about the symbolic value the figure of the knight held in the medieval world:

Chivalric heroes provided worthy examples for life in the world. In medieval society the knight and the monk stand together as representatives of what Robert Kaske calls "the two great Christian ideals of chivalry and monasticism." As the monk's life realizes the ideal of the contemplative life, so does the knight's of the active life. The virtues of the Knight therefore cover the broad range of Christian morals; the ideal indeed was so lofty that the image of Christ as knight was eminently suitable.³⁵

Sir Galahad represents the height of Christian idealism in his portrayal as a Christian warrior.

A juxtaposition of the ideals of the active and the contemplative life is what is taking place in Malory's portrayal of Sir Launcelot and his son, Sir Galahad. Sir Launcelot is the most perfect of the earthly Knights of the Round Table, but because he does sin in loving Guinevere, he does not get to see the Holy Grail. Sir Galahad by remaining pure and chaste, enters the realm of the spiritual knights and finally ascends with the Holy Grail into heaven. While Launcelot's role is inferior to Galahad's, it is still of importance, for it shows in Reiss' view, "what man can do on earth."³⁶ Reiss finds Launcelot and Galahad's relationship to be extremely important in symbolic value:

Although Galahad is literally Launcelot's son, he may in a sense be seen as more than this. Originally at baptism Launcelot himself was called Galahad, and the change of his name to Launcelot is taken as related to worldliness. In these terms Galahad may be regarded as a personification of the perfection in Launcelot at baptism, the perfection that has become stained and corroded by the world, like Adam, had been superseded by Galahad, who may be seen as Christ.³⁷

These analogies of Christ as Knight and Galahad as Christ function to provide a meaningful framework in which to trace the pattern of the warrior.

The relationship between Galahad as a knight and Galahad as Christ is a product of the spiritualization of the quest motif and is important in terms of the development of mystical experience. Loomis goes to the "Queste de

Saint Graal" in tracing the beginning of this adumbration of Christ:

It was a happy accident which furnished the author of the Quest with a traditional story about a youthful warrior, whose arrival was awaited and whose destiny it was to deliver his people, but it was the author's own sagacity which recognized here the theme of the Messiah, so appropriate to his purpose of depicting the ideal Christian life under the guise of chivalric adventure. A brief passage in the French text, which Malory omitted, makes the messianic role of Galahad quite clear.³⁸

Loomis goes on to point out that, "The happy discovery that the biblical name Galaad was construed as a reference to the Messiah "which led the author of the earlier Queste to "rechristen his hero."³⁹ Loomis sees Galahad as an early portrayal of the Christian mystic and he describes the experience which symbolizes the supreme vision which is realized through him:

For Galahad alone is reserved in the land of Sarras the highest of earthly joys, an ecstasy which permits him to look within the holy vessel and see openly what tongue cannot describe nor heart conceive, the marvel of marvels. This is the Christian mystic's supreme desire and reward, a foretaste of the Beatific Vision.⁴⁰

The framework of mystical experience developed in the quest of Galahad differentiates his path of action from the paths of the other knights of the Round Table.

Several warriors do follow similar paths of action in the Sancgreal, most importantly besides Sir Galahad are Sir Percival, Sir Bors, and Sir Launcelot, and the interplay among them makes their paths even more difficult to separate. Sir Launcelot and Sir Galahad are the most difficult to separate, a fact which Reiss interprets psychologically: for he sees that "Galahad may be viewed as Launcelot's alter-ego."⁴¹ Nevertheless, it is Galahad's actions on which I wish to focus attention because of his importance as a warrior and as a perfect questor. The entire Sancgreal section in the Morte Darthur fits into the pattern of the warrior, while it basically divides itself into three sections: The Book of Sir Galahad, the Book of Sir Percival, and the Book of the Achievement of the Holy Grail. In Book I of the Book of Sir Galahad, the situation is readied for the "Call to Adventure," when Sir Launcelot is called from the Round Table to make Galahad a knight. The circumstances are complete when Sir Galahad comes to Camelot. The "Call to Adventure" occurs in Book IV when Sir Galahad claims the place of the Perilous Siege at the Round Table and speaks to the other knights:

Then all the Knights of the Round Table marveled them greatly of Sir Galahad, that he durst sit there in that Perilous Siege, and was so tender of age; and wist not from whence he came, but only by God, and said he, "This is by whom the Sancgreal shall be achieved, for there sat never none but that he were mischieved."⁴²

Galahad's "Call to Adventure" is to the Perilous Seige of the Sancgreal or the Quest for the Holy Grail. Being the true questor that he is, he is the only one fit to take on the quest, for he is pure and chaste.

Galahad's suitability is affirmed in Book V when he is able to pull the sword from the stone, a feat which no one else can do and which Launcelot, his father, aware of his own sin, will not even attempt. At this point Sir Galahad crosses over the "First Threshold" into the "Belly of the Whale" without receiving his supply of "Supernatural Aid" first. The Quest of the Grail must be accomplished outside Camelot, and so his departure is the "Crossing of the First Threshold." For Galahad and the rest of the knights, the "Belly of the Whale" encompasses a vast territory of countries and oceans and cities, like Logres and the more mystical Sarras, where reality is almost indistinguishable from dreams.⁴³ The entire remainder of the adventure takes place within this "Belly of the Whale" up until the bestowal of the "Ultimate Boon" which takes place back in Camelot. The "Belly of the Whale" in Malory does seem to be a presentation of altered states of consciousness for the Knights of the Round Table. There is much emphasis on different aspects of non-ordinary reality such as the use of trances, visions, and dreams where the individual may maintain several levels of consciousness, as in Launcelot's dream in Book XVII when he experiences a sort of waking dream. The symbolic

battles between the black knights and the white knights in this realm is easily interpreted as the struggle between the spirit and the flesh or as representing man's ambivalent moral nature. Without developing a purely psychological interpretation of the Quest motif, it is sufficient to point out these close correlations.

After entering the "Belly of the Whale" and while following his "Road of Trials," Sir Galahad gains his "Supernatural Aid." Like Sir Gawain's, it is in the form of highly symbolic Christian armour. The armour which Sir Galahad obtains is the only armour which will enable him to complete the quest. In Book IX, he receives the first part of it--a shield with a red cross on a field of white which had first belonged to the old King Evelake. The knight, Sir Bagdemagus, attempts to carry it first but is wounded by a white knight, who sends it back to Galahad with the message that:

..."bid ye should bear this shield, wherethrough great adventures shall befall." "Now blessed be God and fortune," said Sir Galahad, and then he asked for his armor, and mounted upon his horse, and hung the white shield about his neck, and commended them to God.⁴⁴

He gains the second part of his armour in Book VI of the Book of the Holy Grail, which is the sword of King David on a girdle of the hair of the sister of Sir Percival. He receives them on the Ship of Faith, and several books are taken up with the history of the sword and the spindles which hang over it. Reiss quotes the Apostle Paul in discussing the

Christian armour:

In the first part of the romance, Galahad is seen in the role of champion of God. Here he puts on, as it were, what Paul calls "the armour which God provides" so that he "may be able to stand firm against the devices of the devil."⁴⁵

In Book XX, Galahad receives what would technically complete his arms as a knight, and that is a spear. It is no ordinary spear for killing. It supposedly is the spear which pierced Christ's side, and Galahad uses drops of blood on its point for the healing of the maimed king. This third piece of armour marks the culmination of his obtaining "Supernatural Aid" and his "Road of Trials" at the same time, for he now is ready to go to Sarras and receive the Holy Grail.

Galahad's "Road of Trials" involves all the experiences he has from his departure from Camelot to his arrival in Sarras. He is sure of winning from the very beginning because his is the purest and most chaste knight of all the Round Table. Reiss sees Galahad's trials as experiences simply to fulfill the requirements of the quest; he says, "When Galahad rides out, it is not to be proved but to fulfill all the actions preliminary to the final attainment of the Grail."⁴⁶ Galahad's prowess is tested on several occasions however, as in his rescue of Sir Melias in Book XIII, his liberation of the Castle of Maidens in Book XV, in his defeat of Sir Percival and Sir Launcelot (his father

and the most perfect of earthly knights), and finally in finding the Holy Grail in Logres and taking it to Sarras for the final ascension into heaven.

Galahad's meeting with a "Woman as Temptress" is not a necessary part of his "Road of Trials" because of his chastity and purity, of which the reader is informed at the beginning of his book. Galahad's "Atonement with Father" therefore takes on a different meaning from the oedipal. His atonement does take place with his own father, Launcelot, but primarily with his heavenly or spiritual Father. Launcelot is atoning for his earthly sin in loving Guinevere, but Galahad is simply preparing to leave his earthly father for his divine Father. This occurs in Boox XII of the Achievement of the Holy Grail on the ship which is carrying Percival's dead sister to Sarras. Most of the time is spent in worship, as Malory describes it, "So dwelled Sir Launcelot and Sir Galahad within that ship half-a-year, and served God daily and nightly, with all their power."⁴⁷ With this final step completed, Sir Galahad reaches the most important stage of the pattern, "Apotheosis." Sir Galahad does, indeed, become divine for after he delivers the "Ultimate Boon" to Sir Percival to carry back to Camelot, he ascends into heaven along with the Holy Grail and the spear:

...Sir Galahad went to Sir Percival and kissed him, and commended him to God, and said, "Fair Lord, salute me to my lord, Sir Launcelot, my father; and as soon as ye see him, bid him remember this unstable world." And therewith he kneeled down before the table and made his prayers; and then suddenly his soul departed unto Christ Jesus, and great multitudes of angels bear his soul up to heaven that his two fellows might behold it: also, his two fellows saw come from heaven a hand, but they saw not the body, and then it came right to the vessel and took it, and the spear, and so bear it up to heaven. Since then was never no man so hardy for to say that he had seen the Sancgreal.⁴⁸

Sir Percival, of course, relays the message to Sir Launcelot at court and thus completes the pattern with the presentation of the "Ultimate Boon" and Sir Galahad, the perfect knight, remains an excellent portrayal of both warrior and questor.

CHAPTER IV

THE RELUCTANT HERO: TOLKIEN AND CASTANEDA

The idealism presented in the warrior tradition in Malory undergoes certain transformations in later appearances. Being a warrior does not seem quite so heroic as more cultures become "civilized." Man's inward emotions are more readily expressed and analyzed, and the pattern itself becomes subject to such emotions. The major emotion is fear and may either be fear of a specific danger or of death or it may be fear of one's own inadequacy to fulfill his role. Writers develop the hero's fears of death and inadequacy, creating the "Reluctant Hero." The "Reluctant Hero" generally feels inadequate in facing the adventures he is to undertake although his vocation is clearly marked for him. This hero is also very susceptible to human fears and dangers and does not feel he is superheroic in any way, although his later adventures usually prove differently.

The pattern itself is barely altered although the hero's reluctance is apparent at each step of the way. Many modern writers who develop the warrior pattern specifically add this element of reluctance (it later becomes of paramount importance to a writer such as Hemingway) to the hero's actions.⁴⁹ One such writer is J.R.R. Tolkien with his fantastical trilogy, The Lord of the Rings, and

another is Carlos Castaneda with his series of books on the Yaqui Indian sorcerer, don Juan. Because of the dubious literary standing which some critics accord these works I will only take time to examine Castaneda's series in any detail. Both writers merit attention, however. Castaneda is important for bringing the pattern into modern times and a modern setting. Tolkien's Frodo Baggins, although only a fantasy creation, is notably relevant as a working out of the warrior's feeling of reluctance in facing an unknown adventure.

Frodo Baggins is a Hobbit and not a man but he nevertheless does reflect very human emotions and feelings in the face of action. Here is no shining knight riding off to battle, but a scared little Hobbit who is trying to save his shire by carrying the Ring back to be destroyed in the Land of Mordor. There is an introductory book to the trilogy called The Hobbit, but the pattern of the warrior does not begin until the first volume of the trilogy itself, The Fellowship of the Ring. Frodo is left the Ring by his uncle Bilbo Baggins and then is informed of its history and power by the good wizard, Gandalf. Gandalf issues the "Call to Adventure" to Frodo who immediately evinces signs of reluctance. The following important dialogue marks the beginning of Frodo's adventures and his several attempts to give up the quest altogether:

"There is only one way: to find the Cracks of Doom in the depths of Orodruin, the Fire-mountain, and cast the Ring in there, if you really wish to destroy it, to put it beyond the grasp of the enemy forever."

"I do really wish to destroy it," cried Frodo. "Or, well to have it destroyed. I am not made for perilous quests. I wish I had never seen the Ring! Why did it come to me? Why was I chosen?"⁵⁰

Frodo's remark seems rather like what one might hear today, and this point is taken up by Roger Sale in "Tolkien and Frodo Baggins," when he writes:

...Frodo Baggins, the real hero in this book where all must be heroic, who acts like any modern alienated man but who also is Tolkien's affirmation of possibility in a world where all old and other heroic types are by themselves inadequate.³¹

Frodo continues to be aware of his inadequacy as the Ringbearer, even in a glorious moment at the Council of Elrond when he finally accepts the Challenge; his feelings are evident when he speaks:

At last with an effort he spoke, and wondered to hear his own words, as if some other will was using his small voice. "I will take the Ring," he said, "though I do not know the way."⁵²

The "Way" is long and arduous for Frodo, as the "Road of Trials" is for any warrior, but he is successful in the end. Sale also comments on the "Ultimate Boon" which Frodo achieves and what it represents:

...Frodo finds in this turning out a means to self-knowledge, and in his scarred and beautiful relationship with Smeagol he finds himself and lives by the light of the self he finds. He is saved from the worst ravages of the Ring because he binds himself to others rather than to love of power, and that is his heroism.

This inner examination of the warrior's feeling shown in the addition of reluctance to the overall pattern of the warrior seems to lead to a new sort of self-knowledge for the hero. A similar development may be seen in Carlos Castaneda who too feels he "is not made for perilous quests" but whose self-realization manifests itself in a startling different way.

Castaneda's three recent books on the Yaqui Indian sorcerer, don Juan, lie somewhere in the realm between true anthropological study and careful literary craftsmanship. The first volume which Castaneda published, The Teachings of Don Juan: a Yaqui Way of Knowledge, is supposedly the results of anthropological fieldwork done during his studies at U.C.L.A. The following volume, A Separate Reality: Further Conversations with Don Juan, picks up with a few backward looks where the first volume left off in describing Castaneda's experience as an apprentice to don Juan in the craft of sorcery. In the third volume, Journey to Ixtlan: The Lessons of Don Juan, Castaneda reevaluates his set of experiences in a new light and presents them in terms of becoming a warrior. These experiences parallel closely the same set of experiences which make up the warrior pattern developed so far in this

paper. The value of anthropological study for the illumination of a literary tradition was discussed in my "Introduction," but certain pertinent facts about the authenticity of the Castaneda books should be recognized here. If, indeed, they are purely anthropological studies, then they give evidence that the warrior tradition as I have described it is a continuing and universal tradition which occurs in many cultures. However, if it is not purely scientific reporting but instead, a well-handled piece of literary craftsmanship, then it merits analysis as another literary manifestation of the motif of the warrior.

The different conjectures and opinions which have been raised about the books and the author offer some very interesting information about the background of the books. Sam Keen in an interview with Castaneda in the December (1972) issue of Psychology Today brings up the possibility that don Juan is a creation of Castaneda's. Castaneda's answer is extremely interesting in view of the appearance of the warrior pattern in the Middle English period; he answered Keen in the following way:

The idea that I concocted a person like don Juan is inconceivable. He is hardly the kind of figure my European intellectual tradition would have led me to invent.⁵⁴

But, of course, just such a figure could have and did occur throughout European intellectual tradition. He is

very little different from the mythic character of Merlin who acted as guide and mentor to King Arthur. It is conceivable that he could pass on a warrior tradition to Castaneda which found its fullest expression in the Middle Ages. Castaneda's answer may be as naive as it appears, but considering his reputation for rearranging the truth, it, perhaps, should be taken tongue-in-cheek. The cover story of a recent issue of Time magazine continues the discussion of the possibility of a hoax and quotes several literary figures from Alan Watts to Joyce Carol Oates, who asks:

Is it possible these works are non-fiction?
They seem to me remarkable works of art in the Hesse-like theme of a young man's initiation into another way of reality. They are beautifully constructed. The character of Don Juan is unforgettable. There is a novelistic momentum, rising, suspenseful action, a gradual revelation of character.⁵⁵

These views provide an interesting perspective on the Journey to Ixtlan and the two earlier books, which will prove helpful in tracing the pattern of the warrior through Castaneda's extraordinary adventures.

Certain events from the first two books must necessarily be included because of the serial nature of his description of his education as a sorcerer. In the first stage of the pattern, "The Call to Adventure," Castaneda presents himself as the "Reluctant Warrior." In the beginning Castaneda seeks out the Yaqui Indian

don Juan because of an interest in psychotropic plants about which don Juan is suppose to know a great deal. As a sorcerer and a Man of Knowledge, don Juan has the ability to know who should become his apprentice and for "covert" reasons, he chooses Carlos Castaneda, who describes the experience in this way:

I had known don Juan for a whole year before he took me into his confidence. One day he explained that he possessed a certain knowledge that he had learned from a teacher, a "benefactor" as he called him, who had directed him in a kind of apprenticeship. Don Juan had, in turn, chosen me to serve as his apprentice, but he warned me that the training was long and arduous.⁵⁶

Castaneda, like the Hobbit, Frodo, is reluctant to accept because of inadequate training and background. He has not been trained as a warrior; in fact he is more at home in an intellectual milieu. As he says his background was in "the European intellectual tradition" and he also had never "turned on" to the drug culture, so that his experiences with don Juan's manipulation of "non-ordinary reality" were too much for his Western civilized mind. He is captured by the one emotion that a warrior can never submit to and that is fear. His fear makes him reluctant to accept the "Call" and later causes him to break off the apprenticeship two different times.

Castaneda's "First Crossing of the Threshold" comprises the first episode in the teachings of the

apprenticeship. The "Threshold" is don Juan's porch and don Juan tells Castaneda that "the proper thing to do was to find 'a spot' (sitio) on the floor where he (Castaneda) could sit without fatigue."⁵⁷ This episode marks the beginning of don Juan's attempt to teach Castaneda to become a Man of Knowledge through experiencing "non-ordinary reality" rather than through verbal communication. After several hours of rolling around and examining changes of hues, Castaneda falls asleep from exhaustion, propped up against a rock, and discovers upon awakening that he has been successful:

I heard don Juan talking and laughing
above my head. I woke up. 58
"You have found the spot." he said.

This experience also marks Castaneda's entrance into the "Belly of the Whale" which is don Juan's world of "non-ordinary reality." In the first book, Castaneda feels this world can only be entered through the use of psychotropic plants, but by Journey to Ixtlan he comes to the realization that an individual must simply "stop the world" in order "to see" as don Juan puts it. Learning to "stop the world" in order "to see" is what Castaneda must learn as an apprentice and don Juan couches these lessons in the pattern of becoming a warrior. In the section, "A Structural Analysis" Castaneda sorts out of his experiences a framework for the characterization of the warrior. The warrior must find the "path with heart"

and follow it. Castaneda examines this path first in its relationship to the universe, then to the individual who must be aware and self-confident in order to conquer fear. Castaneda describes that development thus:

A man of knowledge in his role of warrior was obligated to have an attitude of deferential respect for the items with which he dealt; he had to imbue everything related to his knowledge with profound respect in order to place everything in meaningful perspective...If one remained in that frame of thought, the idea of respect was logically extended to include oneself, for one was as unknown as the Unknown itself.⁵⁹

Castaneda goes on to describe the necessity of a warrior's facing his fear in order to conquer it, at the same time being self-confident in his actions and having awareness of both "intent and expected flux."⁶⁰

Facing his fear in order to conquer it is how the warrior obtains his "Supernatural Aid" in don Juan's world of "non-ordinary reality." The "Supernatural Aid" is known specifically as an Ally. Castaneda gives don Juan's definition of an Ally, "as being a power capable of transporting a man beyond the boundaries of himself," then adds, "that is, an ally was a power that allowed one to transcend the realm of ordinary reality."⁶¹

Castaneda's attempts to gain an ally for himself are important episodes in all three books. The first Ally Castaneda attempts to obtain is Mescalito and his meeting with this spirit in "non-ordinary reality" is

brought about through the ingestion of peyote. The "encounter" with Mescalito in the shape of a dog is apparently successful and just the beginning of many other such "encounters" brought about by the ingestion of psychotropic plants. However, the final meeting with an Ally which enables Castaneda to "stop the world" occurs while he is "straight." This encounter occurs at the end of Journey to Ixtlan and is a meeting with another animal, which Sam Keen neatly describes as "a conversation with a luminous, bilingual coyote." ⁶² Don Juan tells Castaneda that the coyote was a magical being who would be his companion for life. The importance of this particular Ally is shown later in the culmination of Castaneda's "Road of Trials."

Castaneda's "Road of Trials" begins with the experience of finding his own spot, covering practically all three books, until the final episode with the iridescent coyote. He is tested in each trial that occurs whether it happens because of psychotropic plants or in his own head. The experiences are metaphorical and are open to several levels of meaning. A typical adventure occurs in the third book Journey to Ixtlan and corresponds to the meeting with the "Woman as Temptress" in the warrior pattern. Castaneda has several encounters with a sorceress named la Catalina who assumes the shape first of a crow, then a beautiful woman, and finally an

old woman and each time his control of his fear is tested. He has many other such encounters in which he learns to conquer his fear and acts as a warrior. These encounters involve entities such as "the spirit of the water hole," "the guardian," and the spirit of peyote, Mescalito. All such encounters require that Castaneda face his opponent and assume the attitude of a warrior, which he discusses in the interview with Keen:

The warrior is a man who hunts and accumulates personal power. To do this he must develop patience and will and move deliberately through the world. Don Juan used the dramatic situation of actual hunting to teach me because he was addressing himself to my body.⁶³

Later in the interview Castaneda discusses some aspects of the warrior position which are realized specifically in Journey to Ixtlan as knowledge gained on his "Road of Trials." One important aspect of a warrior is a lack of personal history; as he tells Keen:

One of the earliest things don Juan taught me was that I must erase my personal history. If little by little you create a fog around yourself then you will not be taken for granted and you will have more room to change. ⁶⁴

Equally important is the necessity to lead an impeccable life, which he tells Keen is extremely liberating:

Each act is the warrior's last battle.
So everything must be done impeccably.

Nothing can be left pending....When death stands to your left you must create your world by a series of decisions, only decisions that must be made now.⁶⁵

This knowledge of how to be a warrior helps Castaneda on his "Road of Trials" to serve and to learn.

Castaneda's "Atonement with the Father" occurs each step of the way for don Juan, as his guide and mentor, is the only one who can help him interpret this world of "non-ordinary reality." Real dramatic tension arises after each episode because don Juan refuses to make the interpretation in words. Don Juan says Castaneda must experience a state of being rather than have it described to him. "Apotheosis" happens to Castaneda when he is able to "stop the world" at the end of the third book. Castaneda describes the moment as a part of reality with no attempt to explain away the fantastical parts of the experience. Castaneda has just confronted his ally, the coyote, when he begins to experience a floating sensation, and then:

Suddenly I felt that my body had been struck and then it became enveloped by something that kindled me. I became aware then that the sun was shining on me. I could vaguely distinguish a distant range of mountains towards the west. The sun was almost over the horizon. I was looking directly into it and then I saw "the lines of the world." I actually perceived the most extraordinary profusion of fluorescent white lines which crisscrossed everything around me.⁶⁶

This moment very much resembles what William James

termed "religious conversion" in The Varieties of Religious Experience.⁶⁷ Castaneda very naturally experiences the ecstasy and euphoria which accompanies this type of mystical experience. The pattern of the warrior is incomplete, however, because Castaneda chooses to publish another book which will come out next year in order to complete it. Castaneda did "stop the world" but the "Ultimate Boon" is involved in "seeing" which did not take place. Don Juan tells him he is ready if he chooses but as Castaneda says at the end, "I knew that it was not my time yet."⁶⁸

Don Juan also describes being a warrior to Castaneda on the last page. It is a description which links together all the manifestations of the warrior pattern which I have so far discussed. He says:

Only as a warrior can one survive the path of knowledge...Because the art of a warrior is to balance the terror of being a man with the wonder of being a man.⁶⁹

The ambivalence expressed in this statement about man's existence is integral to an understanding of human experience. Don Juan as a mentor who believes in direct experience rather than words still manages to state the ambivalence with force and beauty.

CHAPTER V

THE WARRIOR'S GUIDE: INTERNAL AND EXTERNAL
GUIDES IN CLASSICAL AND MODERN ANALOGUES

In examining the framework which surrounds these various warrior patterns, there is a consistent element which should not be ignored. Whatever form it takes, a consistent ruling or guiding element is always present. This element may take many forms; it can be a human mentor such as Arthur's Merlin, Frodo's Gandalf, or Castaneda's don Juan. It can also be a divine guide such as the deus ex machina of classical literature; or it can be a set of precepts, often Christian, or simply an inward psychological (or religious) self-knowledge. In order for the figure of the warrior to be defined in its entirety, it is necessary to examine some examples of this guiding figure so as to identify the role fully. Many examples occur in Modern and Classical analogues to the warrior pattern. The role of guides such as Merlin and Gandalf is quite well established and the similarity of don Juan to both of these figures is obvious, however, the guiding element of Sir Gawain outside of the Green Knight's servant is merely his Christian virtues as it is for Sir Galahad. The discrepancies in the guiding element of

these patterns do call for a closer examination of certain prevailing types, whether human or divine.

The guides which appear in Classical renderings of the warrior pattern are usually the gods who simply appear in human form to the warrior, such as Athena in the Iliad and the Odyssey and Krishna in the Bhagavad Gita.⁷⁰ A more familiar human guide appears later in James Joyce's Ulysses, but in a very modern and unusual form. A variation of the guide as a set of precepts is the development of the use of the "inward turn" which modern novelists like Hesse work with. The guide generally acts as the means to knowledge which ultimately for many of the warriors is self-knowledge. More specifically, they are the means of the warrior obtaining his "Supernatural Aid," and they very often direct him along his "Road of Trials." They are usually unimportant at the end of the pattern because by then the warrior has either gained their knowledge or not, and the "Ultimate Boon" depends on the warrior's actions finally and not on theirs. Their presence, however, is quite important throughout the rest of the pattern.

The deus ex machina type of guide in the Classical analogues usually just assumes human shape and appears to the warrior in that guise. These gods exert a moralizing influence upon the warrior which direct his actions sometimes to the good and sometimes to the bad,

depending upon the god. The gods of Homer's Iliad and Odyssey are willful, independent types much like the mortals they govern. In the Iliad, which is a serious presentation of a great warrior trapped by his own pride, Achilles is flawed but not by fear and cowardice like the later Gawain but by anger and pride. He is the greatest of the Achaians and acts under the personal protection of Athena. M.P. Cosman in The Education of the Hero in Arthurian Romance mentions that before Achilles came under the tutelage of Nestor he "Like Launcelot, is the son of a sea fairy, and like both Launcelot and Perceval, Achilles' earliest upbringing is among women....There is no specification of Achilles' acquisition of that 'wisdom' Nestor is charged to inculcate." ⁷¹ Instead he acts under guidance from the gods.

As a warrior, he answers the "Call to Adventure" to do battle with the Trojans; however, he gives in to his anger and pride over being slighted by his king, Agamemnon, and refuses to fight. He later returns to the heroic behavior demanded of a warrior and saves the battle for the Achaians, but his fulfillment remains flawed. Achilles has divine guidance from the gods as well as being the son of Thetis, the sea goddess. In opposition to the god Apollo, who acts as mentor to Hector, these gods direct Achilles' actions and offer him counsel. C.M. Bowra, in his essay "Homer" in Perspectives

on Epics, describes Achilles' heroic status as a warrior:

The Iliad, as Homer tells us, is the the story of the wrath of Achilles. In this son of a sea-goddess, gifted with all that a man can ask, brave, beautiful, eloquent, but doomed to an early death, the Heroic Age found an ideal embodiment of itself.⁷²

Bowra goes on to point out that in earlier stories Achilles had been "pre-eminently the warrior" but now "in spite of his half-divine gifts he makes the wrong use of his opportunities."⁷³ This is important, for this points out a major position of the guide in that the role can be only an influence rather than a manipulator, for the warrior has a free choice in following his path of action. Achilles' "Supernatural Aid" is overabundant because he is the son of a goddess and is a great warrior in his own right, but he is also flawed by pride and anger and therefore does not follow the path.

The warrior hero in the Odyssey, while not of divine parentage, nevertheless is also not so flawed. The guide, who again is a goddess who steps down from above, also takes a slightly different position as guide in that she aids Odysseus freely in his adventures. Bowra sees in this position "a noticeable difference in temper" from the Iliad, as he describes Odysseus and his guide:

In his task he is aided and abetted by Athena, whose tenderness for him is delightfully unashamed. She admires him because he has all the qualities she likes most in herself. She is not above praising trickery and dishonesty, though her praise is not without irony.⁷⁴

This description sounds remarkably close to those of guides and mentors like Merlin and don Juan. Odysseus, with the help of his guide, Athena, does follow the path of the warrior. At the end in Book XXIV of the Odyssey, which is a farewell to warriors, Homer alludes to Athena as a guide:

He yielded to her, and his heart was glad.
Both parties later swore to terms of peace
set by their arbiter, Athena, daughter of
Zeus who bears the storm cloud as shield-
though still she kept the form and voice
of Mentor.⁷⁵

With such a mentor Odysseus is able to follow his warrior path and is able to remain the embodiment of the heroic ideal until he finally returns to his kingdom and his wife, Penelope.

A warrior and his divine mentor are also the heroes in a Classical Hindu analogue, the Bhagavad Gita, called The Song of God and considered to be the Hindu bible. The Bhagavad Gita recounts a dialogue between a warrior who is about to engage in battle and his charioteer, the divine Krishna. The relationship here is one of moral guidance and their dialogue outlines the path which the warrior must follow if he is

to attain the "Ultimate Boon." Krishna gives Arjuna, the warrior, "Supernatural Aid" by being his charioteer and by offering moral guidance. The dialogue stems from questions that Arjuna directs to Krishna concerning whether doing battle is "right action" if one knows one's enemies to be noble and worthy. Krishna's reply occupies the major part of the Gita and presents what Aldous Huxley refers to as the "Perrenial Philosophy" which centers around the principles of love and non-attachment.⁷⁶ Aside from the standard moral and religious implications of this advice, it remains the path which Arjuna as a warrior must follow. The guide here is accepted as divine as the figure of Christ, unlike the more mortal gods of Homer; and the impact of his influence is therefore stronger and in fact becomes the major focus in the presentation. The advice of the guide to the warrior leads immediately to the experience of "enlightenment" if followed by the warrior and therefore, itself becomes the means to the "Ultimate Boon" (this development is closely paralleled by Castaneda). Before this final relationship of the warrior and guide is established, however, it is important to look at a modern development of the relationship.

There is just such a relationship in James Joyce's Ulysses, which is not surprising considering the parallels between his novel and the classical works discussed

earlier. Joyce's work, because of its complexity and scope, is difficult to deal with on a condensed level and focusing on one view of one relationship within the novel does not really make it any easier. Critics such as Edmund Wilson, Harry Levin, and Richard Kain have pointed out the parallels between Odysseus' adventures and Leopold Bloom's activities in Dublin on one day in June, 1904, and it is important here only as a framework for the relationship of warrior and guide between Stephen Deadalus and Leopold Bloom. Bloom by no means assumes a divine guise, in fact, his humanity is much emphasized and is a major consideration in the novel. Stephen comes to the novel with a recognizable identity from Portrait of the Artist as a Young Man. Bloom's influence on Stephen develops as they go through the Homeric episodes of Stephen's path as a warrior in training. The relationship between Stephen and Bloom is a portrayal of the warrior and guide relationship seen from what R. Kain calls, "the vantage-point of the subconscious and from the cosmic perspective of astronomical space and time." ⁷⁶ In this presentation of the framework can be viewed Bloom's and Stephen's relationship as warrior and guide.

Stephen's father is an acquaintance of Bloom's, but R. Kain sees a closer father-son relationship between Bloom and Stephen which goes back to the source;

he compares them, "A Ulysses, ingenious and observant, is to the weakling son, Telemachus, in the Odyssey, so (as) is Bloom to Stephen."⁷⁷ Bloom's role as guide reflects direct experiential guidance through life. Unlike the guides who remain at a distance and leave the warrior to follow his own initiative, Bloom accompanies Stephen on his path of adventure. The entrance into the "Belly of the Whale" is experienced by both Bloom and Stephen as well as the reader. In the "Circe" episode, Joyce develops the subconscious experience of both Bloom and Stephen, finally merging them in what Kain describes as:

Psychologically, it is one of the most ambitious attempts in literature to render the world of the subconscious, the seething mass of memory, desire, and frustration elucidated by Freud.⁷⁸

Joyce's "Belly of the Whale" is not a castle or the land of Logres or even a Yaqui Indian's home, it is rather the inward experience which is felt by both Bloom and Daedalus. The guide here is not a distant, static, advisory figure but rather a developing character within himself. The possibility of developing the guide to a greater extent possibly arises with Joyce's extraordinary power of portraying the psychological processes. An essay called "Parallel/Parallax" in The Celtic Bull discusses the success of Bloom's and Stephen's

relationship in view of the fact that Stephen is looking for a spiritual father and Bloom for a literal son (to replace his dead son), a fact which has been pointed out by many critics; both solutions are impossible:

Each is essential, however, to the success of the other's quest. Although their union is short lived, they inspire one another in an almost mystical way. Bloom is described as having brought "Light to the Gentiles" (Ulysses p. 676); after Stephen's departure, Bloom "with deep inspiration ...returned (Ulysses p. 705). Abortive on the personal, narrative level, the relationship of Stephen and Bloom becomes meaningful only when it is understood to be a transubstantial union, one that transcends substances...Bloom and Stephen, though "disparate" (Ulysses p, 666) are one.⁷⁹

The figure of the guide as a sort of alter-ego for the warrior is certainly helpful in clarifying the psychological implications of such a relationship.

Such guides do not always appear in the warrior pattern, although it is the general rule that they do. Even Sir Gawain and Sir Galahad can be said to have a mentor in the figure of Christ, who although not actually present in the narrative, is constantly present as a symbolic ideal. The guides which do appear assume many shapes and take several different roles in their task of directing and guiding the warrior on his path. Like the ideal figure of Christ, the guide may

act chiefly as a moralizing agent, as does Krishna in the Bhagavad Gita. However, the guides may be less than divine and may operate on a more human plane, as do the gods and goddesses of Homer's poetry. There may also be variations within this type of guide, in that some will act mainly as an influence while others actually manipulate events by aiding and abetting the warrior in his action. Joyce's development of the guide's role as the focus of interest elaborates the possible psychological significance of the relationship between warrior and guide. Whatever variations the role may take on, the guide remains an integral element of the pattern for he aids and directs the warrior in his quest for the "Ultimate Boon."

CHAPTER VI
THE CONCLUSION

An attempt to establish a pattern such as that of the warrior may seem to have little value within the strict confines of literary criticism. The attempt by its very nature demands rather sweeping generalizations about ideals, human behavior, and the expression they find in literature. If a valid critical method is to discover the differences between works of literature in order to ascertain their worth, I feel there is also value in the method which seeks out similarities in the flux and attempts to establish some structure and order in an amazingly different group of phenomena. Neither method excludes the other, and they in fact work together to form an integral approach to the study of literature. As simplistic as it may seem, the point should be kept in mind that literature is an expression of the human experience, whether physical or psychical, and whatever aesthetic pleasure its artistic presentation brings the reader, or whatever need it fulfills, an increased understanding of the human experience is an equally important facet of the literary experience. Andrew Weil in a recent book called The Natural Mind

states this function rather well in a discussion of scientific inquiry into higher consciousness, when he writes:

The aim of scientific inquiry is not to reveal absolute truth but to discover more and useful ways of thinking about phenomena.⁸⁰

Developing a pattern which by and large reflects specific phenomena--that is, a similar series of actions through which a certain type of figure runs for a certain reason--may not reveal absolute truth, but may, I feel open new ways of evaluating that set of phenomena in whatever time or place it may appear.

The warrior was and is a natural subdivision of the basic development of the hero, for it was a profession which brought glory to an individual for action accomplished for the sake of society. Certain typical elements became a part of the tradition which developed around the warrior, such as the power he brought into battle, the enemy he had to vanquish, and the final result of his effort. Celebrations of warriors in different cultures included these actions and naturally elaborated on the pattern, bringing in figures such as the guide and mentor or the "woman as temptress." Symbolic interpretations of such figures and actions were a normal result of man's inclination to see reality through groups of various glosses. These glosses represent no more than multiple attempts to "discover

more and more useful ways of thinking about phenomena." One of the intriguing but confusing ways is through a group of mythic glosses which have their origins in the folk tales and legends of a culture going back to the oral tradition of literature and perhaps before. Considering the extent to which the Church structured human experience in the Middle Ages, it is no surprise that all expressions of such experience began to be glossed in Christian terms. A confusing intermingling of such glosses led to varied and rich depths of meaning in the literature so read and understood. Such mystical elements and relationships were emphasized, and the use of such a pattern as the warrior began to have more specific symbolic purposes.

A further set of glosses were applied once psychological theories began to be used in explaining the human psyche. Naturally enough, such a set of glosses is also useful in explaining the psyche of such an archetypal figure as the warrior. These various sets of glosses which work to help interpret the tradition of the warrior and the various times at which they have become used consistently indicate a certain validity in the use of the warrior tradition as a successful portrayal of an area of human experience. The extreme differences in time and culture which are represented by the different manifestations of the warrior tradition

also support the validity of the successful portrayal of human experience. Whether it is a portrayal of man's state of imperfection, or of a movement toward mystical experience, or even a development toward an altered state of consciousness, and whether these portrayals are representative of a more absolute state of being, is unimportant. Nevertheless, the pattern of the warrior has provided a remarkable means of structuring action-one which has appeared throughout literature and in various times and cultures and works as a valid portrayal of the human experience.

All along I have stated that the value of the warrior pattern lies in its portrayal of a part of the human experience. It would be against my point of view if I were to say that it is just one area that the pattern represents. However, I do feel that certain clues as to the general area of human experience involved are available and that they point to knowledge or, to be more specific, to self-knowledge. The type of self-knowledge does differ from work to work of literature. Unlike the questor whose "Ultimate Boon" can save mankind, the warrior's "Ultimate Boon" may only save himself. The rest of mankind will have to become warriors in order to realize the same "Ultimate Boon" for themselves. Gawain's self-knowledge is symbolized by the green girdle but it is important that Arthur's court does not

feel it to be the badge of shame Gawain knows it to be. With Sir Galahad, the self-knowledge must be translated into terms of mystical vision, and then it becomes the ultimate mystical experience or a self-realization of oneness with Christ. Castaneda's self-knowledge is of a mystical kind also but more in the way of Transcendentalism than Christianity as he realizes he is one with the landscape of the universe. Andrew Weil expresses this experience in terms of its relationship to negative paranoia:

But anyone who reads firsthand accounts of mystic experience or flashes of enlightenment must be struck by the underlying identity with negative paranoia. Mystics of all centuries have experienced the entire phenomenal world as a radially symmetrical pattern, its center coinciding with the center of focused consciousness. But they have interpreted the experience positively, if not with ineffable joy. Mystical experience is the mirror image of negative paranoia. And the two are the two complementary expressions of a single experience, that of the center of the pattern.⁸¹

Thus Castaneda's vision of a pattern of lines across the universe seems a fitting realization to come to at the end of the warrior pattern, for, like James' converts, Castaneda is seeing the objectification of his own realization of his place within the structure of the universe.

The area then of human experience portrayed in these patterns and implied in these self-realizing

experiences, must I think, be expressed in terms of higher consciousness. It is no coincidence that the "Belly of the Whale" segments of these patterns deal with altered states of consciousness usually achieved by effecting ego-loss through trance, drugs, meditations, and dreams. This warrior pattern ultimately represents a dissolution of the dichotomy between body and soul. Therefore, the use of a figure whose physical prowess is emphasized as a means of attaining a mystical self-knowledge is somehow right and fitting. Weil comments on the amount of literature which the ambivalence of human nature has stimulated:

...the whole mind-body problem that has stimulated such an outflow of straight prose becomes a problem only by thinking of it as such. The statement of the question limits the possible information one can get in an answer because it presupposes a meaningful distinction between the two phases of perceiving a single reality. Mind and body are really the two expressions of the same phenomenon...⁸²

The pattern of the warrior encourages man to experience both the physical and spiritual sides of life and to progress, through ambiguity, to a more unified and integrated life.

FOOTNOTES

¹G. & C. Merriam Co., publs., Webster's Seventh New Collegiate Dictionary (Springfield, Mass., 1965), p. 938. The added connotation is cited from C. Hugh Holman et al., comps., A Handbook to Literature, 3rd ed. (1936; rpt. Indianapolis: Odyssey Press, 1972), p. 488.

²C. S. Lewis, "The Anthropological Approach," in Critical Studies of Sir Gawain and the Green Knight, eds. Donald R. Howard and Christian Zacher (Notre Dame: Notre Dame Press, 1968), pp. 67-79.

³Northrop Frye, Anatomy of Criticism: Four Essays (Princeton: Princeton Univ. Press, 1957), pp. 72-73.

⁴Ibid., p. 54.

⁵Ibid., p. 136.

⁶C. G. Jung, "Psychology and Literature" in Modern Man in Search of a Soul (New York: Harcourt, Brace, and World, Inc., 1933), p. 152.

⁷Arthur Janov, The Primal Scream (New York: Dell Publishing Co. 1970).

⁸C. G. Jung, "A Psychological Theory of Types" in Modern Man in Search of a Soul, p. 75.

⁹Frye, p. 139.

¹⁰Joseph Campbell, The Hero With A Thousand Faces (New York: Pantheon Books, 1961), pp. 19-20.

¹¹Ibid., p. 30.

¹²Ibid., p. 36.

¹³The title Sir Gawain and the Green Knight will hereafter be shortened to Sir Gawain. Any long title used repeatedly will be shortened after the first usage.

¹⁴Larry D. Benson, Art and Tradition in Sir Gawain and the Green Knight (New Brunswick, N. J.: Rutgers Univ. Press, 1965), p. 95.

¹⁵Ibid., p. 96.

¹⁶Gervase Mathew, "Ideals of Knighthood in Late-Fourteenth-Century England," in Twentieth Century Interpretations of Sir Gawain and the Green Knight (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1968), pp. 68-72.

¹⁷Ibid., p. 71.

¹⁸Ibid., p. 69.

¹⁹Stephen Manning, "A Psychological Interpretation of Sir Gawain and the Green Knight" in Critical Studies of Sir Gawain and the Green Knight, p. 283.

²⁰Ibid., p. 284.

²¹A. C. Cawley, ed., Pearl and Sir Gawain and the Green Knight (New York: Everyman's Library, 1962), p. 62, ll. 285-287 and 294-295.

²²St. Paul in the Gospels also makes use of the metaphor of the Christian armour of God. See more specific reference in Chapter III.

²³Cawley, p. 79, ll. 759-762.

²⁴Paul Delany, "The Role of the Guide in Sir Gawain" in Critical Studies of Sir Gawain and the Green Knight, p. 235.

²⁵Cawley, p. 146.

²⁶Edmund Reiss, Sir Thomas Malory (New York: Twayne Publishers, Inc., 1966), p. 121.

²⁷Jessie L. Weston, From Ritual to Romance: An Account of the Holy Grail from Ancient Ritual to Christian Symbol (New York: Doubleday and Co., Inc., 1957), p. 23.

²⁸R. S. Loomis, The Grail from Celtic Myth to Christian Symbol (New York: Columbia Univ. Press, 1963).

²⁹W. H. Auden, "The Quest Hero" in Tolkien and the Critics: Essays on J. R. R. Tolkien's The Lord of the Rings. Neil D. Isaacs and Rose A. Zimbardo, eds., (Notre Dame: Univ. of Notre Dame Press, 1968), p. 44.

³⁰Loomis, p. 271.

³¹D. S. Brewer, ed., Malory: The Morte Darthur (Evanston: Northwestern Univ. Press, 1972), p. 11.

³²Ibid., p. 11.

³³James I. Wimsatt, Allegory and Mirror: Tradition and Structure in Middle English Literature (New York: Western Publishing Co., Inc., 1970), p. 191.

³⁴Ibid., p. 191.

³⁵Ibid., p. 192.

³⁶Reiss., p. 138.

³⁷Ibid., p. 131.

³⁸Loomis, p. 178.

³⁹Ibid., p. 180.

⁴⁰Ibid., p. 184.

⁴¹Reiss, p. 131.

⁴²Sir Thomas Malory, Knt., The Arthurian Tales: The Greatest of Romances Which Recount the Noble and Valorous Deeds of King Arthur and the Knights of the Round Table (London: Norroena Society, 1906), p. 155.

⁴³As an understanding of altered states of consciousness is pertinent to several of my discussions, a brief explanation is appropriate here. There are usually considered to be two basic states of consciousness, that is, waking and deep sleep. Another state of consciousness can be entered through dreams, drugs, and trances which are brought about through hypnosis, contemplation, and meditation. The experiences which an individual has in these states are often interpreted as mystical experience or as what Carlos Castaneda calls "non-ordinary reality" (see Chapter IV.).

⁴⁴Malory, p. 164.

⁴⁵Reiss, pp. 149-150.

⁴⁶Ibid., p. 151.

⁴⁷Malory, p. 217.

⁴⁸Ibid., p. 332.

⁴⁹Certainly Hemingway saw the warrior as an ideal sort of figure for he glamourized the hardships at the same time showing the alienation the modern warrior eventually must feel.

In The Sun Also Rises and A Farewell to Arms, both Jake Barnes and Frederick Henry lose power in following the path of the warrior and each seeks a "separate peace" rather than searching for the "Ultimate Boon."

⁵⁰J. R. R. Tolkien, The Fellowship of the Ring, Part One of The Lord of the Rings (New York: Ballantine Books, 1965), pp. 94-95.

⁵¹Roger Sale, "Tolkien and Frodo Baggins," in Tolkien and the Critics, p. 248.

⁵²Tolkien, p. 354.

⁵³Roger Sale, p. 286.

⁵⁴Sam Keen, "Sorcerer's Apprentice," Psychology Today, 6, #7 (Dec. 1972), p. 92.

⁵⁵Sandra Burton, "Don Juan and the Sorcerer's Apprentice," Time, 101, #10 (5 March 1973), p. 38.

⁵⁶Carlos Castaneda, The Teachings of Don Juan: A Yaqui Way of Knowledge (New York: Ballantine Books, 1968), p. 2.

⁵⁷Ibid., p. 19.

⁵⁸Ibid., p. 24.

⁵⁹Ibid., p. 209-210.

⁶⁰Ibid., p. 210.

⁶¹Ibid., p. 213.

⁶²Sam Keen, p. 90.

⁶³Ibid., p. 97.

⁶⁴Ibid., p. 98.

⁶⁵Ibid., p. 98.

⁶⁶Carlos Castaneda, Journey to Ixtlan: The Lessons of Don Juan (New York: Simon and Schuster, 1972), p. 315.

⁶⁷William James, The Varieties of Religious Experience (New York: The New American Library, 1958), p. 199. James talks about two types of conversion (Varieties p. 169) that is, the volitional type and the type by self-surrender. He describes one of the outcomes of a religious conversion to be "the objective change which the world often appears to undergo."

⁶⁸Carlos Castaneda, Journey to Ixtlan., p. 315.

⁶⁹Ibid., p. 315.

⁷⁰These choices of literature are important in the discussion of the warrior tradition not only for the presentation of the warrior-guide relationship, but also to represent the universality of the tradition. The inclusion of classical and modern analogues in addition to those already discussed does help strengthen the idea of the universality of the pattern's appearance.

⁷¹M. P. Cosman, The Education of the Hero in Arthurian Romance (Chapel Hill: Univ. of N. C. Press, 1966), p. 166.

⁷²C. M. Bowra, "Homer" in Perspectives on Epic., eds. F. H. Candelaria and W. C. Strange (Boston: Allyn and Bacon, Inc., 1965), p. 11.

⁷³Ibid., p. 11.

⁷⁴Ibid., p. 18.

⁷⁵Robert Fitzgerald, trans., The Odyssey: Homer (New York: Doubleday and Co., 1963), p. 462.

⁷⁶Richard M. Kain, Fabulous Voyager: James Joyce's Ulysses (Chicago: Univ. of Chicago Press, 1947), p. 22.

⁷⁷Ibid., p. 24.

⁷⁸Ibid., p. 141.

⁷⁹Joanne Kolbe, "Parallel/Parallax" in The Celtic Bull, ed., J. L. Benjamin (Tulsa: Univ. of Tulsa, 1966), p. 10.

⁸⁰Andrew Weil, The Natural Mind (Boston: Houghton Mifflin Co., 1973), p. 10.

⁸¹Ibid., p. 179.

⁸²Ibid., p. 154.

BIBLIOGRAPHY

- Auden, W. H. "The Quest Hero." Tolkien and the Critics: Essays on J. R. R. Tolkien's The Lord of the Rings. Ed. Neil D. Issacs and Rose A. Zimbardo. Notre Dame: Univ. of Notre Dame Press, 1968.
- Benson, Larry D. Art and Tradition in Sir Gawain and the Green Knight. New Brunswick, N. J.: Rutgers Univ. Press, 1965.
- Bowra, C. M. "Homer." Perspectives on Epic. Ed. F. H. Candelaria and W. C. Strange. Boston: Allyn and Bacon, Inc. 1965.
- Brewer, ed. Malory: The Morte Darthur. Evanston: Northwestern Univ. Press, 1972.
- Burton, Sandra. "Don Juan and the Sorcerer's Apprentice." Time, 101, 5 March 1973, pp. 36-45.
- Campbell, Joseph. The Hero With A Thousand Faces. New York: Pantheon Books, 1961.
- Castaneda, Carlos. The Teachings of Don Juan: A Yaqui Way of Knowledge. New York: Ballantine Books, 1968.
- Castaneda, Carlos. Journey to Ixtlan: The Lessons of Don Juan. New York: Simon and Schuster, 1972.
- Cawley, A. C., ed. Pearl and Sir Gawain and the Green Knight.
- Cosman, M. P. The Education of the Hero in Arthurian Romance. Chapel Hill: Univ. of N. C. Press, 1966.
- Delany, Paul. "The Role of the Guide in Sir Gawain." Critical Studies of Sir Gawain and the Green Knight. Ed. Donald R. Howard and Christian Zacher. Notre Dame: Notre Dame Press, 1968.
- Fitzgerald, Robert., trans. The Odyssey: Homer. New York: Doubleday and Co., 1963.
- Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton University Press, 1957.

- Holman, C. Hugh., et al., comps. A Handbook to Literature.
3rd ed. 1936:rpt. Indianapolis: Odyssey Press, 1972.
- James, William. The Varieties of Religious Experience.
New York: The New American Library, 1958.
- Janov, Arthur. The Primal Scream: Primal Therapy: The
Cure for Neurosis. New York: Dell Publishing Co.,
1970.
- Jung, C. G. Modern Man in Search of a Soul. New York:
Harcourt, Brace and World, Inc., 1933.
- Kain, Richard M. Fabulous Voyager: James Joyce's Ulysses.
Chicago: Univ. of Chicago Press, 1947.
- Keen, Sam. "Sorcerer's Apprentice." Psychology Today, 6,
#7 (Dec. 1972), pp. 90-102.
- Kolbe, Joanne. "Parallel/Parallax." The Celtic Bull. Ed.
J. L. Benjamin. Tulsa: Univ. of Tulsa, 1966.
- Lewis, C. S. "The Anthropological Approach." Critical Studies
of Sir Gawain and the Green Knight. Ed. Donald R.
Howard and Christian Zacher. Notre Dame: Notre Dame
Press, 1968.
- Loomis, R. S. The Grail from Celtic Myth to Christian Symbol.
New York: Columbia Univ. Press, 1963.
- Malory, Sir Thomas, Knt. The Arthurian Tales: The Greatest
of Romances Which Recount the Noble and Valorous
Deeds of King Arthur and the Knights of the Round
Table. London: Norroena Society, 1906.
- Manning, Stephen. "A Psychological Interpretation of Sir
Gawain and the Green Knight." Critical Studies of
Sir Gawain and the Green Knight. Ed. Donald R. Howard
and Christian Zacher. Notre Dame: Notre Dame Press,
1968.
- Mathew, Gervase. "Ideals of Knighthood in Late-Fourteenth-
Century England." Twentieth Century Interpretations
of Sir Gawain and the Green Knight. Englewood Cliffs,
N. J.: Prentice-Hall, Inc., 1968.
- Merriam, G. & C., publs. Webster's Seventh New Collegiate
Dictionary. Springfield, Mass.: G. & C. Merriam Co.,
1965.

- Reiss, Edmund. Sir Thomas Malory. New York: Twayne Publishers, Inc., 1966.
- Sale, Roger. "Tolkien and Frodo Baggins." Tolkien and the Critics: Essays on J. R. R. Tolkien's The Lord of the Rings. Ed. Neil D. Issacs and Rose A. Zimbardo. Notre Dame: Univ. of Notre Dame Press, 1968.
- Tolkien, J. R. R. The Fellowship of the Ring, Part One of The Lord of the Rings. New York: Ballantine Books, 1965.
- Weil, Andrew. The Natural Mind. Boston: Houghton Mifflin Co., 1973.
- Weston, Jessie L. From Ritual to Romance: An Account of the Holy Grail from Ancient Ritual to Christian Symbol. New York: Doubleday and Co., 1957.
- Wimsatt, James I. Allegory and Mirror: Tradition and Structure in Middle English Literature. New York: Western Publishing Co. Inc., 1970.