

THE CHALLENGE QUEST AND RESPONSE THEME

IN SOME OF THE NOVELS OF JOHN BUCHAN



A Thesis

Presented to

the Faculty of Graduate Studies and Research

The University of Manitoba

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Jeremy Orme Dawson

October 1969

PREFACE

In what is perhaps John Buchan's best known novel, The Thirty-Nine Steps, one of the characters states: " 'I believe everything out of the common. The only thing to distrust is the normal.' " ¹ On another occasion in the same novel, the character reminiscent of the traditional Arthur figure, Sir Walter Bullivant, states: " ' . . . The trouble about him was he was too romantic. He had the artistic temperament, and wanted a story to be better than God meant it to be. . . . ' " ² Although Buchan meant these words for his creations, yet these and similar passages could be applied with equal validity to the temperament of their author. As stated in the short biography in some of the Penguin editions of his works:

The theme of John Buchan's life and work--if any one theme can be isolated--is that of a passionate romanticism voluntarily curbed by classical discipline. Nowhere is this more evident than in the writing of his novels, where he tells of events and characters of pre-eminent strangeness, and of wild and desperate adventure, in a style which is as balanced, economical and lucid as the most fastidious Latinist could wish. What he wrote of in his novels he also experienced in real life, and if--as it must seem to some people--his career was almost monotonously successful, whether as writer, barrister, publisher, soldier or Member of Parliament, this may have been due to the same qualities: an undimmed belief in the grandeur of the human spirit, a passion for contest and high adventure, all encompassed and kept in place by ideals of moderation, taste and sense. . . ³

Although Buchan achieved great fame in America chiefly as an historian and a novelist, it would be imprudent to suggest that John Buchan will eventually prove to be one of the great writers of his age,

or that his works will stand with those of Joyce, Conrad or Kipling when literary historians finally come to arrange the works of the writers of the Twentieth Century like Milton's angels, ". . . in order service-⁴able. . .". Yet, when a fuller survey of his numerous and sometimes brilliant works has been taken, he will once more be recognized for his ". . . almost inspired literary criticism. . ." ⁵, Sir Walter Scott, 1932; for The King's Grace 1910-1935, 1935, ". . . of its kind, a tremendous book. . ." ⁶; and for Montrose, 1928, ". . . one of the most brilliantly written biographies in the language, though some still question historical accuracy. . ." ⁷: but chiefly as the spinner of 'the yarns', as he called them, ". . . spun easily for his own and an eager public's enjoyment." ⁸.

Therefore, in the choice of my thesis topic, I have let nothing 'beside literary enjoyment' guide my taste. My inclusions and exclusions of different Buchan works are defended in detail in the appendix. The introductory chapter which follows merely discusses these within the framework of the purpose of this thesis, which is: to propose that behind all of Buchan's simply spun 'yarns' lies the deeper theme of his ". . . undimmed belief in the grandeur of the human spirit, [⁹. . . and his . . .] passion for contest and high adventure. . .", which I like to view as his transference of the 'Arthurian Challenge, Quest, and Response Theme' into the Twentieth Century.

I am grateful to Messr. Ian E. Wilson, Archival Assistant, the Douglas Library, Queen's University at Kingston, and to the staff of the Douglas Library, who placed the whole of the Buchan Collection

as well as their time and effort at my disposal for the first two weeks in July, 1968. The Douglas Library has put me further in its debt by permitting me to quote substantially from copyright and some unpublished material, especially Buchan's published material, 1898-1929, 1939-1943, press clippings and book reviews, and their 'Biographical Sketch on John Buchan', portions of which I have reproduced in this preface and in the introductory chapter. I am also grateful to St. John's College Library, University of Manitoba, for the purchase of a near-to-complete set of the Buchan novels and other of his works, which have been added to continually and at my disposal for the last two years. Finally, I am most grateful to Professor G. L. Brodersen, ex-Dean of St. John's College, whose private collection of Buchan's works has been at my disposal for the last two years, and whose help, patience, and unwavering enthusiasm for this thesis from the time of its conception have been an invaluable asset.

TABLE OF CONTENTS

CHAPTER	PAGE
PREFACE	ii
TABLE OF CONTENTS	v
INTRODUCTION	vi
I. A CLOSE EXAMINATION OF SOME INITIAL ASPECTS OF THE THEME	1
II. THE EXPANSION OF THE THEME IN THE EARLY PERIOD	15
III. THE TRANSFERENCE OF THE THEME INTO THE TWENTIETH CENTURY	28
IV. THE THEME IN THE THREE SERIES OF NOVELS	35
APPENDIXES	
APPENDIX A. OMITTED ADVENTURE NOVELS	51
APPENDIX B. OTHER PUBLISHED MATERIAL OMITTED	55
APPENDIX C. OTHER MATERIALS OMITTED	63
FOOTNOTES	66
BIBLIOGRAPHY	72

INTRODUCTION

John Buchan once commented in his article 'The Most Difficult Form of Fiction', which appeared in The Listener January 16, 1929, that:

The great novels of the world are in the truest sense timeless. It was a profound instinct which made the Greek tragedians cling to a dozen traditional tales, for the great stories are few. I have always had a theory that every great novel has at bottom the plot of one or other of the classic fairy tales. We can never get away from the fundamentals, the Aristotelian 'recognition' and 'reversal of fortune'.¹⁰

It was just such a 'profound instinct' that Buchan exhibited when he chose what is perhaps the greatest classic adventure theme in English as well as in Continental romantic literature: the Arthurian challenge, quest, and response theme. Thus, although Buchan's adventure novels are in many ways as varied as they are numerous, they are all drawn together through a parallel plot scheme: either a serious interpretation or parody on the universal plot of the challenge and resulting quest or response. At the same time, although many of the knight figures are maintained throughout a certain period or series of novels, and at times are used to associate novels of different periods or series with one another, the quest theme in each novel is always re-directed to give new life and scope to the 'grandeur of the human spirit', to 'contest and high adventure'.¹¹

In the body of this thesis I have excluded any reference to those of Buchan's works which may not be included among what I have

termed 'the adventure stories'. Therefore, besides the numerous historical biographies which in many ways form the main body of what are called his major 'literary' endeavours, or at least those works ". . . on which he undoubtedly intended that his future fame should rest."¹²; I have also excluded discussion of all essays, addresses, treatises, diaries, verse, as well as the majority of his newspaper articles.¹³ I have also excluded the various novels which are more interesting as autobiography than as literature.¹⁴ Finally, in order to avoid unwarranted repetition, I have omitted a study of certain adventure novels whenever adequate discussion of similar aspects of the theme has already taken place.¹⁵

I have classified the body of adventure stories in two ways: first, by periods, in order of their conception, and secondly, by the recurrence of individuals in a series or combination of series, giving a total of five major divisions.¹⁶ However, the purpose of classifying the novels in this manner is merely to facilitate the discussion of the novels in relation to one another; and, as stated above, only those novels which best illustrate the different aspects of the theme within the various periods and series have been included in the discussion.

The first division contains the six early works of the pre-1910 period, of which only the first two are discussed. The key to this division is Buchan's first adventure story, Sir Quixote of the Moors, 1895, as it is in this romance that the 'challenge, quest, and response' theme is initially formulated. Moreover, embodied within this embryonic theme can be found an indication of the direction this theme will assume when it reappears in Buchan's subsequent romances and adventure

17
novels. For this reason, a study of John Burnet of Barns, 1898 has also been included in order to illustrate the retention and expansion of the theme within a given period or series, as well as to indicate the tendency toward the continuity of theme throughout the entire body of adventure stories.

The second division contains the four novels of the transitional period, of which only the first and key novel, Prester John, 1910, is discussed. This novel is considered by Buchan critics to be his first
18
'real' adventure novel, certainly the first to share the great popularity that was to be accorded to so many of his later novels.

A different approach has been assumed for the remaining divisions. The third division begins the pattern with the series of novels dealing with Richard Hannay, which is divided into two subdivisions, neither of which has a key novel. The first sub-division deals with Hannay's escapades immediately prior to and during the war years in the novels The Thirty-Nine Steps, 1915, Greenmantle, 1916, and Mr. Standfast, 1919, all of which are discussed. The second sub-division, also of three novels, deals with Hannay's adventures in the decade immediately following the armistice. Of these, only the first novel, The Three Hostages, 1924, is discussed. A similar pattern is followed in the fourth division with the three-novel Dickson McCunn series. Here again, there is no key novel, and only the first of these, Huntingtower, 1922, is discussed.

The final division contains the six remaining adventure novels. These have been classified a series because of the loose association

of characters from the previous divisions centred around the character Sir Edward Leithen, who first appears in the novel The Power House of the transitional period. Only the two key novels of this division are discussed. These are the first novel, John Macnab, 1925, which defines the 'challenge and response', and the last novel of both the division and the whole body of adventure novels, Sick Heart River, 1941, which defines the 'quest'.

In the introduction to Sick Heart River, 1941, Howard Swiggett remarks with interest on ". . . how frequently the women of the books put into words the unexpressed creeds of their hard-bitten men." ¹⁹ This statement is best substantiated by Janet Raden's comment to Sir Archibald Roylance in the novel John Macnab, 1925, which is a parody, reminiscent of the Green Knight's challenge to King Arthur's court in Sir Gawain and the Green Knight:

' . . . Nobody in the world to-day has a right to anything which he can't justify. . . . it's the way nature works. Whatever you've got--rank or power or fame or money--you've got to justify it, and keep on justifying it, or go under. No law on earth can buttress up a thing which nature means to decay.'

.

' . . . people should realize that whatever they've got they hold under a perpetual challenge, and they are bound to meet that challenge. Then we'll have living creatures instead of mummies.' ²⁰

Miss Raden continues, forcing her future husband to admit to the code of the 'knight-errant', which he has unknowingly been searching for as a way of life:

' . . . I challenge you. You're bound to justify what

you've got. . .'

.
 ' . . . If you're going to do any good you must feel the challenge and be ready to meet it. And then you must become yourself a challenger. You must be like John Macnab.'²¹

These comments clearly justify the choice of John Macnab as the novel which best defines 'the challenge' in Buchan's adventure novels.

Given the challenge, the problem of defining 'the quest' arises. The quest, as so many of Buchan's 'knight' figures discover, can be equated with the justification and preservation of 'beauty', or mere 'existence', through the observation of a code of values backed by honour and strength, both physical and moral. An interpretation of this beauty is given in Howard Swiggett's definition of Leithen's quest in the introduction to Sick Heart River:

"Beauty, I believe, is one means of anticipating the achievement which all of us hope for at the further end of eternity--the complete subjugation of matter to the uses and ends of the spirit. Here in what is beautiful we see that attainment before our eyes and its presence sustains us in the long journey.' [sic]

It is this beauty which Leithen finds that he had gone out to seek.²²

To those like Leithen, who have envisioned the true quest or 'grail' as have Sir Galahad, and to a lesser extent Sir Bors before them in Tennyson's Idylls of the King, comes the realization during their different adventures of the value of preserving their code or way of life. For those who fail to grasp the meaning of the quest, as does Tennyson's Sir Percivale, or who, because of a lack of fortitude subvert the code in order to achieve their goal, as do Sir Lancelot

and Sir Gawain, the ultimate outcome can only be failure. For these reasons, the choice of Sick Heart River as the novel which most clearly defines 'the quest' in Buchan's adventure novels is amply justified.

It can therefore be stated that Buchan had developed a definite 'challenge, quest, and response' theme by the time he had finished the Leithen series of novels. However, although present, these two aspects of the theme as defined in John Macnab and Sick Heart River were not as overt in Buchan's early novels of the pre-1910 period.

CHAPTER I

A CLOSE EXAMINATION OF SOME INITIAL ASPECTS OF THE THEME

In the first of the adventure novels, Sir Quixote of the Moors, 1895, Buchan initiates a technique to which he returns time and again in various subsequent novels. This technique is the varied use of a narrator, who relates an adventure in which he has taken part, or, as in the case of Sir Quixote of the Moors, one of which he has only second hand knowledge. This practice is reminiscent of Hawthorne's "The Custom-House" introduction to The Scarlet Letter, or of Scott's use of an introductory narrator in most of his romances, or more appropriately, Tennyson's use of Sir Percivale as narrator in "The Holy Grail" book of Idylls of the King, to create an aura of authenticity in their works.

The importance of this technique is not so evident in Sir Quixote of the Moors; but as in the later novels, it assumes the added role of associating the narrator, usually a major figure in another of Buchan's novels, to the actions of the character whose story is being told. For, in the telling of the story, and from the setting in which it is rendered, it becomes evident that the tale holds more meaning for the narrator than just idle amusement. Rather, the narrator offers the tale as an example of or a contrast to a proper code of chivalry as portrayed in the actions of the characters involved.

So it is in Sir Quixote of the Moors, though we never learn the identity of the narrator. In the preface to the novel the narrator

comments that the Sieur de Rohaine originally wrote of his adventures in English." . . . because he desired to keep the passages here recorded from the knowledge of certain of his kinsfolk in France.",²³ which offers the reader an indication of how 'the Sieur's' actions should be interpreted in terms of his avowed code of chivalry.

The theme of *Sir Quixote of the Moors* lies deep in a parody of *Sir Gawain and the Green Knight*. The story deals with a French nobleman, one ". . . Sieur de Rohaine in the province of Touraine--a gentleman, I trust, though one in a sorry plight.",²⁴ who through gaming and pleasure is forced to leave France and, at the invitation of an old comrade in arms, Quentin Kennedy, journeys to Scotland in the hope of adventure. However, the Scots in Kennedy's company observe little of the 'amour courtois' to which Rohaine is accustomed, and he is reminded of the French proverb which states:

. . . the devil when he spoils a German in the making turns him into a Scot, and for certain there was much boorishness among them, which to my mind sets ill on gentlemen . . . They were clownish in their understanding, little recking of the feelings of a man of honour, but quick to grow fierce on some tittle of provocation which another would scarce notice.²⁵

If these finer points of the Sieur's code of chivalry were all that Kennedy and his company were to break, perhaps there could have been some reconciliation or 'rapprochement'. However, the major tenets of Rohaine's code are also put to the challenge.

It happens that there is an uprising in the hills and Rohaine is asked to ride at the head of a troop of horse to quell the disturbance. This offer for action and an end to hard drinking and idleness

are more to Rohaine's liking until Kennedy's definition of 'sport' turns out to be no more than the slaughter of unarmed hill-folk. To this Rohaine comments:

. . . How shall I tell my disappointment? The first day I had seen all--and more than I wished. We fought, not with men like ourselves, but with women and children and unarmed yokels, and butchered like Cossacks more than Christians. I grew sick of the work and would have none of it. . . .²⁶

This passage raises a factor which is of great importance in the code of Buchan's knight figures. As becomes more evident during the course of the later novels, the condition stated here is that the combatants in a contest must be of equal prowess, or at least on equal terms. Had the hour not been so late when Rohaine returned to the rendezvous, he would have challenged Kennedy to a duel for violating his code of chivalry in such a manner.

However, other factors are involved. Once the offer of adventure has been accepted, the challenge must, if at all possible, be carried through to its proper conclusion. Further, a gentleman, being mindful of his host's hospitality, must repay him in kind. Therefore, the next morning, once tempers have cooled, Rohaine dutifully follows his host once more, hoping the worst is over. Finally, however, Kennedy offers an affront to chivalry which Rohaine can no longer bear:

. . . There was a cottage there, a shepherd's house, and God! they burned it down, and the man they shot before his wife and children, speaking naught to him but foul-mouthed reproaches and jabber about some creed which was strange to me. I could not prevent it, though 'twas all that I could do to keep myself from a mad attack.²⁷

In the poem Sir Gawain and the Green Knight, Gawain's code dictates that he must abide by the requests of his host, all of which he fulfills except for revealing the knowledge of his possession of the green scarf which will protect him from the Green Knight. However, in Rohaine's case, the code prevents him from challenging his host; yet he does not choose to adequately justify this code to his host. Therefore, unable to bear the affront any longer, Rohaine chooses the only expedient left open to him and requests that the two part company. In so doing, he remarks on the difference between his code and Kennedy's barbaric 'creed':

"Sir . . . I have had great kindness at your hands, but you and I must part. I see that we are made of different stuff. I can endure war, but not massacre."

He laughed at my scruples, incredulous of my purpose, until at last he saw that I was fixed in my determination. Then he spoke half kindly:

"This is a small matter to stand between me and thee. I am a servant of the king, and but do my duty. I little thought to have disloyalty preached from your lips. . . ." ²⁸

Kennedy's barbaric 'creed' is based on a duty to an external force, like the Cossack who is paid to follow a certain course of action. Rohaine's code, on the other hand, is based on a higher code of morality which embraces the principles of Christianity. Therefore, when Kennedy, not understanding the code which guides Rohaine's actions, offers Rohaine money to recompense him for his trouble, he receives an appropriate reply from Rohaine: " 'Nay . . . I take no
29
payment from butchers. I am a gentleman, if a poor one.' ". That Rohaine holds to his code with strong conviction is evident when he

states:

. . . When I have thought the matter out in after days, I have been as perplexed as ever; yet it still seems to me, though I know not how, that I acted as any man of honour and heart would approve.³⁰

This idea of creed in opposition to code is constantly reiterated throughout the later novels. Moreover, his comment, ". . . were it not better to be a beggar in France than a horse-captain in any other place?"³¹ is not one of mere nationalism, but a condemnation of actions according to a creed which could so lay waste a land as Kennedy's has done. Nor is the parting between Rohaine and Kennedy the end of the issue in Sir Quixote of the Moors. Rather, an unspoken challenge has been thrown to Rohaine; that of justifying his code of chivalry, or of its losing all value in the face of an opposing creed like that of Kennedy. Having failed to justify his code to Kennedy, it is upon this 'quest' that he must now embark.

There is a transitional passage in the novel which serves a three-fold purpose. The passage in question deals with the incidents which occur during Rohaine's short sojourn at a way-side inn at which he arrived after his departure from Kennedy and after an arduous journey through an unknown land. He is taken in by the inn-keeper who resembles an ardent Dissenter in speech only, with his condemnation of Rohaine's love of material things and worldly comforts by quoting lengthy passages from scripture: " 'Young man . . . you are one who loves the meat that perisheth rather than the unsearchable riches of God's grace. Oh, be warned while yet there is time. . . !' "

However, the inn-keeper is not the Christian he would have Rohaine believe. In reality, and as Rohaine aptly comments, the man is the embodiment of hypocrisy and corruption: "He looked at me fixedly more than once, and in his glance I read madness, greed, and hatred."

33

Rohaine's suspicions are proven valid when by chance he overhears the plans for the inn-keeper and his band of brigands to alleviate the burden of Rohaine's worldly possessions, and grant him a swift journey to his Maker. This incident creates a contrast between the Christian values which the inn-keeper professes to hold, as against his actions based on a barbaric creed which belie his every word and which derives its 'justification' through the satisfaction of greed and hatred. This incident also carries a larger implication regarding Rohaine's actions in the parallel major plot incident later in the novel.

The second and third incidents, which occur just prior to and immediately after the first incident mentioned above, are closely associated within the code of chivalry. The second incident is Rohaine's recognition of the fact that he cannot return to his 'Arthur's court', which is France, by the way he has come. In this respect Rohaine states:

. . . I must come to Leith in time, where I could surely meet a French skipper who would take me over, money or no. You will ask . . . why, in Heaven's name, I did not turn and go back to Ayr, the port from which I had come? The reason is not far to seek. The whole land behind me stank in my nostrils, for there dwelt Quentin Kennedy, and there lay the scene of my discomfiture and my suffering. . . .

So, with thinking one way and another, I came to a decision to go forward in any case, and trust to God and my own good fortune.³⁴

Rohaine, like Gawain, cannot return to his 'Arthur's court' by the way he has come, for it is in that direction that the unfulfilled challenge lies. Rather, this incident establishes the tenet for the later novels that the knight figure must go forward until he has met the challenge, and completed the quest in justification of his code.

The third incident contains many aspects pertaining to the code of chivalry, the first of which is revealed while Rohaine is deciding how he can best save his life. At first he decides to face his planned-assassins and upon gripping his sword-belt he is reminded of past acts of gallantry and re-affirms his adherence to a code of chivalry and 'amour courtois':

. . . ah, how often had I felt its touch under kindlier circumstances--when I slew the boar in the woods at Belmont, when I made the Sieur de Biran crave pardon before my feet, when I--But peace with such memories! At all events, if Jean de Rohaine must die among ruffians, unknown and forgotten, he would finish his days like a gentleman of courage. I prayed to God that I might only have the life of the leader.³⁵

Rohaine completes his thoughts with this last request because the inn-keeper is a dishonourable adversary, not only in his own actions, but in acquiring six additional conspirators, thus making the contest unequal. It is at this moment, when Rohaine finally decides to act according to his code, that he is miraculously granted the means of escape.

As soon as Rohaine escapes from the inn, however, he is

confronted by a guard on horseback. Yet Rohaine's instinctive reversion to his code grants him the courage to challenge the guard:

"If you are a man of honour . . . though you are engaged in an accursed trade, dismount and meet me in combat. . . . If I must die, I would die at least in the open air, with my foe before me."³⁶

Rohaine's words must have called to mind a similar code to which the guard once held, but which through the non-justification of inaction, had fallen into decay in the face of opposition from a corrupted creed. The guard replies:

"I am in a great mind . . . to let you go. I am all but sick of this butcher work, and would fling it to the winds at a word. 'Tis well enough for the others, who are mongrel bred, but it ill becomes a man of birth like me, who am own cousin to the Maxwells o' Drurie."³⁷

Having made good his escape, Rohaine considers his actions. At first he is ashamed of what might have seemed cowardice, and says:

. . . I had been driven to escape from a hostel by a window like a common thief; compelled to ride,--nay, there was no use in disguising it,--to flee, before a pack of ill-bred villians; I, a gentleman of France, who had ruffled it with the best of them in my fit of prosperity. Again and again I questioned with myself whether I had not done better to die in that place, fighting as long as the breath was in my body. Of this I am sure, at any rate, that it would have been the way more soothing to my pride.³⁸

Like Gawain, it is only Rohaine's pride that has been injured by avoiding the challenge for a second time through some means of escape. To Rohaine, as with Gawain, the gallant idea of the challenge is very heroic until the time comes for them to put their code into action. Then, as Rohaine comments, his actions fail to meet the demands of his code:

. . . while I thought the picture of myself dying with my back to the wall the more heroical and gentleman-like, it yet went sore against me to think of myself, with all my skill of the sword and the polite arts, perishing in a desert place at the hand of common cut-throats. 'Twas no fear of death, I give my word of honour; that was a weakness never found in our race. Courage is a virtue I take no credit for; 'tis but a matter of upbringing. But a man loves to make some noise in the earth ere he leaves it, or at least to pass with blowings of the trumpet and some manner of show. To this day I cannot think of any way by which I could have mended my conduct. I can but set it down as a mischance of Providence, which meets all men in their career, but of which no man of spirit cares to think.³⁹

Just as Rohaine falsifies the truth concerning his rampant fear during his escape from the inn, so he falsifies the truth about his actions, blaming Providence for his second failure to justify his code. However, it is the same 'mischance of Providence' which provided Rohaine with the means of escape, rather than the way in which it was accomplished, that will carry him through to the completion of his quest.

In the light of these events, the remaining plot scheme of the novel is more easily interpreted. In his travels, Rohaine comes across a town devastated by persecution and remarks:

. . . the whole place was like a dwelling of the dead. I have since learned the reason, which was no other than the accursed butchery on which I had quarreled with Quentin Kennedy, and so fallen upon misfortune.⁴⁰

When he notices the reluctance with which the people of the town grant his request for some bread, he makes a further revealing comment:

. . . Doubtless they took me for one of the soldiers who had harried them and theirs, little guessing that 'twas all for their sake that I was in such evil case.⁴¹

It is clearly evident in the above statement that Rohaine accepts

no blame for what has happened, and attributes this and like catastrophes as well as his own misfortune to the actions of men who live by a barbaric creed, rather than to his own inaction which has allowed this barbaric creed to prevail.

Finally, after further travel and hardship, Rohaine arrives at the setting for the completion of the challenge in a state of ill health and exhaustion. The Dissenter family which offers him care and shelter is that of the minister of the area. The manse people present a contrast to Kennedy and the inn-keeper; for while the actions of Kennedy and the inn-keeper belie the Christian codes which they profess to adhere to, the manse people are trying to justify their Christian values through the actions of their daily lives, and are later prepared to adhere to these beliefs even if it means having to escape to the hills. When Rohaine tries to thank the minister and his family for the many unexpected kindnesses he has received at their hands, the girl's fiancé, Master Semple, replies, " ' . . . 'twere a barbarity to leave anyone without, so travel-worn as you. The Levite in the Scriptures did no worse. . . . ' " ⁴², while the minister replies, " ' . . . give thanks not to us, but to the Lord who led you to this place. . . . ' " ⁴³. Yet Rohaine voices hesitation over the extreme to which they carry their religious code:

. . . They were kindness and charity incarnate, but they were cold and gloomy to boot, lacking any grace of sprightliness in their lives. I find it hard to write this, for their goodness to me was beyond recompense; yet I must set it down, since in some measure it has to do with my story.⁴⁴

Although the manse people are more religious, more the Roundhead

than the Cavalier of Rohaine's liking, yet a bond is established between the two parties based on the similarities between their two codes. However, it is the area of the differences between the two codes that perpetrates the final challenge.

During the period of Rohaine's convalescence, Semple and he become fast friends. The final challenge, however, is based on a quarrel between the two. One afternoon, Semple severely criticizes Anne for singing the same song which he had praised her for singing that very morning. When Rohaine objects to Semple's treatment of the girl, Semple replies: " 'And peace, you . . . [! If] the lass harkened to your accursed creed, I should have stronger words for her.' " ⁴⁵ Rohaine recognizes the challenge when he comments:

My breath was fairly taken from me at this incredible rudeness. I had my hand on my sword, and had I been in my own land we should soon have settled it. As it was, I shut my lips firmly and choked down my choler.⁴⁶

The final challenge, therefore, takes the form of Rohaine's either respecting the wishes of his host in not influencing Anne in his way of life, or of asserting his code against the wishes of Master Semple when the proper time comes.

The time for asserting his code is not long in coming. Due to the religious persecution against the Dissenters, warrants have been issued for the arrest of Semple and the minister. The two men seek refuge in the hills rather than forsake their beliefs; but before they leave, they request Rohaine to stay and protect the girl. Of this request Rohaine comments: ". . . was I not bound by all the ties of

gratitude to grant my host's request? . . . I was bound in common honour to do something to requite their kindness." ⁴⁷ Rohaine therefore makes the following reply:

'I am bound to you in gratitude . . . and I would seek to repay you. I will bide in the house, if so you will, and be the maid's protector. God grant I may be faithful to my trust . . . ? [sic] ,⁴⁸

No sooner has the challenge been accepted than Rohaine feels a shrinking from his responsibility. Nevertheless, he does fulfill the challenge, though only on a physical or visible level, when he defends the girl and the honour of the house against a captain and his troop of dragoons who follow a barbaric creed similar to that of Kennedy. However, he has still to meet the challenge at the spiritual level.

The ensuing passages are reminiscent of similar passages in Sir Gawain and the Green Knight which find Gawain impatiently awaiting his encounter with the Green Knight in the castle of this same person. So it is with Rohaine, and to help the time pass quickly, he decides to teach Anne how to dance. The joy and beauty which she finds in this harmless pastime are endless; yet this joy of life, the affirmation of his code, is the very thing which Rohaine has been charged not to impart to her. Moreover, it is the joy and beauty which the girl finds in life, and Rohaine in the girl, that creates a mutual bond between the two and causes them to fall in love with each other.

Although Rohaine, like Gawain, has now failed in the challenge, the quest must continue, for he has not yet justified his code of chivalry. However, rather than face the consequences of his actions,

Rohaine is driven by pangs of conscience over his broken promise to Semple and the way in which he has dishonoured Semple's trust and friendship, into the decision to shrink from his responsibilities and to return to France alone. Whether or not, as Rohaine rides away, he realizes that unless he justifies his code of chivalry through his actions he will fail in the quest, is a question the novel never answers. For, as Rohaine states in his final comment:

. . . All I know is that in about an hour there came into my mind, as a voice, the words: "Recreant! Fool!" and I turned back.⁴⁹

By returning to face the consequences of his actions in response to this third challenge, Rohaine, like Gawain, completes the quest.

Having established aspects of the 'challenge, quest, and response' theme, Buchan then explored different ways in which this theme could be used. As he states in Memory Hold the Door, his ". . . journal of certain experiences . . .",⁵⁰ the models for his early works were Walter Pater, Stevenson, Flaubert and Maupassant,⁵¹ but above all Stevenson, of whom he writes:

Stevenson at that time was a most potent influence over young men, especially Scottish university students. Here was one who, though much older than ourselves, was wonderfully young in heart. He had the same antecedents that we had and he thrilled as we did to those antecedents--the lights and glooms of Scottish history; the mixed heritage we drew from Covenanter and Cavalier; that strange compost of contradictions, the Scottish character; the bleakness and the beauty of the Scottish landscape. . . .

52

With me it did not last. . . .

Although Buchan's style develops from what he called ". . . a

slightly meretricious and 'precious' style, stiff-jointed, heavily
brocaded, and loaded with philosophical terms.",⁵³ to a level of greater
sophistication in the later adventure novels through his admiration for
Newman and Huxley,⁵⁴ yet he looks to people like Kipling and Scott
for their 'matter' more than their 'manner';⁵⁵ for themes which remain
the same throughout Buchan's long series of adventure novels.

CHAPTER II

THE EXPANSION OF THE THEME IN THE EARLY PERIOD

The romance, John Burnet of Barns, 1898, is similar in structure to Sir Quixote of the Moors in that it is the personal narrative of the central character. Moreover, the setting is primarily Scotland. Above all, an expanded 'challenge, quest, and response' theme is to be found within the new plot scheme. For, whereas in Sir Quixote of the Moors Rohaine has achieved full manhood and has already chosen a code by which to live before the narrative begins, the theme in John Burnet of Barns deals with John's search for, as well as the justification of, the code which will enable him to lead an honourable life. The theme is developed by the contrasting of John's final choice of a code in opposition to those held by various other characters.

The theme is first found while John is attending the University of Glasgow. After first studying Plato and then Aristotle, and embracing both of their philosophies in turn, John finally rejects Aristotle's ideas due to the actions of his followers. After studying the works of the schoolmen John remarks:

. . . I found in them so many contradictions and phantasies which they fathered on their master that . . . I was almost persuaded that I had been grievously misled. Then, at last, I saw that the fault lay not in Aristotle but in his followers, who sought to find in him things that were beyond the compass of his thought.⁵⁶

Then John comes across an English translation (1649) of Descartes, a man ". . . who followed no school, but, clearing his mind of all

presuppositions, instituted a method for himself." John, pleased at the idea of judging a thing by its values, states in retrospect that he has held to Descartes' system with some modification ever since.

Not understanding the purpose of this new philosophy which he has just embraced, John easily ignores it when he sees his cousin Gilbert at the head of a troop of horse. Acting on the 'presupposition' that he understands the code of chivalry, he judges his cousin's character and station on appearances only. As his cousin's life in the pose of a Cavalier seems to be more glamorous than his own as a student, John concludes that his cousin must be ". . . a soldier, a gentleman, a great man in his place; while I am but a nameless scholar, dreaming away my manhood in the pursuits of a dotard." Not realizing that it is not what you do, but how you do it, that counts in any code, he comments:

. . . Then all the old fighting spirit of my house rose within me. By Heaven, I would make an end of this; I would get me home without delay; I would fling my books into the Clyde; I would go to the wars; I would be a cavalier, and, by the Lord, I would keep up the name of the house.⁵⁹

However, before returning home, John wants to illustrate his total adoption of what he thinks to be the cavalier's code, and goes out to seek satisfaction from a student who had not one hour before deliberately jostled him. He had made no objection to the affront at the time because, as he states:

. . . I deemed it beneath a wise man to be distracted by mundane trifles. Yet, mind you, in all this there was nothing Christian or like unto the meekness of our Master, as I have seen in some men; but rather an absurd attempt to imitate those who would have lived very differently had their

lot been cast in our hot and turbid days.⁶⁰

John therefore gives up any formal adherence to the student's code as a way of life, not because the code is wrong, but because by following the example of the schoolmen he has been trying to justify the code by his actions which were based on the wrong reasons. Similarly, John soon discovers by his cousin's example that he is choosing the cavalier's code for its glamour rather than its honour, again, for the wrong reason. For, as John learns, whichever code he finally chooses, he must justify it by his actions.

Not only is the element of the quest for a suitable code present in this first incident, but also the larger theme of the 'quest' as defined in such novels as John Macnab and Sick Heart River. Having been denied at school the little pleasures which become so familiar and which he had therefore taken for granted in his younger days, John realizes that the cavalier's code which he has adopted has brought some of the old enjoyment back into his life:

. . . It was good to be alive, to taste the fresh air, to feel the sun and wind, and I cried a plague on all close lecture-rooms and musty books.

. . . the smell of the burning heather came to greet my nostrils, and so dear and homelike did it seem that I could have wept for the very pleasure.⁶¹

Having chosen the cavalier's code, John must now justify it through his actions. On his arrival home John finds that his cousin Gilbert will be staying with them for a time. The incidents which occur during his stay provide the challenge on which John's future actions are to be based. For it is by his father's example of

justifying one's code through the actions of his daily life, in contrast to his cousin's superficial allegiance to and representation of the same code, that John finally comes to a proper understanding of the meaning of a code.

The code which John and his father profess to hold is immediately put to the challenge; for although neither of them likes Gilbert's over-bearing manner, yet being good hosts according to their code, they make their guest and kin as welcome as possible. However, during his stay, Gilbert becomes more and more obnoxious in his continual insults to his hosts. It begins with Gilbert's comment to the effect that a gentleman like himself expects everything to be of the best, whereas the next-to-worst is good enough for a scholar like John. Commenting on his own reaction to this remark, John states:

I answered as gently as I could that gentrifice did not consist in daintiness of eating and drinking or boisterous display, and that in my opinion nothing gave so fine a flavour to gentility as a tincture of letters . . .⁶²

This clash between Gilbert and John over the interpretation and execution of the same code is the key to the 'challenge, quest, and response' theme in the novel. The issue over which the challenge is given is found in another of Gilbert's insults.

Having gone hunting earlier that day, Gilbert comments on a lovely girl he had encountered in the woods, one Marjory Veitch. After referring to her as 'Madame Fine-airs', Gilbert finds that he has irritated John and enquires as to the reason. When Gilbert finds out that this is the girl John hopes to marry, the subject immediately

becomes the target of his rather poor taste in wit, saying:

" . . . no wonder you do not care for the military profession. Though . . . it is as well for the course of true love that there are few cavaliers in the countryside, else Mistress Marjory might have higher notions."⁶³

Receiving no reply from John, who regarded his marriage a matter 'delicate and uncertain' and not to be talked of openly even with kin, Gilbert presses the irritation further, calling John " ' . . . a sorry fellow at best, with your tags from the Latin, and your poor spirit.' "⁶⁴ Gilbert then adds insult to injury by comparing John to himself and saying:

" . . . I am one of the meanest of His Majesty's soldiers, but I can outride you, I can beat you at sword-play, at mark-shooting, at all manly sports. I can hold my head before the highest in the land; I can make the vulgar bow before me to the ground. There are no parts of a gentleman's equipment in which I am not your better."⁶⁵

Once again, Gilbert's remarks show how he holds to his code for appearance's sake only. However, even to this insult John makes no challenge; yet he thinks:

Now, had we been alone, I should not have scrupled to fling the lie in his teeth, and offer to settle the matter on the spot. But I did not wish to excite my father in his feeble health, so I made no reply beyond saying that events would show the better man. My father, however, took it upon him to defend me. . . . "I will not have my son spoken thus of in my own house. He has as much spirit as you, I'll warrant, though he is less fond of blowing his own trumpet." I saw with annoyance that my father plainly thought my conduct cowardly, and would have been better pleased had I struck my cousin then and there. But I knew how cruelly excited he would be by the matter, and, in his weakness, I feared the result. Also, the man was our guest, and my cousin.⁶⁶

Here again, the theme is expanded in more detail. The contest will be settled by the man who justifies his code, not with words, but

by his actions. Also, John is taking into account all aspects of chivalry in his refusal to make a challenge: not only is he Gilbert's host and kin, but he must be careful not to excite his father, as later events prove valid. Once they are away from his father, however, John challenges Gilbert to a horse race on ground with which neither man is familiar. This challenge allows John to defend his honour, maintains the concept of equality of the opponents in the challenge, and ensures that the only consequence may be the loss of pride for one of the contestants. Gilbert, however, is not happy with the challenge, for, as John remarks, "My cousin was in an ill mood, for the sport was not to his taste, though he felt bound in honour to justify his words."⁶⁷ Yet like Gawain, it is Gilbert's pride rather than his honour which is injured by losing the challenge. When John, as a good host but in all sincerity, blames his own choice of the course for Gilbert's losing, and adds, " . . . I trust that we may forget our quarrels, and live in friendship, as kinsmen should."⁶⁸ Gilbert replies, " 'Friendship be damned. . . . ' "⁶⁹

This attitude on Gilbert's part sets the stage for the greater challenge. Concluding from Gilbert's previous remarks that he intends to make further advances toward Marjory, John rides over to ask her to marry him, to which she agrees. At dinner that night, John also concludes that his cousin has attempted the same errand, the result being a refusal and second blow to his pride. During the evening conversation, Gilbert makes a number of disparaging remarks concerning John and Marjory, and concludes with such an extremely insulting

comment that it leaves John and his father trembling with rage.

Although his father prevents John from taking any action, he demands that Gilbert leave immediately. Gilbert gladly obliges, saying:

. . . "Surely I will go and at once when my hospitable uncle bids me. The entertainment in this damned hole is not so good as to keep me long. As for you, Cousin John . . . you and I will meet some day, where there are no dotards and wenches to come between us. Then I promise you some sport. Till then, farewell. . . ."70

Only when Gilbert has gone, does John's father recall the obligations of hospitality demanded by his code. Then, as John remarks:

When he was gone his conduct came back to my father with a rush, and he fell to upbraiding himself for his breach of hospitality and family honour. He would have me call Gilbert back, and when I showed him how futile it was, fell into low spirits and repented in great bitterness.⁷¹

Yet the thing had been done which John feared most; and two days later his father dies. Of this John comments:

. . . The heat into which he had been thrown was the direct cause, and though I could not very well lay the thing to my cousin's charge when the man was already so far down the vale of years, yet in my heart I set it against him. Indeed from this day I date my antagonism to the man, which before had been a mere boyish rivalry.⁷²

The final commitment in the challenge comes with his father's last request, that John ". . . be a better gentleman than he had been."⁷³

Keeping his father's last wishes in mind, John rejects his original idea of going to the wars, and decides to seek adventure abroad in further study. Like Descartes, John has now created a combined scholar-cavalier code more suited to his desired way of life, and he sets out on his adventures with a renewed interest in learning,

and whistling the "Cavalier's Rant".

The remaining plot deals with the developing aspects of John's inevitable contest with Gilbert. For, no sooner does John arrive in Holland than the two are confronting each other again. John remarks on the occasion, saying:

. . . here he was, coming to the one place in Europe to which I had chosen to go, and meeting me at the one table which I had chosen to frequent. In that moment I felt as if the man before me were bound up in some sinister way with my own life.⁷⁵

Moreover, as in this occasion, the outcome is to be the inevitable clash between their two codes. When Gilbert insults the host's daughter with a gross jest in Latin, John defends the maid's honour by hurling a glass of wine at his cousin's face. Gilbert, however, lets the challenge pass so as not to start a fight in Master Wishart's house. This action gives Gilbert the greater honour, and completes John's shame for having challenged his own cousin in his host's home. Yet, as John remarks:

. . . Gilbert was not the man to sit down under such an affront. He had shielded me for his own reasons, of which I guessed that family pride was not the least; but he would seek a meeting with all dispatch. And, in truth, I was not averse to it, for I had many accounts to settle with my dear cousin.⁷⁶

John's servant and fellow 'knight' figure, Nicol, expects only treachery of Gilbert, while John replies, " . . . My cousin is a gentleman of birth, and do you think he is the man to kill from a dyke-
77
side? Fie on you. . . . " Nicol's further comment, ". . . 'So be it; but I've little faith in your Gilberts for a' their gentrice. I

ken their breed ower weel. . . .', " is more than justified. For it is only after Gilbert fails in his attempt to have three Dutch ruffians assassinate John on his way home that Gilbert finally sends his second to request a duel. After setting the time and place for the duel, John ponders his actions:

. . . I had come to this land for study, and lo! ere I well knew how, I was involved in quarrels. . . . Yet when I pondered deeply I would not have the act undone, for a display of foolish passion was better in my eyes than the suffering of an insult to a lady to pass unregarded.⁷⁹

Not understanding his feeling about the inevitability of his continued contest with Gilbert, John expounds a theory similar to that of Yeats' anti-self: "I felt a strange foreboding of the man, as if he were my 'antithesis' . . . I felt as if the same place could not contain us."⁸⁰ Indeed, even after John wins the duel, Gilbert's remarks indicate that this is not the end. In indicating that he has had sufficient satisfaction for the present, and in bidding farewell, Gilbert says:

. . . "Let us not part in anger, as before. Parting in anger, they say, means meeting in friendship. And, 'faith, I would rather part from you in all love and meet you next in wrath."⁸¹

Again, had it not been for Gilbert's defeat, he would not have left Holland; and it is Gilbert's return to Scotland and Marjory that precipitates the continuation of the challenge.

Upon his return, Gilbert tries to win over Marjory's love, first by acquiring her brother's assistance by plying him with drink, and then by the outright treachery of accusing John before the Privy Council

of treason in Holland. The grounds for the accusation are based on John's sending back letters for covenanters under his seal and name, which action results in a warrant being issued for John's arrest upon his return. The accusation is unfounded, for as John remarks, he had only tried to abide by his code in his actions, and that ". . . while deeming it my duty to take the part of the king in all things, I would also think it right to hinder to the best of my power the persecution."⁸² His only thought in sending the letters under his seal was to ease the covenanters' exile. However, unaware of occurrences in Scotland, after receiving a plea for help from Marjory, John immediately sets off for home. The passage which deals with John's arrival in Scotland, of his thoughts of being welcomed but finding himself an outlawed man, is based on the Aristotelian idea of the 'reversal of fortune'. Of his cousin's actions, John remarks:

. . . It was war to the hilt between my cousin and myself; both had flung away the scabbards; but I would master him yet and show him which was the better man. He should learn that John Burnet was never so strong as when he was most sorely pressed.⁸³

In the events that follow upon this comment, John eventually justifies his code through his actions, and vindicates his name and the honour of his lady against Gilbert.

During all these events, John is trying to live up to the code of his ancestors as defined by Marjory's uncle, who states:

. . . "There was never a Burnet . . . who would scruple to stick a man who doubted his word, or who would not ride a hundred miles to aid a friend. . . . But, Gad, if they were stubborn as bulls when they were down themselves, they were as tender as women to folk in trouble."⁸⁴

However, John himself comments that three different 'moods' would come over him during his exile in the hills:

. . . One was that of [a] scholar, who would flee from the roughness of life. This came upon me when I thought of the degradation of living thus in hiding, of sorting with unlettered men, of having no thoughts above keeping body and soul together. The second was that of my father's son, whose pride abhorred to flee before any man and hide in waste places from low-born soldiers and suffer others to devour my patrimony. But the third was the best, and that which I ever sought to keep with me. It was that of the gentleman and cavalier who had a wide, good-humoured outlook upon the world, who cared not for houses and lands, but sought above all things to guard his honour and love. When this was on me I laughed loud at all my misfortunes, and felt brave to meet whatever might come with a light heart.⁸⁵

It is this last 'mood' or code which carries John through to the completion of his challenge with Gilbert.

The fall of the house of Stuart and the accession of William III to the throne marks the end of John's exile, and the beginning of his final contest with Gilbert. Shouting to Marjory's uncle, " 'I am off on the quest. . . .' ", John sets out in search of his cousin, resolved in freeing his lady and settling the score with Gilbert once and for all. While covering the same ground he had travelled as a boy, John ponders on the meaning of the 'challenge and quest' and comments:

. . . Many things had come and gone since then, and here was I still the same boy, but ah! how tossed and buffeted and perplexed. Yet I would not have bartered my present state for those careless and joyous years, for after all this is a rugged world, with God knows how many sore straits and devilish temptations, but with so many fair and valiant rewards, that a man is a coward indeed who would not battle through the one for the sweet sake of the other.⁸⁷

Finally 'Providence' brings John and Gilbert face to face for the last time. Although John had always condemned Gilbert for his lack

of honour, he is forced to remark on the man's courage. He says:

. . . He was a brave man, this I have always said for him; and if any other in a like position, with an enemy at his throat and the awful cognizance of guilt, still keeps his stand and does not flee, him also I call brave.⁸⁸

The 'Providence' that has led John to Gilbert also prevents him from slaying his own kin. One of the Dutch ruffians, previously hired by Gilbert to assassinate John, now assassinates Gilbert, and this event removes all hate and brings John's code rushing in upon him. Of this event John comments:

In a trice my rage was turned from him to the unknown enemy behind. With that one shot all rancour had gone from my heart. . . .

. . . a thousand complex passions were tearing at my heart. This man had dared to come between us; this man had dared to slay one of my house.⁸⁹

As Gilbert dies, he acknowledges his wrongs and asks John to forgive him. He adds, ". . . 'I have lived a headstrong, evil life . . . which God forgive. Yet it is not meet to go canting to your end, when in your health you have crossed His will.' ".⁹⁰ Gilbert's admission of wrong forces John to contemplate his own actions, and as he leaves the dead Gilbert, he says:

. . . Shame has taken me for my passion and my hot fit of revenge; ay, and pity and kindness for my dead opponent. . . . Also the great truth came home to me as I went, how little the happiness of man hangs on gifts and graces, and how there is naught in the world so great as the plain virtue of honour and heart.⁹¹

The plot closes with the marriage of John and Marjory. It is at this time that John realizes he has completed the quest: for on viewing the beauty of life as held in the Tweed River, John comments:

. . . The glitter of that brave, romantic stream came on my sight, as a sound of old music comes on the ears, bringing a thousand half-sad, half-joyful memories. All that life held of fair was in it--the rattle and clash of arms, the valour of men, the loveliness of women, the glories of art and song, the wonders of the great mother earth, and the re-creations of the years.⁹²

This is the same 'beauty' which will be revoiced in Sick Heart River, the 'quest' in a new land in a new age.

Moreover, John, as narrator, seems to suggest that the code of chivalry has died under the new regime of William III when he comments:

. . . Now, as I write, things are sorely changed in the land. For though peace hands over us at home, I fear it is a traitor's peace at the best, and more horrific than war. Time-servers and greedy sycophants sit in high places, and it is hard to tell if generous feeling be not ousted by a foul desire of gain. . . . I have no love for king or parliament, though much for my country. I am no hot-headed king's man; nay, I never was; but when they who rely upon us are sold for a price, when oaths are broken and honour driven away, I am something less of one than before. . . .⁹³

However, he does offer some hope that 'Arthur will come again'⁹⁴ if a man but follows what John understands to be the true meaning of the 'challenge and quest'. He states:

And as I look forth on this glorious world . . . and, as I look and think, I seem to learn the lesson of the years, the great precept of time. And deep in all, more clear as the hours pass and the wrappings fall off, shines forth the golden star of honour, which, if a man follow, though it be through quagmire and desert, fierce faces and poignant sorrow, 'twill bring him at length to a place of peace.⁹⁵

It is this understanding of the 'challenge and quest' as it reappears in the novel Prester John that achieves the transference of the 'challenge, quest, and response' theme into the Twentieth Century.

CHAPTER III

THE TRANSFERENCE OF THE THEME INTO THE TWENTIETH CENTURY

The publication of Prester John, 1910, marks not only the beginning of the long series of Buchan's 'adventure novels', but also the transference of the 'challenge, quest, and response' theme into the Twentieth Century. In this respect, the theme of Prester John must be viewed in terms of late nineteenth and early twentieth century Imperialism. For it is only in this way that the reader may avoid making a value judgment in terms of what a modern liberal would like to view as a more enlightened outlook on race relations in comparison with Buchan's concept of the code of chivalry or response during this period.

The theme is to revolve around the life struggle between David Crawford, the principal character, and his antagonist, the Rev. John Laputa, who claims to be a direct descendant of Prester John. The first time the theme is expressed, it is hardly noticeable, for it is unobtrusively bound up within a schoolboy's insult to a Negro clergyman who is practising some form of 'black magic' one Sunday evening in a hidden seaside cove. Yet within this incident are to be found the 'challenge', 'quest', and 'response' elements of the theme. The initial 'quest' is three young boys' search for adventure, which is realized in their discovery of, and subsequent conflict with, an intruder into their domain. Although the intruder is at first unknown to the boys, yet even at this time David has the feeling that his fate is unexplainably bound up with this man as John had found with Gilbert in

John Burnet of Barns. Speaking of this feeling David says, "I remember looking back and seeing the solemn, frowning faces of the cliffs, and feeling somehow shut in with this unknown being in a strange union."⁹⁷ It is this premonition and the mystery of the man himself, which will form the basis of David's future manhood quest.

Once the initial challenge of the insult has been given, the Negro accepts in anger, pursuing the boys with a great knife. It is at this moment that David performs what he considers to be his first real act of courage by warning his friends of certain capture. In so doing, he directs the pursuit totally against himself, and proves his worthiness as an opponent. His comment, ". . . before I knew it had⁹⁸ become a race between the two of us." is almost prophetic, for as the theme develops in David's manhood, the two adversaries are almost entirely isolated in their challenge. Moreover, the initial challenge between the two is formalized with an exchange of blows and drawing of blood by rocks thrown from a distance, indicating the serious nature of the challenge yet to come.

The whole idea of the 'anti-self' as well as of the false code as expounded in John Burnet of Barns is carried over into Prester John when David next meets Laputa. It is on his voyage to Africa as assistant storekeeper that David notices Laputa's presence on the same boat, and comments:

. . . It was clear to me that some destiny had prearranged this meeting. Here was this man travelling prosperously as a first-class passenger with all the appurtenances of respectability. I alone had seen him invoking strange gods in the moonlight, I alone knew of the devilry in his heart, and I

could not but believe that some day or other there might be virtue in that knowledge.⁹⁹

The quest theme and the isolated nature of the challenge is reiterated in David's comment, "It pleased me to think that I was on the track of some mystery of which I alone had the clue."¹⁰⁰ David becomes convinced of the justification of the quest when he overhears a conversation between Laputa and the scurvy Portuguese trader Henriques.¹⁰¹ The first reason for his conviction is the mere alliance between the two; but more important, the mystery of their doings lies in the place where David is headed. These two reasons, again, are bound up with the idea of the 'anti-self', which becomes of even greater importance as the quest theme develops. For, as well as the personal challenge between David and Laputa, David is given a parallel challenge by the Durban manager of the firm to solve what proves later to be the same mystery.¹⁰² Thus, when David asks why 'the Spring' is such an unpopular place, adding in the true spirit of the challenge, " ' . . . I have taken on this job, and I mean to stick to it, so you needn't be afraid to tell me.' "¹⁰³ the manager replies:

' . . . You look as if you had a stiff back, so I'll be frank with you. There is something about the place. It gives the ordinary man the jumps. What it is, I don't know, and the men who come back don't know themselves. I want you to find out for me. . . .'¹⁰⁴

This incident marks the beginning of David's combined quest to discover the mystery of Laputa's identity and 'devilish' purpose, and of the strange atmosphere that envelops 'the Spring'.

While he is piecing the mystery of Laputa and 'the Spring'

together, David exhibits in his daily actions a knightly code of chivalry reminiscent of the early period. A prime example of this is his defense of the young native girl, Zeeta, in his ". . . sordid contest with Japp."¹⁰⁵ David also admits to outright fear, as have other knight figures in the early romances, such as Rohaine's fear while listening to the inn-keeper plot his death in Sir Quixote of the Moors, and John's fear for Marjory's safety after he receives her brief plea for help in John Burnet of Barns. In these instances, the fear arises not so much from imminent peril, but from the unknown factors, as in David's admission of fear after discovering the source of the Labongo River and the mystery of the aged wizard of the Rooirand, the African Merlin. He says:

. . . the whole thing looked black magic to me . . . Besides, there was the terrible moaning of the imprisoned river in my ears. I am ashamed to confess it, but I ran from that gully as if the devil and all his angels had been following me.¹⁰⁶

David concludes by saying, "At least I had got on the track of something certain about this mysterious country, and all the way back I wondered if I should have the courage to follow it up."¹⁰⁷ However, David does continue the quest, and as he becomes more aware of the importance of the events going on around him, he is again forced to admit to his fears:

. . . As I have said, I was really scared, more out of a sense of impotence than from a dread of actual danger. I was in a fog of uncertainty. Things were happening around me which I could only dimly guess at, and I had no power to take one step in defence. That Wardlaw should have felt the same without any hint from me was the final proof that the mystery was no fragment of my nerves.¹⁰⁸

In discussing the possibility of how the challenge will evolve, Wardlaw and David come extremely close to the truth: that a rising would occur based on a kind of 'bastard Christianity', that the leader would be of the type who had been preaching Ethiopianism in South Africa, and who would be, as Wardlaw adds, " . . . some exiled prince of Chaka's blood, who came back like Prince Charlie to free his people . . . " ¹⁰⁹ Although David had originally underrated his opponent, he now comes to the conclusion that they are certainly as equal as the code demands, or even that Laputa, as the power of evil, has the upper hand as did the Green Knight against Gawain. Yet, in thinking over the clues he has now accumulated, and in the true knightly fashion of Gawain, David states:

. . . The peril, whatever it was, did not threaten me only . . . but I had a terrible feeling that I alone could do something to ward it off, and just what that something was I could not tell. I was horribly afraid, not only of unknown death, but of my impotence to play any manly part. I was alone, knowing too much and yet too little, and there was no chance of help under the sky.¹¹⁰

Finally, however, David and Wardlaw do piece the mystery together, and learning many background details from Capt. Arcoll, it proves to be just what the two major knight figures had feared. In reply to David's question of the importance of Laputa, Arcoll states:

"The biggest thing that the Kaffirs have ever produced. I tell you, in my opinion he is a great genius. If he had been white he might have been a second Napoleon. He is a born leader of men, and as brave as a lion. There is no villainy he would not do if necessary, and yet I should hesitate to call him a blackguard. Ay, you may look surprised at me, you two pragmatists; but I have, so to speak, lived with the man for months, and there's fineness and nobility in him. He would be a terrible enemy, but a just one. He has the heart

of a poet and a king, and it is God's curse that he has been born among the children of Ham. I hope to shoot him like a dog in a day or two, but I am glad to bear testimony to his greatness."¹¹¹

David discovers the truth in Arcoll's remarks when, in his quest, he finally falls captive to Laputa; and in discovering Henriques' treachery to the cause he had espoused, David condemns Henriques in the true spirit of chivalry. Comparing himself to the 'knight-errant', David states:

There is a story of one of King Arthur's knights--Sir Percival, I think--that once, riding through a forest, he found a lion fighting with a serpent. He drew his sword and helped the lion, for he thought it was the more natural beast of the two. To me Laputa was the lion, and Henriques the serpent; and though I had no good will to either, I was determined to spoil the serpent's game.¹¹²

It is in foiling Henriques' treachery, and in carrying the collar of Prester John back to the cave, rather than over the Berg to safety, that David creates the setting for the completion of the challenge. For, as it later seems to David, this is the proper place for the two adversaries to come together on equal terms, one of them to justify his code, the other to perish.

However, the Providence that saved John from slaying Gilbert in John Burnet of Barns also prevents David from slaying Laputa by allowing David the means of escape. At the same time, Henriques manages to escape from Arcoll's men in order that he may complete his contest with Laputa over their quest for the necklace. Laputa, however, revenges himself on Henriques for his treachery, but not before Henriques fatally wounds his adversary. Yet David must also see his

challenge to completion, and follows the track of blood left by Laputa into the cave. As David enters the cave, the slab closes behind him forever, and it would seem that his fate has been sealed with that of Laputa. Yet, in witnessing the destruction of the barbaric creed in the fate of Laputa and the necklace, David has met the challenge and completed the quest in a knightly code of response. This same Providence, therefore, grants David a means of escape.

CHAPTER IV

THE THEME IN THE THREE SERIES OF NOVELS

Having established different aspects of the 'challenge, quest, and response' theme, and noting its transference into a twentieth century setting, the task of discussing the Hannay, Dickson McCunn, and Leithen series of novels becomes less arduous. For, as has been mentioned, the development of Buchan's writing lay in the area of greater sophistication of style and complexity of plot, rather than in variation of theme between his different novels. However, within the three series of novels, emphasis is placed on varying aspects of the theme. For the Hannay series, the integral parts of the 'challenge', 'quest', and code of 'response' are revoiced, and their 'continuing' nature is emphasized. For the Dickson McCunn series, the idea that the code of 'response' is inherent in the most ordinary of men, is emphasized. Finally, in the Leithen series, the 'challenge' and 'quest' are defined.

Of all the plots in the Hannay series of novels, it is the tale of adventure in The Thirty-Nine Steps, 1915, which illustrates most clearly the theme of the challenge as defined in John Macnab. The challenge is to justify a way of life, especially one that Hannay is

114

" . . . fed up with. . . ." In his boredom, Hannay takes the first step toward the challenge:

. . . At Oxford Circus I looked up into the spring sky

and I made a vow. I would give the Old Country another day to fit me into something; if nothing happened, I would take the next boat for the Cape.¹¹⁵

Providence obliges, and that very night sends a strange man with an even stranger tale to Hannay's door to beg assistance. Although Hannay offers the man the hospitality which his code of 'response' demands, he does not accept the stranger's challenge to become involved in preventing the doom which hangs over Europe. It is only when Hannay returns for dinner the third night to find the man murdered that he accepts the challenge and carries on the quest for the dead 'knight-errant'. Hannay echoes the theme of Arthur's coming again when he states:

. . . Somehow or other the sight of Scudder's dead face had made me a passionate believer in his scheme. He was gone, but he had taken me into his confidence, and I was pretty well bound to carry on his work.

You may think this ridiculous for a man in danger of his life, but that was the way I looked at it. I am an ordinary sort of fellow, not braver than other people, but I hate to see a good man downed, and that long knife would not be the end of Scudder if I could play the game in his place.¹¹⁶

Further, the challenge is closely bound up with the quest as defined in Sick Heart River. For it is only when Hannay begins to understand the value of the way of life that he is trying to justify, that he can begin to challenge the opposing barbaric creed. Hannay comes to this understanding when he realizes that it is the visible beauty of the world and the spiritual beauty of the life it nourishes, which his opponents are seeking to destroy. Even in his great peril, he stops to notice this beauty which has added new depth to his life.

He says:

It was a gorgeous spring evening, with every hill showing as clear as a cut amethyst. The air had the queer, rooty smell of bogs, but it was as fresh as mid-ocean, and it had the strangest effect on my spirits. I actually felt light-hearted. I might have been a boy out for a spring holiday tramp . . . If you believe me, I swung along that road whistling. There was no plan of campaign in my head, only just to go on and on in this blessed, honest-smelling hill country, for every mile put me in better humour with myself.¹¹⁷

This remark calls to mind a similar one made by David in Prester John, as he sets out to complete his challenge with Laputa. He says: "Here were we wretched creatures of men making for each other's throats, and outraging the good earth which God had made so fair a habitation."¹¹⁸

Providence compensates for Hannay's lack of a plan. A chance accident occurs between Hannay and the godson of the man who is later to become Hannay's contact with the government, Sir Walter Bullivant. After hearing Hannay's story, the godson sets up a meeting between Hannay and Bullivant, and brings Hannay to 'Arthur's court'. Furthermore, Hannay's description of Bullivant when the two finally meet is like a modern parody of the Arthur in Spenser's introduction to The Faery Queene. Of Bullivant, Hannay says, ". . . I thought I had never seen a shrewder or better-tempered face."¹¹⁹ and adds:

. . . The sight of him--so respectable and established and secure, the embodiment of law and government and all the conventions--took me aback and made me feel an interloper. He couldn't know the truth about me, or he wouldn't treat me like this. I simply could not accept his hospitality on false pretences.¹²⁰

When Hannay tries to explain his situation, he discovers that

Bullivant already knows most of the truth. To Hannay, Bullivant's actions in spite of this knowledge reveal him as the embodiment of twentieth century Arthurian 'magnificence'.¹²¹ However, this is not yet the Bullivant who appears in Greenmantle as a parody of Tennyson's Arthur, who sends the 'knights-errant' out on the challenge and receives the various reports on the quest. For the challenge in The Thirty-Nine Steps is similar to that between David and Laputa in Prester John, and it is up to Hannay to fulfill the challenge on his own. Arriving at this conclusion, Hannay says:

. . . I felt that great things, tremendous things, were happening or about to happen, and I, who was the cog-wheel of the whole business, was out of it. . . . I felt the sense of danger and impending calamity, and I had the curious feeling, too, that I alone could avert it, alone could grapple with it.¹²²

Hannay's prediction proves accurate; and through a superior knowledge of his enemies and an understanding of what they are seeking to destroy, Hannay uncovers their plot and initiates their capture. By defeating his enemies' intentions, thereby justifying the way of life he has chosen to defend, Hannay completes the quest and fulfills the challenge.

Whereas the theme in The Thirty-Nine Steps deals primarily with the positive aspects of Hannay's realization of the value of the way of life he has chosen to defend, the theme takes on a negative aspect in Greenmantle. In the quest to challenge the forces that would destroy this way of life, the knight figures uncover Germany's plan to pervert the teachings of the Eastern prophet 'Greenmantle', and to turn the

religious fervour he has created into a Holy War for their own purposes. With this discovery comes the realization of the barbaric nature of the creed which their opponents adhere to. Commenting on this creed, and the plan to be instigated by the 'Morgan le Fay' figure, Hilda von Einem, Sandy Arbuthnot states:

"Germany's simplicity is that of the neurotic, not the primitive. It is megalomania and egotism and the pride of the man in the Bible that waxed fat and kicked. But the results are the same. She wants to destroy and simplify; but it isn't the simplicity of the ascetic, which is of the spirit, but the simplicity of the madman that grinds down all the contrivances of civilization to a featureless monotony. The prophet wants to save the souls of his people; Germany wants to rule the inanimate corpse of the world. But you can get the same language to cover both. And so you have the partnership of St Francis and Messalina. . . ."123

Against this barbaric creed spurred on by religious fanaticism, Bullivant becomes the Arthur figure who sends out his knights, Arbuthnot, Blenkiron, and Hannay with Pienaar, in search of the prophet Greenmantle and to destroy the devilish ambitions of the temptress von Einem.

Although the knights do find the Prophet and temptress in time, the combatants find they are stalemated just as the final encounter is to begin. For having refused von Einem's offer of sharing the world she will have conquered if only they will help, and not being able to take physical action against a woman, the three knights await their fate. However, just as Providence only allows David to witness the destruction of Laputa in Prester John, so the knight figures merely witness the destruction of von Einem. For, by accepting the death that awaits them with the dawn, the knights justify their code, and thereby save themselves.

The plot of Mr Standfast, 1919, clearly defines for the first time the code of chivalry or response on which the 'knights-errant' base their actions. The key to this definition is found in the adoption of The Pilgrim's Progress, first as a code for interpreting all letters and messages sent in the style of John Bunyan, but which develops into an instructional manual, with Christian's journey as the example for the 'knights' to follow in their modern quest. Moreover, it is through the actions of Peter Pienaar and Launcelot Wake that this definition is developed. For Peter, the code is defined through his contest with the German airman Lensch, both of whom " . . . had won their spurs. . ." ¹²⁴ as 'knights of the air'. For Launcelot Wake, the code is defined through an inner conflict between his beliefs as a 'Conscientious Objector' and his self-respect as a man of honour.

It is while Peter is in a prisoner-of-war camp, after being shot down and crippled by Lensch in one of their many encounters, that he turns to The Pilgrim's Progress for comfort. From his readings, Peter comes to the conclusion that Mr. Valiant-for-Truth was one of the greatest men he had ever heard of, but, as he writes in a letter to Hannay, that he fell too far short to emulate that character. Commenting on the letter, Hannay adds: "He thought that he might with luck resemble Mr Standfast . . . He only hoped that he could imitate him in making a good end." ¹²⁵ In the same letter, Peter mentions his arriving at the conclusion that there are three different levels of courage. He writes:

" . . . I mean by being brave playing the game by the right

rules without letting it worry you that you may very likely get knocked on the head. . . . If you think about it, you'll get it; if you don't the odds are you won't. That kind of courage is only good nerves and experience. . . . Most courage is experience. . . .

"You want a bigger heart to face danger which you go out to look for, and which doesn't come to you in the ordinary way of business. Still, that's pretty much the same thing. . . and you know that the bad bits can't last long. . . .

"But the big courage is the cold-blooded kind, the kind that never lets go even when you're feeling empty inside, and your blood's thin, and there's no kind of fun or profit to be had, and the trouble's not over in an hour or two but lasts for months and years. One of the men here was speaking about that kind, and he called it 'Fortitude'. I reckon fortitude's the biggest thing a man can have--just to go on enduring when there's no guts or heart left in you. . . .¹²⁶

Looking back to John Burnet of Barns, this passage is reminiscent of the three moods that John experiences while exiled in the hills. Looking forward to Sick Heart River, Leithen's actions reveal this same 'Fortitude' of which Peter has just spoken. In Mr Standfast, it is Peter himself who exhibits this 'big courage' in his final contest with Lensch.

Even though Peter has been crippled by ". . . the great airman Lensch, who had downed him.",¹²⁷ yet Peter holds no malice toward his opposite. Commenting on the chivalry of his adversary, Peter says:

"He is a white man, that one . . . He came to see me in hospital and told me a lot of things. I think he made them treat me well. . . . He said he was sorry I was lame, for he hoped to have more fights with me. Some woman that tells fortunes had said that I would be the end of him, but he reckoned she had got the thing the wrong way on. I hope he will come through this war, for he is a good man, though a German. . . . But the others' . . . They are not people to be happy with."¹²⁸

Indeed, it is the code of 'the others' that forces Peter to

destroy the only adversary for whom he has any respect; for it is only Peter, as an equal to Lensch, who can hope to prevent the knowledge of the Allied weakness from returning with Lensch to Germany. Watching the contest from below, Hannay comments:

. . . Somewhere up in the void two heroes were fighting their last battle--and one of them had a crippled leg.

I had never any doubt about the result . . . Lensch was not aware of his opponent till he was almost upon him and I wonder if by any freak of instinct he recognized his greatest antagonist. He never fired a shot, nor did Peter. . . . I saw Peter veer over vertically and I knew that the end had come. He was there to make certain of victory and he took the only way. . . .¹²⁹

Unlike the contest between John and Gilbert in John Burnet of Barns, or between David and Laputa in Prester John, it is only fitting that the two honourable antagonists in Mr Standfast share the same fate. Moreover, it was only through an action of such fortitude that Peter could justify his code. Hannay declares that Peter's end was ". . . the end not of Mr Standfast, whom he had singled out for his counterpart, but of Mr. Valiant-for-Truth whom he had not hoped to emulate."¹³⁰ Tennyson's Sir Galahad is brought to mind in the final words of the passage which Hannay chooses from The Pilgrim's Progress as a salute and a farewell. He quotes:

So he passed over, and all the trumpets sounded for him on the other side.¹³¹

Wake's inner conflict, although not as overt as Peter's encounter with Lensch, proves to be just as violent and heroic. For it is in response to the challenge of his self-respect as a man of honour that Wake sets out on his quest to justify his code of peace as a

'Conscientious Objector'. However, there are others who want peace; but a peace like that spoken of at the end of John Burnet of Barns, which is ". . . a traitor's peace at best, and more horrific than war."¹³² Such a concept of peace is envisioned by the knights' greatest adversary, the Graf von Schwabing. Of von Schwabing's concept of peace, it is stated:

. . . He claimed . . . a hatred of war and a passion to rebuild the world into decency. But now he drew a different moral. He was a German: it was through Germany alone that peace and regeneration could come. His country was purged from her faults, and the marvellous German discipline was about to prove itself in the eye of Gods and men.¹³³

It is in the face of such a creed, as Sandy had foreseen in Greenmantle, that Hannay discovers what the code is trying to uphold, and what the quest is all about. He states:

In that moment I had a kind of revelation. I had a vision of what I had been fighting for, what we were all fighting for. It was peace, deep and holy and ancient, peace older than the oldest wars, peace which would endure when all our swords were hammered into ploughshares. It was more; for in that hour England first took hold of me. . . . I understood what a precious thing this little England was, how old and kindly and comforting, how wholly worth striving for. The freedom of an acre of her soil was cheaply bought by the blood of the best of us.¹³⁴

Wake comes to this same conclusion, and realizes that the only way of preserving this way of life is through active participation in bringing the war to an end.

Indeed, it is ". . . the blood of the best of us."¹³⁵ that buys freedom for this way of life. Like Peter, Wake gives his life to ensure that the defenses against the forces of the barbaric creed will stand until reinforcements can arrive. Of Wake's death, Hannay remarks:

. . . He was the first of our little confederacy to go. But what an ending he had made, and how happy he had been in that mad time when he had come down from his pedestal and become one of the crowd! He had found himself at the last, and who could grudge him such happiness? If the best were to be taken, he would be chosen first, for he was a big man, before whom I uncovered my head. The thought of him made me very humble. I had never had his troubles to face, but he had come clean through them, and reached a courage which was for ever beyond me. He was the Faithful among us pilgrims, who had finished his journey before the rest. Mary had foreseen it. 'There is a price to be paid,' . . . 'the best of us.'¹³⁶

However, the great adversary, von Schwabing, does not escape his fate, and after being captured by the 'knights', he is placed in the trenches to suffer the consequences of his actions. When he asks why he is being degraded, claiming, " ' . . . I am a gentleman.' ",¹³⁷ Hannay replies, " 'Not as we define the thing' . . ."¹³⁸ Therefore, like Stumm in Greenmantle, von Schwabing is swept over by the tide of war which he had helped to perpetrate; and as Hannay commented in that novel, "That was God's judgment on the man who had set himself above his kind."¹³⁹

Before starting on a discussion of an aspect of the theme that is defined more clearly in The Three Hostages, mention should be made of the Dickson McCunn series. Of the three novels in this series, Huntingtower, 1922, is the best example; for it not only reiterates many of the different aspects of the theme, but also places them in a new light. In this novel, the knight figures who are asserting their code against the powers of evil are not grown men, but a troop of boy scouts who call themselves the Gorbals Die-Hards. Moreover, the Arthur figure, the embodiment of 'magnificence' is parodied by the

character, Dickson McCunn, a retired grocer. In Huntingtower, it is Dickson McCunn, the ordinary, every-day type of man, who becomes ". . . torn between common sense and the desire to be loyal to some vague whimsical standard.",¹⁴⁰ and who directs the rescue of a Russian Princess in true Arthurian fashion. The setting ". . . is the home of all enchantment--'island valley of Avilion'. . .",¹⁴¹ and the topmost parapet of the tower is ". . . that siege perilous. . ."¹⁴² from which McCunn's ally, Mr. Heritage, fends off their enemies until reinforcements can arrive. Commenting on her defenders, the Princess remarks:

"I have been back among fairy tales . . . Those gallant little boys! They are youth and youth is always full of strangeness. Mr. Heritage! He is youth, too, and poetry, perhaps, and a soldier's tradition. I think I know him. . . . But what about Dickson? . . . He is unbelievable. The others with good fortune I might find elsewhere--in Russia perhaps. But not Dickson."¹⁴³

To which the reply is:

. . . "You will not find him in Russia. He is what we call the middle-class, which we who were foolish used to laugh at. But he is the stuff which above all others makes a great people. He will endure when aristocracies crack and proletariats crumble. In our own land we have never known him, but till we create him our land will not be a nation."¹⁴⁴

From this passage it can be seen that even in the most ordinary of men, 'Arthur will come again'.

In Mr Standfast, Buchan reaches what is perhaps a plateau with regard to the "challenge, quest, and response" theme. However, there is one aspect of the theme which is developed more fully in The Three Hostages, 1924, and that is the continuing nature of the challenge as defined in John Macnab. Hannay had promised himself during the war

years that ". . . after victory . . . I should inherit something of
 this English peace and wrap myself in it till the end of my days."¹⁴⁵
 and it is just such a life that he achieves. Yet, when asked to take
 up the challenge again, and although longing to refuse, he obeys his
 inner code and accepts. For Hannay, as well as for the other knight-
 companions who help him in this new challenge, this adventure marks
 the first awareness on their part that their war services are not
 sufficient to pay for a lifetime of ease and comfort. They must continue
 to pay.¹⁴⁶ As Howard Swiggett, in his introduction to Sick Heart River,
 remarks:

This same decision to leave well-earned peace and rest for
 profitless hazards is repeatedly made by the inner circle of
 the men in these books. They are worldly men. If they are
 romantic, they are nonetheless realists and I submit that it is
 their sense of realism rather than their romanticism which
 affects their decisions.

They all have great privileges. They are all spared the great
 disturber of men's mental equilibrium. They are selfish and
 worldly, but they see very clearly that their privileges can
 never be paid for completely and balanced off. There are more
 instalments due. They cannot live with themselves if they turn
 their backs on their obligation to pay with their bodies for all
 that they possess. If they should refuse danger and discomfort,
 then there is no meaning in the things they believe in.¹⁴⁷

Having noted this awareness of the payment that has to be contin-
 ually made for the privileges these men enjoy, John Macnab, 1925, may
 be viewed as an almost comical parody of The Three Hostages. Yet it
 has its serious moments, as in Janet Raden's definition of 'the
 challenge' aspect of the theme as discussed in the introduction. It is
 in this novel that three of the later knight figures, Sir Edward Leithen,
 Palliser-Yeates, and Lord Lamanca decide to justify their privileges by

creating the challenge themselves. Suffering from boredom, the knights set out on a search for the cure suggested by their mutual doctor:

" ' . . . You need to be made to struggle for your life again, your life or your reputation.' " ¹⁴⁸ In this respect, Sir Archie Roylance becomes

the Arthur figure, and it is in his 'court' in the country that the knights receive the acceptances of their challenges, and set out on their poaching quests.

The quest is of a much more serious nature in Sick Heart River, 1941. In this novel, Sir Edward Leithen learns that he is dying of tuberculosis. He accepts a 'challenge' from Blenkiron to go to the North of Canada in search of a man of great value to the New York financial world, but only because, as he says, " ' . . . I wanted something that would keep me on my feet until I died. . . . ' " ¹⁴⁹ The quest carries him on, until at last Leithen comes to the Sick Heart River. It is here that Leithen discovers the man he has been searching for, and learns that Galliard's disappearance also has the form of a quest. Galliard states, " " . . . I was seeking the waters of atone-
¹⁵⁰ment.' " , and adds:

. . . "I had been faithless to a trust and had to do penance for it. I had forgotten God and had to find Him . . . We have each of us to travel to his own Sick Heart River." ¹⁵¹

Galliard tries to explain this remark by telling his story of his regret for a world which was still living but which he had forsaken for the trivial world of a false society; a sense that he had behaved badly, and had been guilty, in some sense, of betrayal. Finally he concludes: " 'I came to realize that I had forgotten God. . . . ' " ¹⁵²

and decides that he must pay some sort of penance by coming to terms with the raw nature of the North.

Thinking of Galliard, Leithen contemplates his own actions. He had started out on his quest thinking only of his fear of dying, giving little thought to the gladness of being alive. For months, he recalls, he had been insensitive to human relationships. However, his quest in the open air partially returns his health to him, and his sudden realization of the mercifulness behind the rigour of nature brings him back into touch with life, and makes him warm towards common humanity.

It is only then that Leithen recognizes that Galliard's fear of the North is a fear of life. As Leithen states:

. . . He had forgotten something of desperate importance, his eternal welfare. He had never thought much about religion, but had simply taken it for granted till he began to neglect it, so he had no sceptical apparatus to support him.¹⁵³

Leithen decides to help Galliard in whatever way he can. The occasion presents itself when Leithen is well enough to either leave the Hare village where they are staying, or help the Father of the village care for those Indians who also have tuberculosis, and create in them the courage so that they will want to live again. However, if Leithen stays, he is sealing his own doom.

Living up to the code that he had put aside for some months, Leithen decides to stay. The fortitude which he shows in dying, gives not only the Indians, but also Galliard, the courage to face the North and continue living. It is primarily in the joy that Leithen receives from the beauty of nature around him that he transmits this fortitude

of life to others; and it is through this action that Leithen completes the quest by finding himself. Galliard, commenting to his wife on Leithen's death, says:

'I can't feel sad. . . . When I think of Leithen, I feel triumphant. He fought a good fight, but he hasn't finished his course. I remember what Father Duplessis said--he knew that he would die; but he knew also that he would live.'¹⁵⁴

APPENDIXES

APPENDIX A

It has been my intention to create a tightly structured thesis, and therefore my inclusions of the adventure novels are few in comparison to the total number that Buchan has written. Yet the inclusions range from one of Buchan's rarest works, to some of his most popular; from what are considered to be some of his best 'yarns', to the more sophisticated novels in the three series. Above all, I have tried to choose representative works which would best illustrate the different aspects of the theme, and I therefore feel justified in my exclusions as reasoned below.

I. THE EARLY PERIOD 1895-1910

1. Sir Quixote of the Moors, 1895.
2. John Burnet of Barns, 1898.
3. Grey Weather, 1899.
4. A Lost Lady of Old Years, 1899.
5. The Half-Hearted, 1900.
6. The Watcher by the Threshold, 1902.

Of the contents of the middle two romances of the early period, Grey Weather, and A Lost Lady of Old Years, both of 1899, any comments made would be mere speculation; for, I was unable to obtain copies, and only possess undocumented material obtained during my research at The Douglas Library, Queen's University at Kingston. However, the last two novels of the early period have not been dealt with due to similarities

with other of the adventure novels. The Half-Hearted, 1900, deals with the quest of the main character, Lewis Haystouns, in response to a feeling of " ' . . . an inner lack of usefulness.' ",¹⁵⁵ similar to that which Richard Hannay experiences at the beginning of The Thirty-Nine Steps. The response to the challenge is found in Lewis' attempt to bring " . . . a little of the salt and iron of the world.",¹⁵⁶ into his life, which parallels Hannay's motive in The Thirty-Nine Steps, of accepting the challenge in order to relieve his boredom.

The last work of the early period, The Watcher by the Threshold, 1902, is a collection of 'travellers' tales of romance',¹⁵⁷ which contrasts the codes of the 'doers' with those of the 'followers' in the world. This novel looks forward to the definition of the theme in John Macnab and Sick Heart River through the transitional novel, The Power House, the first of the Leithen series of novels. Moreover, the structure of this work might technically be called a collection of short stories, similar to A Book of Escapes and Hurried Journeys, and has therefore been excluded for the same reason. [See Appendix B-16.]

II. THE TRANSITIONAL PERIOD, 1910-1915

1. Prester John, 1910.
2. The Moon Endureth, 1912.
3. The Power House, 1912.
4. Salute to Adventurers, 1915.

Once again, the last three novels of the transitional period

have not been dealt with due to their similarity with other of Buchan's adventure novels. The Moon Endureth, 1912, is a collection of stories similar to The Watcher by the Threshold of the early period. The Power House, 1912, is the transitional novel for the Leithen series, and as such, the theme is not as developed as it appears in John Macnab and Sick Heart River. Salute to Adventurers, 1915, is the forerunner of the Elsfeld series of historical novels,¹⁵⁸ and has therefore been excluded. [See also: Appendix B-15; 18 .] As a transitional novel, it links back to Sir Quixote of the Moors with respect to the challenge and code of response, and carries the quest of John Burnet of Barns forward to Sick Heart River and the quest in a new world.

III. THE THREE SERIES OF NOVELS

A. The Hannay Series

1. The War Period

- i The Thirty-Nine Steps, 1915.
- ii Greenmantle, 1916.
- iii Mr. Standfast, 1919.

Note: These three novels were also published as an Omnibus entitled

The Adventures of Richard Hannay.

2. The Post War Period

- iv The Three Hostages, 1924.
- v The Courts of the Morning, 1929.

vi Island of Sheep, 1936.

B. The Dickson McCunn Series

1. Huntingtower, 1922.
2. Castle Gay, 1930.
3. The House of the Four Winds, 1935.

C. The Leithen Series

1. John Macnab, 1925.
2. The Dancing Floor, 1926.
3. The Runagates' Club, 1928.
4. The Gap in the Curtain, 1932.
5. A Prince of the Captivity, 1933.
6. Sick Heart River, 1941. [also: Mountain Meadow]

The works not dealt with in the Hannay, Dickson, McCunn, and Leithen series differ only in plot rather than theme from those that are discussed. Moreover, because of the intricate interweaving of characters between the three series, it would be impossible to discuss similarities in a short study such as this. For anyone interested in pursuing the matter further, however, Howard Swiggett's "Introduction," to Sick Heart River, (Toronto, The Musson Book Company, 1941) gives a good discussion of the parallels between the novels of the three series.

APPENDIX B

The following is a list of Buchan's published works which are available, but which have been omitted from the body of the thesis for reasons given in the introduction and/or in many cases expanded upon below.

1. Scholar Gipsies, 1896.

A collection of essays and miscellany about Oxford. [See also: John Buchan, Memory Hold-The-Door, p. 79.]

2. 'Sir Walter Raleigh', 1897,

which won the Stanhope historical essay prize [Oxford].

3. 'Pilgrim Fathers', 1898,

which won the Newdigate prize for English verse.

4. A History of Brasenose College, 1898.

While still an undergraduate, Buchan was commissioned to write the history of Brasenose College for the Robinson series of 'College Histories': "The history was not well received, as his style was considered to be too unconventional by the older and more conservative historical writers of his day."¹⁵⁹

5. The African Colony, 1903.

Studies in the reconstruction: and,

6. A Lodge in the Wilderness, 1906.

These two books from Buchan's African series are more interesting as autobiography than as literature. With the

publication of Prester John, 1910, begins the long series of Buchan's adventure novels. For this reason I have not included it in the African series above, as has been the usual practice until now. [See also: Douglas Library, "Biographical Sketch," p. 7.]

7. The Taxation of Foreign Income, 1905, or "Law relating to the taxation of Foreign Income".

This is merely a testament to the Middle Temple, which later elected Buchan a bencher in 1935.

8. Some Eighteenth Century By-Ways, 1908.

A collection of essays, originally entitled m.s. "Some 18th C. Byways etc."

9. 'Sir Walter Raleigh', 1911.

Except for his 'Stanhope' essay [See also: Appendix B-2], this version of 'Sir Walter Raleigh' in dramatic form is the first sign of Buchan's turn toward history.

10. The Marquis of Montrose, 1913.

This book is Buchan's first serious attempt at writing history. However, zeal for his idolized 'discovery' made him commit so many ". . . elementary blunders which invariably told in favour of Montrose and against Argyle and the Estates, that he was severely taken to task by D. H. Fleming . . . in a review printed in 'The British Weekly' of 12 Feb., 1914. --No reply was or could be made." 160

Note: This book is now out of print, and not available in the Douglas Library's "Buchan Collection".

Buchan's historical biography, Montrose, 1928, is the revised version. [See also: Appendix B-23].

11. In Poems, Scots and English, 1917, also Poems, Scots and English.

A volume of verse dealing with friends who later reappear in the novels as various characters.

12. The South African Forces in France, 1920, and
13. The Memoir of Francis and Riversdale Grenfell, 1920.

These two tributes, together with The History of the Great War, which was revised, condensed, and republished as

14. A History of the Great War, 1920-1921,
- were completed during the aftermath of the war.

15. The Path of the King, 1921.

Buchan himself classified this as a piece of historical fiction rather than one of his 'tales of adventure' when he wrote:

Besides these forthright tales of adventure I was busy with a very different kind of romance. The desire to recover the sense of continuity, which had brought me to Elsfield, prompted my first serious piece of fiction. It was called The Path of the King, and was based on the notion that no man knows his ancestry, and that kingly blood may be dormant for centuries until the appointed time. The chapters began with a Viking's son lost in a raid, and ended audaciously with Abraham Lincoln.¹⁶¹

For this reason, I have classified this historical novel among those of the Elsfield series. [See also: Appendix B-18.]

16. A Book of Escapes and Hurried Journeys, 1922.

A collection of fictional historical short stories, although technically, they might even be called essays.

17. The Last Secrets, 1923.

A collection of stories on what Buchan calls on the frontispiece "... the final mysteries of exploration.", stories of the challenge that nature and life hold for some men.

18. Midwinter, 1923.

This is an historical novel linking Elsfield with Samuel Johnson, just as Elsfield and Henry VIII were drawn together in The Blanket of the Dark, 1931. Similarly, Witch Wood, 1927, links Tweeddale with Montrose and Philiphaugh, and is a by-product of the preparation for Montrose, 1928. These three books, along with The Path of the King, 1921, and The Free Fishers, 1934, I have classified into a group of historical novels called the Elsfield series. After commenting on The Path of the King [See: Appendix B-15] Buchan continues:

After that I varied my tales of adventure with this kind of romance, over which I took a great deal of pains, and which seems to me the most successful of my attempts at imaginative creation. Being equally sensitive to the spells of time and of space, to a tract of years and a tract of landscape,

I tried to discover the historical moment which best interpreted the 'ethos' of a particular countryside, and to devise the appropriate legend.

.....

The best, I think, is Witch Wood, in which I wrote of the Tweedside parish of my youth at the time when the Old Wood of Caledon had not wholly disappeared, and when the rigors of the new Calvinism were contending with the ancient secret rites of Diana. I believe that my picture is historically true, and I could have documented almost every sentence from my researches on Montrose. In The Free Fishers I tried to catch the flavour of the windy shores of Fife at a time when smuggling and vagabondage were still rife. I had always felt keenly the romance of the Jacobite venture but less in its familiar Scottish episodes than in the dreary ebb of the march to Derby, so I took that period for my attempt in Midwinter to catch the spell of the great midland forests of Old England which lay everywhere just beyond the highroads and the ploughlands. Finally, in The Blanket of the Dark I chose the time when the monasteries fell and the enclosures began, and I brought all the valleys of the Cotswold into the picture.

These were serious books and they must have puzzled many of the readers who were eager to follow the doings of Richard Hannay or Dickson McCunn.¹⁶²

From the above it is quite clear that Buchan classified this group as separate from his adventure novels, and for this reason, I feel justified in doing the same.

19. Lord Minto: A Memoir, 1924.

"The excellence of the tribute to the Grenfells may have led to his life of Lord Minto, 1924, which proved to be the forerunner of the historical biographies, on which he undoubtedly intended that his future fame should rest."¹⁶³

Note: "The back-ground research for this book also familiarized him with a stage on which, as a successor to Minto [as Governor General of Canada], he was destined to play his part"¹⁶⁴

20. The Complete Regimental History of the Royal Scots Fusiliers, 1925.

This history is a tribute to the memory of his brother, Alastair, killed in 1917.

21. Homilies and Recreations, 1926.

A collection of essays.

22. Witch Wood, 1927.

An historical novel of the Elsfeld series. [See also Appendix B-15;18.]

23. Montrose, 1928

This historical biography, the sequel to The Marquis of Montrose, 1913, ". . . is brilliantly written, though some still question historical accuracy: nevertheless, is a much better work than the 1913 version."¹⁶⁵ [See also: Appendix B-10]

24. The Kirk in Scotland 1560-1929, 1930.
A history of the Church of Scotland, in joint authorship with Sir George Adam Smith.
25. The Blanket of the Dark, 1931.
An historical novel of the Elsfeld series. [See also: Appendix B-15;18.]
26. Sir Walter Scott, 1932.
This book is ". . . almost inspired literary criticism."¹⁶⁶ certainly one of his best. [See also: Appendix B-32]
27. Julius Caesar, 1932
An historical biography.
28. The Magic Walking Stick, 1932.
Just one section of a collection of children's fairy tales in the book entitled Sails of Gold, edited by Lady Asquith.
29. The Massacre of Glencoe, 1933.
An historical essay.
30. Gordon at Khartoum, 1934.
An historical biography.
31. The Free Fishers, 1934.
An historical novel of the Elsfeld series. [See also: Appendix B -15;18.]
32. Oliver Cromwell, 1934.
This historical biography portrays a sympathetic understanding of the spiritual side of the Protector: "It is remarkable

thing that this book, plus Sir Walter Scott, 1932, were written in the last phase of his life while a public man; [See also: Appendix B 26] and yet they show Buchan at his best."¹⁶⁷

33. The King's Grace 1910-1935, 1935.

This book commemorates the Silver Jubilee of George V:

" . . . of its kind, a tremendous book" ¹⁶⁸

34. Augustus, 1937

This book brought to a close Buchan's studies in ancient history and the humanities.

35. Canadian Occasions, 1940.

Addresses by Lord Tweedsmuir.

36. The Long Traverse or Lake of Gold, 1941.

A romanticized historical novel for the children of North America, designed " . . . to help the children of North America realise the intensely romantic background of the history of their country." ["Foreword" by Susan, Lady Tweedsmuir in Lake of Gold] It is loosely based on historical facts and Indian legends, and is similar in construction to the other historical novels of the Elsfeld series.

APPENDIX C

The following is an outline of the published and unpublished works contained in the Buchan Collection, Douglas Library, Queen's University at Kingston.

I. Correspondence:

- a) General 1895-1940
- b) Scrap Books 1894-1917
- c) Reports 1935-1940
- d) Copies 1895-1940
- e) F. D. R. Microfilm

II. Speeches:

- a) 1903-1935
 - i General
 - ii War 1914-1918
 - iii Political
 - iv Scottish
 - v Dinner and Luncheon Addresses
 - vi Religious and Social Work
 - vii Educational
- b) 1935-1940
- c) Broadcasts 1935-1940

III. Writings:

- a) Published Materials, the vast majority of which have been listed in Appendix A

- b) Unpublished Short Stories and Film Projects
- c) Speeches Written for Their Majesties' 1939 Tour
- d) Notebooks

IV. Press Clippings:

- a) Loose Clippings
- b) Reviews of Buchan's Books [very incomplete]
- c) Scrap Books

V. Miscellaneous Material:

- a) Tour Programmes
- b) Tape Recording
- c) Miscellaneous Photographs
- d) Miscellany
- e) Microfilms

VI. Posthumous Material:

- a) Correspondence 1940-c1950
- b) List of Messages of Condolence
- c) Press Clippings and Obituaries

The areas to which I paid most attention were as follows:

1. Press Clippings-Book Reviews
 - (VI-a) Folder #22
2. Published Material 1898-1929
 - (III-a) Folder #19
3. Published Material 1939-1943 (i)
 - Unpublished Material (ii)
 - (III-a;b) Folder #20

The various works, other than those recorded in Appendix B, have not been listed, as this would have been a major work in itself. Indeed, such an undertaking has already been carried out in the two books listed below, the first of which lists the complete published works [including those works edited or prefaced by John Buchan], and the second of which lists those books [in M.S. form and otherwise] now in the possession of Queen's University in the Douglas Library.

Hanna, Archibald Jr. John Buchan 1875-1940: A Bibliography. Hamden, Connecticut: The Shoe String Press, 1953.

The Douglas Library, Queen's University at Kingston, Ontario. Check List of Works by and about John Buchan in the Buchan Collection. Boston: G. K. Hall and Co., 1961.
address: 97 Oliver Street, Boston 10, Mass.

I should mention that both of the books mentioned above are no longer in print, and it has become impossible to obtain the latter work. It may be possible to obtain the first mentioned book by writing directly to the printer at the publishing address, although I received no firm commitment to my inquiries of this nature. However, as these works are invaluable to the Buchan scholar, it may be possible for a person to obtain them on micro-film from the Douglas Library, Queen's University at Kingston, though for my own purposes, such action would have been of little value.

FOOTNOTES

¹John Buchan, The Thirty-Nine Steps (Harmondsworth: Penguin Books Ltd., 1956), p. 42.

²Ibid., p. 94.

³"Note on the Author," Mr. Standfast, (Harmondsworth: Penguin Books Ltd., 1956), pp. 9-10.

⁴John Milton, "Hymn on Christ's Nativity," l. 245, cited by The Dictionary of Best Known Quotations and Proverbs (New York: Garden City Publishing Co., Inc., 1939), p. 166.

⁵Douglas Library, "Biographical Sketch," (Kingston: Queen's University, [n.d.]), p. 13. By permission of Ian E. Wilson, ARCHIVAL ASSISTANT.

⁶Ibid., p. 14. ⁷Ibid., p. 8. ⁸Ibid., p. 13.

⁹"Note on the Author," Mr. Standfast, p. 10.

¹⁰John Buchan, "The Most Difficult Form of Fiction," The Listener, January 16, 1929. Note: There was no indication given as to whether this was an original article or a published broadcast. However, as the clipping was listed in the Douglas Library "Outline of Organization" under III, a, Folder #19, which is "Published Material, 1898-1929," rather than under II, a, "Speeches: 1903-1935", or II, c, "Broadcasts . . .", I am assuming that the passage was an article, and not a published broadcast. Also, neither the page number nor the name of the paper was retained when the clipping was extracted from the main body.

¹¹"Note on the Author," Mr. Standfast, p. 10.

¹²Douglas Library, op. cit., p. 11. See also Appendix B.

¹³See Appendix C. ¹⁴See Appendix B.

¹⁵See Appendix A for a list plus explanations for the omission of certain adventure novels within each division.

¹⁶Note: The number of the division into which a novel has been classified does not necessarily correspond to the chapter number in which it is discussed.

¹⁷The distinction is not mine, but rather that of the Douglas Library [See: "Biographical Sketch," p. 7], which, for convenience of classification I have retained. From this part on, however, there will be no distinction made between the terms 'novel', 'adventure story', 'romance', etc.

¹⁸Douglas Library, op. cit., p. 7.

¹⁹John Buchan, Sick Heart River (With and Introduction by Howard Swiggett. Toronto: The Musson Book Company Ltd., 1941), p. 28.

²⁰John Buchan, John Macnab (Harmondsworth: Penguin Books Ltd., 1956), pp. 136-137.

²¹Ibid., p. 138.

²²Howard Swiggett, "Introduction," Sick Heart River, p. 43.

²³John Buchan, Sir Quixote of the Moors (New York: Henry Holt and Company, 1895), pp. vii-viii.

²⁴Ibid., p. 3. ²⁵Ibid., p. 8. ²⁶Ibid., pp. 10-11.

²⁷Ibid., pp. 11-12. ²⁸Ibid., pp. 12-13. ²⁹Ibid., p. 14.

³⁰Ibid., p. 15. ³¹Ibid., p. 23. ³²Ibid., p. 35.

³³Ibid., p. 38. ³⁴Ibid., pp. 40-41. ³⁵Ibid., pp. 49-50.

³⁶Ibid., p. 53. ³⁷Ibid., p. 54. ³⁸Ibid., pp. 60-61.

³⁹Ibid., pp. 61-62. ⁴⁰Ibid., pp. 63-64. ⁴¹Ibid., p. 65.

⁴²Ibid., p. 84. ⁴³Ibid., p. 85. ⁴⁴Ibid., p. 107.

⁴⁵Ibid., pp. 110-111. ⁴⁶Ibid., p. 111. ⁴⁷Ibid., p. 122.

⁴⁸Ibid., p. 123. ⁴⁹Ibid., p. 228.

⁵⁰John Buchan, Memory Hold-the-Door (Toronto: The Musson Book Company Ltd., 1941), p. 5.

⁵¹Ibid., p. 40. ⁵²Ibid., pp. 41-42. ⁵³Ibid., p. 41.

⁵⁴Ibid., p. 41. ⁵⁵Ibid., pp. 40-43.

⁵⁶John Buchan, John Burnet of Barns (third edition; London: John Lane The Bodley Head Limited, 1926), p. 41.

- ⁵⁷Ibid. ⁵⁸Ibid., p. 42. ⁵⁹Ibid. ⁶⁰Ibid., pp. 41-42.
⁶¹Ibid., p. 44. ⁶²Ibid., p. 48. ⁶³Ibid., p. 49.
⁶⁴Ibid. ⁶⁵Ibid. ⁶⁶Ibid., pp. 49-50. ⁶⁷Ibid., p. 51.
⁶⁸Ibid., p. 54. ⁶⁹Ibid. ⁷⁰Ibid., p. 61. ⁷¹Ibid.
⁷²Ibid., pp. 61-62. ⁷³Ibid., p. 62. ⁷⁴Ibid., p. 72.
⁷⁵Ibid., p. 105. ⁷⁶Ibid., p. 108. ⁷⁷Ibid., p. 109.
⁷⁸Ibid. ⁷⁹Ibid., p. 119. ⁸⁰Ibid., p. 120. ⁸¹Ibid., p. 125.
⁸²Ibid., p. 129. ⁸³Ibid., p. 155. ⁸⁴Ibid., pp. 198-199.
⁸⁵Ibid., p. 222. ⁸⁶Ibid., p. 262. ⁸⁷Ibid., p. 268.
⁸⁸Ibid., pp. 299-300. ⁸⁹Ibid., p. 300. ⁹⁰Ibid., p. 302.
⁹¹Ibid. ⁹²Ibid., p. 309. ⁹³Ibid., p. 316.

⁹⁴This is one of the most consistent aspects of the Arthurian legend, and certainly ". . . the salient characteristic of the figure of Arthur himself." [See also discussion by R. W. Barber, Arthur of Albion, pp. 53-63]; for as early as 1113, William of Malmesbury, speaking ". . . of the discovery of Gawain's grave some forty years earlier . . ." says: "But the grave of Arthur is nowhere to be seen, whence ancient songs prophesy he is yet to come." Further, is it not Spencer who says that Arthur will ". . . come again out of Faerie."? Perhaps the best known of all is Tennyson's line: "He comes again; but--if he come no more--", [Alfred, Lord Tennyson, "The Passing of Arthur," Idylls of the King, l. 451]. For Buchan, Arthur can 'come again' in a variety of characters.

⁹⁵John Buchan, John Burnet of Barns, p. 317.

⁹⁶Douglas Library, op. cit., p. 7.

⁹⁷John Buchan, Prester John (Harmondsworth, Penguin Books Ltd., 1956), p. 17.

⁹⁸Ibid., p. 20. ⁹⁹Ibid., pp. 28-29. ¹⁰⁰Ibid., p. 29.

¹⁰¹Buchan has the habit, especially in the later novels of the Hannay series [See: Mr. Standfast, p. 106], of portraying all of his 'dubious and corrupt' characters as either Portuguese, or Jews, or a combination of the two. Again, this idea is a carry-over from the

turn of the century.

¹⁰²The name Buchan gives is Blaauwildebeestefontein, which translates as "the spring of the blue wildebeeste" and which, for convenience sake, I will call "the Spring" from this point on.

¹⁰³John Buchan, Prester John, p. 32.

¹⁰⁴Ibid., p. 32. ¹⁰⁵Ibid., p. 44. ¹⁰⁶Ibid., p. 54.

¹⁰⁷Ibid., p. 55. ¹⁰⁸Ibid., p. 63. ¹⁰⁹Ibid., p. 60.

¹¹⁰Ibid., p. 67. Note: It is possible to see a close parallel between this passage and the poem Sir Gawain and the Green Knight. For in the poem, (1) the challenge involves not only Gawain, but also the honour of Arthur's court; (2) it is only Gawain who is involved in the quest; (3) Gawain is faulty in his knowledge and understanding of the 'challenge and quest'; (4) Gawain is afraid of imminent death at the hands of the Green Knight; and (5) Gawain is impotent to ward off his on-rushing fate.

¹¹¹Ibid., p. 83. ¹¹²Ibid., pp. 119-120.

¹¹³John Buchan, The Thirty-Nine Steps (Harmondsworth: Penguin Books Ltd., 1956), p. 13.

¹¹⁴Ibid. ¹¹⁵Ibid. ¹¹⁶Ibid., p. 27. ¹¹⁷Ibid., pp. 34-35.

¹¹⁸John Buchan, Prester John, p. 87.

¹¹⁹John Buchan, The Thirty-Nine Steps, p. 89.

¹²⁰Ibid., p. 91.

¹²¹E. Spenser, The Faery Queene, ed. G. W. Kitchin (Oxford: The Clarendon Press, 1929), Vol. I, p. xxvii. Spenser's remark is: ". . . So in the person of Prince Arthure I sette forth magnificence in particular, which vertue . . . is the perfection of all the rest, and containeth in it them all"

¹²²John Buchan, The Thirty-Nine Steps, p. 98.

¹²³John Buchan, Greenmantle, pp. 184-185.

¹²⁴John Buchan, Mr. Standfast, p. 307.

¹²⁵Ibid., p. 167. ¹²⁶Ibid., pp. 167-168. ¹²⁷Ibid., p. 238.

- 128 Ibid., pp. 238-239. 129 Ibid., p. 347. 130 Ibid., p. 348..
- 131 Ibid., p. 348.
- 132 John Buchan, John Burnet of Barns, p. 316.
- 133 John Buchan, Mr. Standfast, p. 282.
- 134 Ibid., p. 21. 135 Ibid.. 136 Ibid., pp. 341-342.
- 137 Ibid., p. 316. 138 Ibid., p. 316.
- 139 John Buchan, Greenmantle, p. 269.
- 140 John Buchan, Huntingtower (London: Hodder and Stoughton Ltd., 1922), p. 82.
- 141 Ibid., p. 62. 142 Ibid., p. 256. 143 Ibid., pp. 311-312.
- 144 Ibid., p. 312.
- 145 John Buchan, Mr. Standfast, p. 21.
- 146 "Introduction", Sick Heart River, passim, p. 24.
- 147 Ibid., pp. 23-24.
- 148 John Buchan, John Macnab, p. 15.
- 149 John Buchan, Sick Heart River, p. 242.
- 150 Ibid., p. 244. 151 Ibid., p. 245. 152 Ibid., p. 253.
et passim.
- 153 Ibid., pp. 252-253. 154 Ibid., p. 322.
- 155 John Buchan, The Half-Hearted (London: Thomas Nelson and Sons Ltd., 1950), p. 13.
- 156 Ibid., p. 14.
- 157 John Buchan, Four Tales: III The Watcher by the Threshold (London: William Blackwood and Sons Ltd., 1942), p. 216.
- 158 John Buchan, Memory Hold-the-Door, p. 194.
- 159 Douglas Library, op. cit., p. 5.
- 160 Ibid., p. 8.

¹⁶¹John Buchan, Memory Hold-the Door, p. 196.

¹⁶²Ibid., pp. 196-197.

¹⁶³Douglas Library, op. cit., p. 11.

¹⁶⁴Ibid., pp. 11-12. ¹⁶⁵Ibid., p. 8.

¹⁶⁶Ibid., p. 13. ¹⁶⁷ibid.

¹⁶⁸Ibid., p. 14.

BIBLIOGRAPHY

A. PRIMARY SOURCES

- Buchan, John. Four Tales. London: William Blackwood & Sons Ltd., 1942. 632 pp.
- _____. Greenmantle. Harmondsworth: Penguin Books Ltd., 1956. 272 pp.
- _____. Huntingtower. London: Hodder and Stoughton Ltd., 1922. 320 pp.
- _____. John Burnet of Barns. London: John Lane The Bodley Head Limited, 1926. 320 pp.
- _____. John Macnab. Harmondsworth: Penguin Books Ltd., 1956. 256 pp.
- _____. Memory Hold-The-Door. Toronto: The Musson Book Company Ltd., 1941. 328 pp.
- _____. Mr Standfast. Harmondsworth: Penguin Books Ltd., 1956. 352 pp.
- _____. Prester John. Harmondsworth: Penguin Books Ltd., 1956. 208 pp.
- _____. Sick Heart River. Toronto: The Musson Book Company Ltd., 1941. 322 pp.
- _____. Sir Quixote of the Moors. New York: Henry Holt and Company, 1895. 230 pp.
- _____. The Half-Hearted. London: Thomas Nelson and Sons Ltd., 1950. 384 pp.
- _____. "The Most Difficult Form of Fiction," The Listener. January 16, 1929, 2 pp.
- _____. The Thirty-Nine Steps. Harmondsworth: Penguin Books Ltd., 1956. 230 pp.
- _____. The Three Hostages. Harmondsworth: Penguin Books Ltd., 1955. 288 pp.

B. SECONDARY SOURCES

- Barber, R. W. Arthur of Albion. London: Barrie and Rockliff with Pall Mall Press, 1961. 220 pp.
- Burrow, J. A. A Reading of 'Sir Gawain and the Green Knight'. London: Routledge and Kegan Paul, 1965. 199 pp.
- Douglas Library. "Biographical Sketch." [pertaining to The Buchan Collection] Kingston: Queen's University, [n.d.]. (Mimeographed.)
- Spenser, E. The Faery Queene. Vol. I. Edited by G. W. Kitchin. 2 vols. Oxford: The Clarendon Press, 1929.
- Tennyson, Alfred Lord. The Works of Tennyson. Vol. V. Edited by Hallam, Lord Tennyson. London: Macmillan and Co. Ltd., 1908. 512 pp.