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Chaucer's Knight's tale : a symbolic reading

Naomi Pasquine

CHAUCER'S KNIGHT'S TALE: A SYMBOLIC READING

BY

NAOMI PASQUINE

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CHAPTER I

Prologue: Approaching the Knight's Tale Through Symbolism

Chaucer's Knight's Tale has called forth much critical comment. Individual lines have been commented upon, characters have been analysed, and the resolution of the poem has been discussed. Critics have offered suggestions as to the poem's meaning, but an interpretation that encompasses all aspects of the poem and gives the reader the feeling that all the poetic elements of the poem have been resolved into that interpretation has not been presented. What the reader is looking for is an interpretation that will give the poem what we call today a sense of its own being or an existence of its own.

There are two general interpretations broad enough to encomapss all aspects of the poem, but neither is completely satisfactory. The first is that the Knight's Tale is a problem poem. Some of those who see the poem in this way suggest that Chaucer has presented a problem to which there is no solution: two knights cannot win one lady. If the knights are of equal merit there is no solution. Chaucer does solve the problem, though, by having Arcite, who wins the tournament, killed when his horse rears and rolls over on him and then having Palamon marry Emelye. This solution is unsatisfactory because it depends on an accidental occurence. Others who see the poem as a problem poem point out that Chaucer has offered two solutions to the situation. Critics who view the poem in this way have developed a line of criticism that tries to determine if there is something in the characterization of the two knights that suggests that one knight

is worthier than the other. Some critics who pursue this investigation conclude that Arcite is the better man because he accepts the condition of his imprisonment in a more philosophical manner than Palamon does and because in dying he tells Emelye to remember Palamon, the "gentil" man (l. 2797). This conclusion makes the ending unsatisfactory because it is Palamon who marries Emelye. The ending must be rationalized much as Theseus does in his chain-of-love speech, that all things happen because God has a plan for this world, and even though man does not know the plan he must accept it. One must then conclude that this ending would be satisfactory to the Medieval reader because the Medieval reader believed that God has a plan for this world. One critic sees the ending as poetic justice because Palamon, who sees Emelye first, is the man who marries her.[1] Another critic sees Palamon as the worthier knight because Palamon sees Emelye with an "affecciouη of hoolynesse" (l. 1158).[2] The problem is unresolved. This line of investigation is based on the assumption that the problem Chaucer is presenting is which knight should win Emelye? It also depends on a literal reading of the poem, relying on an analysis of the poem with respect to its plot and characterization. The real question here is not who is the worthier knight? but why does Chaucer reverse, or appear to reverse, the outcome of the tournament?

The other interpretation of the poem broad enough to encompass all aspects of the poem is the one presented by Muscatine. He sees that under the apparent order in the world of the poem, as exemplified by the

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[1]Hubertis Cummings, The Indebtedness of Chaucer's Works to the Italian Works of Boccaccio (New York, 1965), p. 139.

[2]Courtland D. Baker, "A Note on Chaucer's Knight's Tale," MLN, XL (1930), 461.

pageantry and order which Theseus and his retinue represent, there is really chaos and disorder. He expresses it this way:

> Order, which characterizes the structure of the poem, is also the heart of its meaning. The society depicted is one in which form is full of significance, in which life is conducted at a dignified, processional pace, and in which life's pattern is itself a reflection, or better, a reproduction, of the order of the universe. And what gives this conception of life its perspective, its depth and seriousness, is its constant awareness of a formidably antagonistic element--chaos, disorder--which in life is an ever-threatening possibility, even in the moments of supremest assuredness, and which in the poem falls across the pattern of order, being clearly exemplified in the erratic reversals of the poem's plot, and deeply embedded in the poem's texture.[3]

Later in his analysis Muscatine says,"Saturn, disorder, nothing more or less, is the agent of Arcite's death . . . ."[4] This reading accounts for the fact that Palamon marries Emelye after Arcite wins the tournament; it recognizes that there are evil forces in the universe and that an accidental death can occur. If we agree that Saturn, who sets in motion the forces that kill Arcite, and describes himself as the god responsible for poisonings, strangling, vengeance, and treason, is the source of evil, we can accept Muscatine's reading. This reading, however, neglects the order in the poem which Muscatine himself recognizes as characteristic of the structure of the poem and as the 'heart of its meaning.' To resolve the poem in terms of the chaos in the universe when it is the order in the universe that is emphasized in the poem leaves the reader dissatisfied with the interpretation. The question to be reassessed is whether Saturn represents disorder in the universe or some other kind of disorder.

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[3]Charles Muscatine, Chaucer and the French Tradition (Berkeley, 1960), p. 181.

[4]Muscatine, p. 190.

Muscatine's reading depends, in part, on a symbolic reading of the poem; Muscatine equates Saturn with disorder. Other critics see symbolic significance to the poem. Curry points out the symbolic significance of Lycurge and Emetreus as links between Palamon and Arcite, and Saturn and Mars, respectively; he indicates only the importance of Lycurge and Emetreus to the structure of the "pars tercia;" he does not indicate the relevance of the "pars tercia" to the total poem.[5] Hoffman recognizes that the cities of Athens and Thebes and the country of Femenye are important to the theme of the Knight's Tale; but he does not state explicitly what that theme is.[6] Curry's and Hoffman's symbolic analyses have been so thoroughly supported that one cannot but agree that there is some symbolic significance to the poem. Muscatine recognizes further symbolic meaning to the poem when he sees Emelye as a symbol of man's noblest desires;[7] he does not explore her nature. A complete reading of the poem should account for the meaning of the "pars tercia" of the Knight's Tale and also for Emelye's seeming passivity. It is fair to assume, I think, that all aspects of a poem are important to its total meaning and that until a theme can be presented which encompasses all incidents and characters and the general poetic tone of the work we will not have a satisfactory reading.

The reading this paper proposes is an almost totally symbolic one. Theseus, Emelye, and Palamon and Arcite will themselves be treated as symbolic figures acting out an allegorical drama that is going on meta-

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[5]Walter Clyde Curry, Chaucer and the Medieval Sciences (New York, 1922), pp. 130-137.

[6]Richard L. Hoffman, Ovid and the Canterbury Tales (Pittsburgh, 1966), p. 46.

[7]Muscatine, p. 185.

physically, that is, on an unseen level outside the sensory world. Theseus will be presented as a God symbol, Emelye as a symbolic lady representing Christian faith or the Church, Arcite as a figure for the soul, and Palamon as a figure for the carnal; "pars tercia" will be presented as a symbol for the mind in conflict. Theseus is already recognized as a God-figure in that he has complete authority in ruling his kingdom, but that is not quite the same as a God-symbol. Emelye has not yet been seen as having symbolic action because her nature has not been recognized; she is generally seen as a passive, silly young woman when in fact her actions show her contributing actively to the meaning of the lists scene and the funeral scene. Emelye will be presented as the woman who greets the Christian pilgrim and conducts him to the Christian metaphysical world; she will be grouped with other literary ladies who perform this function, particularly Dante's Beatrice and Matilda. This paper will call her a Dantean lady.[8] In presenting Arcite and Palamon as figures for the inner and outer man, respectively, we will not be departing too far from Medieval literary convention. Medieval literature provides us with at least two examples of the divided character. The first is Boethius' Consolation of Philosophy which was viewed in Medieval times as a dialogue between Boethius and the rational part of his mind. The other is the Romance of the Rose in which each of the characteristics of the Rose is separated from the Rose and made to speak for itself. This technique is called personification; it is one form of symbolism.[9] The more the basic personification is overlaid with human personality the more difficult it is to recognize the trait being personified.

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[8]The discussion of Emelye as a Dantean lady begins on p. 30.

[9]Bertrand H. Bronson, "Personification Reconsidered," ELH, XIV (1947), 167.

Chaucer has given Palamon and Arcite just enough human characterization to obscure their basic natures as inner and outer man. When the four characters have been presented symbolically, the reader will see a drama unfold in which Arcite, representing soul, saluted by Emelye, the Dantean lady, comes to accept his position as subject to God; and Palamon, because the inner man is at last at rest, will be able to marry Emelye with a good Christian attitude toward her. The Knight's Tale is the symbolic representation of the motion of the soul toward God.

The symbol, as it is used in the Middle Ages, is a method of comprehending and expressing the infinite; it reaches its highest expression with Dante. The symbolist starts with a concrete fiction and proceeds to spiritual reality.[10] Chaucer starts with a concrete fiction, Boccaccio's Teseida; some of his material comes from Statius' Thebaid. Further, the fact that Dante had used symbolism is an indication that the technique was not unknown to Chaucer; certainly no one can deny to Chaucer the use of a mode of expression brought to its highest perfection in the Middle Ages. It would be a particularly valuable method of imposing Christian meaning on the pagan material of the Knight's Tale.

Chaucer's symbols come from many sources. Naturally the Bible provides many; the Song of Solomon is a source for mystical imagery and symbolism because the Song of Solomon was interpreted, and often still is, as the love between Christ and his Church which is a mystical relationship. Mythology provides much symbolism and imagery, particularly for the walls of the oratories in "pars tercia" and for Arcite's dream. The poet's own

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[10] William York Tindall, The Literary Symbol (New York, 1955), pp. 32-33.

sensibilities provide other imagery; for example, the man in black seems to be one of Chaucer's own symbols. Literary tradition provides at least one; Emelye will be presented as belonging to the tradition of literary women who represent the Church or Faith.

There is a difference between religious and mystical literature. Religious literature expresses man's belief in some force outside himself; mystical literature deals with the contact a character makes with this outside force. When a writer wishes to investigate the contact of a man's soul with the metaphysical world he is entering the field of mystical literature; he relies on literary tradition and techniques to express this situation. It is this contact that is being expressed in the Knight's Tale. The contact is based, in this case, not on the Christian doctrines of good works, grace, predestination or penance, but on the mystical transformation of intense carnal love into abstract and all-consuming Christian love. It is in the tradition of literature, not Christian doctrine.

CHAPTER II

Theseus: A God-Symbol

Theseus is the most complex character in the Knight's Tale. He is presented on three levels, his personal level, his social level, and his symbolic level. His personal level is most clearly revealed in his initial reactions to situations that confront him and in his speeches; an analysis of this aspect of his character is necessary in order to show that his final speech, the chain-of-love speech, does not contain the real resolution of the poem, but is simply an extension of Theseus' character as established in the first part of the poem. His social level as the "duc" of Athens is expressed by the kneeling and the pageantry. It is from this and the first level together that Theseus is generally seen as a God-figure. This social level defines Theseus' real nature as a ruler, but it also helps define him as a God-symbol. It is from this level that the poem derives much of its tone, the orderliness which every reader recognizes. On the symbolic level there are many symbols associated with Theseus. The country of Femenye, the city of Athens, and the sun are all associated with him. The lists and the window are also associated with him, but they have not been discussed by the critics with respect to their symbolic importance as contributing to the setting. The pageantry, of which Theseus is always a part, the lists, and the window are not plot elements of the poem; they belong to the tone and setting of the poem. The tone and setting are important elements of the poem, and Theseus, on his symbolic level, contributes to the tone and setting.

Chaucer describes Theseus as one who lives "in al his wele and in his mooste pride" (l. 895).[11] In at least four instances we see manifestations of his pride. When the widows on the road to Athens ask him for help in recovering the bodies of their husbands his immediate reaction is to ask them if they are crying at his homecoming because they want to disturb his celebration. He further asks them if they are envious of his honor (ll. 905-911). His speech reveals his pride. Webb indicates that the real reason Theseus goes to recover the bodies of the widows' husbands is to enhance his own popularity with the people of Greece, "the peple of Grece sholde speke/How Creon was of Theseus yserved" (ll. 962-963).[12] In the second part of the poem his first reaction to Palamon's and Arcite's confessions that they are his prisoners is to tell them that he will punish them by death (l. 1747), although Arcite had been in his personal service for three years. The desire for vengeance is one of the ways in which pride is manifested. Even after he decides to show mercy he must rationalize his capitulation by reasoning that a ruler is better if he shows mercy; he takes pride in his mercy (ll. 1772-81). Stuart Robertson suggests that the excuse for a tournament is probably the best reason Theseus has for his mercy. He feels that Theseus sees in the comic spectacle (ll. 1806-10) that Palamon and Arcite are engaged in the nucleus of a tournament, because he, Robertson, observes from his reading of Froissant's Chronicles that kings in the fourteenth century were eager to hold a tournament even though there was no

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[11] All quotations from Chaucer's poetry are from Chaucer's Major Poetry, ed. Albert C. Baugh (New York, 1963).

[12] Henry J. Webb, "A Reinterpretation of Chaucer's Theseus," RES, XXIII (1947), 295.

widespread demand for one.[13] Theseus does consider that either of the two knights, because of his royal blood (l. 1831), would make a suitable husband for Emelye. In part three of the poem Theseus spares no expense in building the lists (l. 1882). In part four he is host to the visiting kings and nobles and entertains them lavishly (ll. 2734-38). Love of display is a manifestation of pride.

Pride was a recognized sin of the Middle Ages. It was particularly the sin of a hierarchal age. Chaucer mentions Lucifer as the first sinner in his Monk's Tale (ll. 3189-96); Lucifer now dwells in Hell under the name Satan (l. 3195). Chaucer does not mention the reason for Lucifer's fall but it was generally agreed in the Middle Ages that in his pride Lucifer set himself up against God for the power of the world.[14] The basic definition of sin and virtue in the Middle Ages, expressed by Augustine and found in many books on Medieval aesthetics, is that cupidity is placing oneself before God; but the virtue of charity is the enjoyment of oneself or neighbor for the sake of God.[15] The sin of pride is worse than the sin of cupidity.[16] It is the first of the seven deadly sins and can encompass or lead to all the others. To suggest that Theseus is suffering from the sin of pride is to relate him metaphysically to Lucifer and to comment

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[13]Stuart Robertson, "Elements of Realism in the Knight's Tale," JEPG, XIV (1915), 233-234.

[14]Morton W. Bloomfield, The Seven Deadly Sins (Michigan, 1952), p. 382, n. 16.

[15]D. W. Robertson, Jr., A Preface to Chaucer (Princeton, New Jersey, 1963), p. 25.

[16]J. Huizinga, The Waning of the Middle Ages (New York, 1954), pp. 27-28. Huizinga comments on the manifestations of pride and compares pride and cupidity.

adversely on the condition of his soul. Theseus, however, is not presented as a totally reprehensible character because he is open to persuasion by his wife, the "faire" Ypolita, and because his thought processes are presented with humor.

Augustine comments on the function of pride in a ruler in the City of God. Although a ruler is trained to be proud for the benefit of the political state, the purpose of a ruler, with respect to Christianity, is to provide an orderly kingdom for God's people on earth. It is better for a ruler to love praise and keep other vices under control than to have no control over his vices. A ruler who does good deeds for glory and the praise of men will benefit the state and receive his reward from men; history will glorify him. It does not matter to the citizens of God's Holy City (the faithful on earth) if their temporal ruler is good or bad; that is the personal concern of the ruler. This providing for the care of His people is known as God's Providence.[17] Theseus' function in the poem is to provide an orderly kingdom for Emelye, Palamon and Arcite.

Theseus' chain-of-love speech is usually cited as the passage in which the resolution of the poem is presented. Noting the self-serving nature of Theseus' earlier speeches and the thought processes of his mind, the final speech of Theseus' requires close attention. We note that the marriage of Palamon and Emelye is arranged in order to have "fully of Thebans obeisaunce" (l. 2974) to Athens. It is not concerned with the feelings of Palamon or Emelye; Palamon and Emelye are called summarily to their wedding. Underwood sees that at the end of the poem Theseus' nature

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[17]Augustine, City of God (Cambridge, Mass., 1963), in 7 vols., II, trans. Wm. M. Green, bk. V, chaps. XIII-XXVI.

has changed and "in marked contrast to all the pomp, pride, and power which constitute his 'nobility' at the beginning of the poem [he] pronounces his world at the end to be a 'wrecched' one. But in the face of this conviction his nobility now is constituted by his acceptance of and faith in the order of the First Mover. He thus renews in the chain of love the bond between man and God."[18] The stated reason for the marriage, however, is political and does not seem to indicate a change in Theseus' view of the world. In contrast to Underwood, Westlund sees the ending as lacking any Boethian philosophy because Theseus uses as examples of eternal things, rocks, oaks, rivers, and great towns, all of which prove only that everything is subject to decay and death. He feels also that in the Teseida Arcite's "translation" is Christian although expressed in mythological terms; whereas, in the Knight's Tale, he feels that the theme stressed is that there is no home for the pilgrim.[19] One might add that the regeneration of living matter belongs to pagan as well as Christian philosophy; and that when Boethius mentions the regeneration of living matter by "sedes and sexes" he concludes that all things "neweth ayein,"[20] but when Theseus mentions "That speces of thynges and progressiouns/Shullen enduren by sucessiouns" (ll. 3013-14), he concludes that this means they shall endure "nat eterne" (l. 3015). Two lines in Theseus' speech suggest that Arcite is in a peaceful metaphysical world. The first says that Jupiter converts

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[18]Dale Underwood, "The First of the Canterbury Tales," ELH, XXVI (1959), 458.

[19]Joseph Westlund, "The Knight's Tale as an Impetus for Pilgrimage," Philological Quarterly, XLII (1964), 534, 535, and 537.

[20]Chaucer, "Boethius," Works of Geoffrey Chaucer, ed. W. W. Skeat, 7 vol. (London, 1900), II, Bk IV, p. 6, ll. 104-105.

all unto his own will (l. 3037); the other asks why Arcite's wife and cousin should "grucchen" Arcite's "welfare that loved hem so weel" (ll. 3062-63). The ambiguity of the speech suggests that just as Theseus could not understand the concept of mercy in recovering the widows' husbands' bodies he could not understand the poetic philosophy of Boethius. His nature does not appear to have changed. Madden expresses the view that the chain-of-love speech expresses the views of the teller of the tale (the Knight) who sees that in the face of the universal power man must accomodate himself or perish.[21] The interpretation of the speech seems adequate, but the "voice" must be that of Theseus who is speaking. One must be careful in reading not to attribute to the author or to another character the words of a particular character. The marriage of Palamon and Emelye does solve the problem of the poem on its literal level. The reader should question whether words spoken by Theseus represent the "voice" of Chaucer and the full resolution of the poem.

The aspects so far discussed with respect to Theseus have been concerned with Theseus' motivation for his actions. They do not constitute the main spirit of the poem.[22] That main spirit is concerned with the order in the poem. The order is best expressed by the pageantry and numerous processions. There are six processions, Theseus' landing in Greece, Theseus' trip to Thebes, the hunting procession, Theseus' procession to the lists, the riding out of Theseus with his guests after the tournament, and Arcite's funeral procession. In addition there is marked

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[21]William A. Madden, "Some Philosophical Aspects of the Knight's Tale: A Reply," College English, XX (Oct. 1958-May, 1969), 193-194.

[22]Stuart Robertson, p. 241.

structural orderliness in Palamon's, Arcite's, and Emelye's going to pray to their respective Gods in "pars tercia" of the poem. It is this orderliness which sets the prevailing tone to the poem. It lends mystical overtones to the relationship between Theseus and his kingdom; in addition it is seen as symbolic of the natural, noble, and divine order in the universe.[23]

There are many specific symbols associated with Theseus. In the Knight's Tale Chaucer opens the poem with the landing of Theseus on his home shores with his new bride Ypolita, Queen of the Amazons, whom he has won in battle. Chaucer refers to the land of the Amazons as the "regne of Femenye," that is, the "kingdom of Women." This indicates not only that Theseus has conquered the Amazons but that he has overcome the "feminine" in his nature.[24] The medieval man thought of the individual as made up of two parts, the inner spirit or reason and the outer part or the flesh. The inner is labeled the masculine and the outer the feminine. John Scotus (1265?-1308), quoted by Robertson, makes an absolute equation of masculine with inner man and feminine with outer man in his explanation of the fall of man in the Garden of Eden; he also says that the inner man is the region of the four cardinal virtues, the spirit, and all good, while the outer or feminine is the region of corporal senses, falsity, and vain fantasies.[25] St. Augustine, Bishop of Hippo (354-430), also quoted by Robertson, equates the flesh with the feminine when he says, "let us subjugate this cupidity or flattery or troublesomeness; let us subjugate this

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[23]John Halverson, "Aspects of Order in the Knight's Tale," Studies in Philology, LVIII (1960), 620-621.

[24]Hoffman, p. 46.

[25]D. W. Robertson, p. 70.

woman, if we are men."[26] Thus Theseus, on his symbolic level, has overcome the lustful in his nature. This is one of the main themes of the poem. The poem will be resolved when Arcite also overcomes the lustful in his nature.

When Chaucer mentions that Theseus is "duc" of Athens a different symbol comes into play. Athens was the city of Wisdom. It was ruled over by Athena (also called Juno Pronuba), the goddess of wisdom. Chaucer calls Athens a "noble citee" (l. 1066), and Augustine, in his City of God calls it "mother or nurse of liberal studies, and so many and such great philosophers, the greatest glory and wonder that Greece could show."[27] The action of the Knight's Tale will take place in a city that is highest in wisdom and nobility.

In contrast to Athens, Thebes is the city of lust. It was in Thebes that Jove conducted his amorous and lecherous affairs with women. Its patron god was Bacchus; and Mt. Citheron, the location of Venus' temple, was near Thebes. Mt. Citheron was described as temperate in climate, not too hot nor too cold for love; the Thebans worshipped at Venus' temple frequently.[28] Chaucer describes it as Thebes with its "waste walls wide" (l. 1331). Since Palamon and Arcite are from the city of Thebes the symbolism of the cities suggests that Palamon and Arcite are perhaps not "manly" enough to overcome the lustful or "feminine" side of their natures as Theseus has done. Throughout the poem we see the action of those who

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[26] D. W. Robertson, p. 254.

[27] Augustine, Vol. V, trans. Eva Matthews Somford and Wm. M. Green, Bk. XVIII, chap. IX.

[28] B. G. Koonce, Chaucer and the Tradition of Fame (Princeton, 1956), p. 95.

go to Thebes as lustful. When Theseus goes to Thebes he plunders the countryside after his victory over Creon (l. 1004). Further, it is at night that he does this. Events that happen under cover of darkness or in the shade are done out of sight of God.[29] Arcite goes to Thebes upon his release from prison and wastes away in lust for a sight of Emelye. At the end of the poem both Hoffman and Robertson see the marriage of Palamon and Emelye as signifying that Palamon has overcome the feminine in his nature by becoming a loyal subject of Athens.[30]

Another symbol associated with Theseus is the horse. Theseus is almost always seen riding a horse. The horse in the Middle Ages represents lust. A fourteenth century commentator, cited by Robertson, explains the horse figure when he says, "Thus Moraliter our flesh is the horse and the reason spirit is the rider." St. Gregory, also cited by Robertson, says "Indeed the horse is the body of any Holy Soul, which it knows how to restrain from illicit action with the bridle of continence and to release in the exercise of good works with the spur of charity."[31] Theseus, on his symbolic level, has the "flesh" under control.

When Theseus rides off to do battle for the widows against Thebes, he displays a pennon on which the symbol of the Minotdur appears. It was Theseus who killed the Minotdur in Crete and freed the Athenians from having to sacrifice their youth to him every seven years. Since the Minotdur was a beast half human and half bull, conceived in an unnatural passion of Pasiphae for a bull, the banner can signify that Theseus has

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[29]Bernard F. Huppe, Doctrine and Poetry (New York, 1959), p. 89.

[30]Hoffman, pp. 46-48.

[31]D. W. Robertson, p. 254.

overcome a lustful object.[32] It can be an iconographic detail to identify Theseus. It can be another indication of his God role: in the Song of Solomon, which is frequently interpreted to signify the love of Christ for his church, in 6:4 we read, "Thou art beautiful,. . . terrible as an army with banners." Banners can have mystical meaning, because the words 'my love' in the phrase "Thou are beautiful my love" is interpreted as 'the Church." A sixth-century hymn Vexilla regis prodeunt (On march the banners of the king) by Venantius Fortunatus, Bishop of Poitiers, was used in the Good Friday services.[33] In addition to their other functions banners add a mystical quality to Theseus and his procession.

The phrase "under the sonne" is associated with Theseus in two places. The first is in the phrase that describes Theseus on his arrival in Greece, "That gretter was ther noon under the sonne" (l. 863). There is no critical comment on this line. The phrase "Under the sonne he looketh" (l. 1697) is associated with Theseus when he comes upon Palamon and Arcite dueling in the grove. Tatlock indicates he thinks the phrase is describing Theseus in a picturesque manner as if he is putting his hand over his eyes to shade them from the sun.[34] Smith says the phrase means that Theseus literally boxed the compass, that is, looked in all directions before seeing Palamon and Arcite.[35] Roosbroeck locates a

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[32]Hoffman, p. 50.

[33]John Ciardi, trans., Dante's The Inferno (New York, 1954), p. 287, n. 1.

[34]John S. P. Tatlock, "Under the Sonne," MLN, XXXVII (1922), 376-377.

[35]Alphonso C. Smith, "Under the Sonne He Looketh," MLN, XXXVII, 120-121.

Flemish ballad in which the phrase appears:

> When I arrived at the fountain
> I looked to the East and the West
> But under the sun was by far the best.
> What did I see shining under the sun?
> It was a pilgrim who hailed me.[36]

In the Flemish ballad there could be symbolic meaning because of the fountain and pilgrim imagery, but Roosbroeck does not discuss the symbolism; he just locates the phrase. In Ecclestiastes the phrase "under the sun" occurs repeatedly. Whether or not the phrase has symbolic meaning has not been determined.

Theseus' descent into Hell to bring back his friend Perotheus is another incident that can be interpreted to show that Theseus is now living a virtuous life. According to Bernard Silvestris, flourishing in the twelfth century, cited by Koonce, there are four ways to descend to Hell. One is natural, which is common to everyone because at birth man recedes from his divine state. The second is virtuous and "occurs when the wise man descends to worldly things through contemplation, not that he might put his trust in them, but by recognizing their fragility and casting them aside, that he might turn inwardly to things unseen and by a knowledge of created things understand the Creator more clearly." The third way of descending is the sinful way, whereby the mind is led to this world's things so that it puts its trust in them and is enslaved by them; there is no return from this descent. The fourth way is artificial, a descent performed by necromancy.[37] Theseus' descent could be interpreted, in this poem, to be the

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[36]Gustave L. van Roosbroeck, "Under the Sonne He Looketh," MLN, XXXVIII (1923), 59.

[37]B. G. Koonce, Chaucer and the Tradition of Fame (Princeton, 1966), p. 122.

virtuous way, because he does return; thus it might be symbolic of the virtuous life he now leads. Another interpretation of Theseus' descent to Hell is that it signifies the ideal of true friendship, a relationship more important than marriage in the Middle Ages; and thus the descent is a moral lesson to Palamon and Arcite.

The lists, associated with Theseus, are perfectly round, "in manere of compas" (l. 1889). They are "walled of stoon and dyched al withoute" (l. 1888). They are unlike the walls of Thebes which are "waste" walls wide. The roundness of the lists can signify eternity. In a letter, quoted by Robertson, Innocent III (papal reign, 1198-1216) says concerning a gift of four rings to King John of England, that John should value the rings, not for the rings themselves, but for their mystical significance. He goes on to explain that the roundness signifies eternity and that the stones in the rings each bear significance. The green of the emerald means faith, the blue of the sapphire means hope, the redness of the ruby means charity, and the light of the topaz signifies good works. The gold of the rings themselves signifies wisdom.[38] Tindall notes that circles indicate unity and loving.[39] Herben points out that Theseus' stadium of one mile circumference and sixty tiers of spectators would seat 180,000, four and a half times the population of fourteenth century London.[40] The very size of the lists seems to suggest expanded space and eternity. Stuart Robertson indicates that there are no instances on record of permanent structures being erected specifically for tournaments; usually wooden scaffolding was

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[38] D. W. Robertson, p. 78.

[39] Tindall, p. 97.

[40] Stephen J. Herben, "Knight's Tale, A 1881 ff," MLN, LIII (1938), 595.

used.[41] Thus the lists with its walls and ditching, its expanded size and circular shape, can signify eternity and love and suggest that the events that will happen there pertain to something concerned with more than the events of this world.

Just before the tournament Theseus is seen through a window (l. 2528). The window, with the crowd pressing forward to get a better look at Theseus, is one of the outstanding symbols in the poem. A window can signify the light of divine contemplation. One Medieval commentator interprets windows as divine scripture through which the law of God enters the Church. Another says that they transmit the light of the true Sun, Christ.[42] In I Cor. 13:12 we read, "For now we see through a glass darkly; but then face to face." By placing a figure behind a window a writer gives mystical qualities to that character. It indicates that what is seen now inperfectly, that is, distorted by glass, will be seen perfectly in the metaphysical world. Since the imagery is derived from a passage in Corinthians, it is also an indication that the world of the poem is Christian.

The royal party enters the lists in a procession. Theseus leads it, with the two Thebans on either side (l. 2570), "and after rood the queene, and Emelye" (l. 2571). The Thebans are riding next to Theseus (l. 2569), the position of honor; the three together suggest a mystical threesome. The royal party sit in the lists "after hir degree" (l. 2573), that is according to their rank in royalty. The royal order might possibly represent the hierarchy in God's creation descending from the highest to the lowest, or the hierarchy of the Church. The medieval man saw hierarchal

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[41] Stuart Robertson, p. 244.

[42] Koonce, p. 197.

order in many aspects of his life.[43] Although theologians could prove by logic the existence of the metaphysical world, analogies also expressed to the medieval mind the mystery of things.[44] Theseus as a God symbol reaches its highest expression in the lists scene where the lists can represent eternity and love, the window, the light of God, and the procession and seating order in the lists, the order in God's world. The colors under which the two Thebans fight also carry out the symbolic significance of the Tale; Arcite fights under a red banner (l. 2583), suggesting charity or blood, and Palamon under a white banner, suggesting purity or the light of God. The tournament itself carries two significations. It carries sexual overtones with its "speres" (l.2607), and "swerdes" (l. 2608), and "threste"-ing (l. 2612). It also carries mystical or religious overtones with its banners, pageantry, and blood.

The sun was shining and the events of the day were finished before the "sonne unto reste wente" (l. 2637). Tindall notes that in Dante the sun, by its light, heat, and shape, stands for God (and perhaps the emperor), and virtue.[45] The events are conducted under God's aegis. When the attending symbolism to the lists scene is examined, it suggests that the events that occur there have significance of a mystical nature; the events seem to suggest more than the winning of an earthly lady; they suggest that what will happen in the lists pertains to eternity.

The three aspects of Theseus' nature have been explored in order to show how easy it is, in Theseus' case, to read him as a God symbol and

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[43] D. W. Robertson, p. 8.

[44] Tindall, p. 34.

[45] Tindall, p. 30.

ignore his nature on his real level. It also demonstrates that a typical reader does read on a symbolic level, although probably unconsciously. There is another conclusion to be drawn from reading Theseus on his real and symbolic levels, and that is that the nature of the man who is the symbol (Theseus) does not have to bear, on his real level, an exact resemblance to the object signified (God). The important conclusion to be drawn here is, however, that the mystical qualities of the tournament scene are probably of greater significance than has been realized; and that the hierarchal order and pageantry are important contributions to the meaning of the scene.

CHAPTER III

Emelye: A Dantean Lady

Emelye is portrayed as a typical Medieval iconographic figure. She is first seen in the train of Theseus at his landing on the shores of Greece (l. 871). Her description begins at line 1035 where she is seen in a garden gathering flowers in May. Throughout the poem specific symbols are associated with her, her red and white garland in the garden, her garland of oak on the day she goes to pray to Diane, and her green hunting outfit. Her actions, her looking directly at Arcite in the lists and her participation in the death and funeral scenes of Arcite, will also be treated as symbolic. Emelye is a real woman throughout the poem; however, she is the woman whose function it is to conduct the Christian to the Christian metaphysical world. She will be placed in this tradition by showing her similarity to Dante's Beatrice and Matilda.

Emelye is described as "That Emelye, that fairer was to sene/ Than is the lylie upon his stalke grene" (ll. 1035-1036). The lily represents purity[46] or Christ.[47] The green represents faith, as mentioned in the discussion of the rings which Pope Innocent III sent King John.[48] The "yellow hair" in the lines "Hir yelow heer was broyded in a tresse/ Bihynde hir bak, a yerde long" (ll. 1049-1050) indicates the virtues of a

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[46] D. W. Robertson, p. 225.

[47] D. W. Robertson, Jr., "The Doctrine of Charity in Mediaeval Literary Gardens: A Topical Approach Through Symbolism and Allegory," Speculum, XXVI (1951), 29.

[48] See p. 19, above.

faithful soul.[49] The phrase "And with the rose colour stroof hire hewe" (l. 1038) indicates charity, renewed in Christ.[50] In a Medieval poem to Mary those who go to Paradise have complexions "rose-red and lily-white."[51] The line "And as an aungel hevenysshly she soong" (l. 1055) indicates that Emelye sang the music of the heavens, not the music that excites the physical senses.

Emelye is in an enclosed garden. The text does not say explicitly that the garden is enclosed, but we read that Palamon and Arcite were imprisoned in a tower "joynant to the gardyn wal" (l. 1060). An enclosed garden can be a Paradisical garden or a garden of carnal delight; but here, because of the other symbols associated with Emelye, it must be a garden of innocence, a pre-Lapsarian garden. Rabanus (776-856), cited in Koonce, interprets the enclosed garden as symbolic of the Church here on earth, because in Song of Solomon 4:12, he interprets 'the garden' in the passage, "A garden inclosed is my sister, my spouse," as 'the Church.'[52] As mentioned earlier the Song of Solomon was interpreted as the love between Christ and His Church. In Emelye's garden it is May. In this scene May is described as the "sesoun" that "priketh every gentil herte" (l. 1043). When Arcite goes to do his observances to May seven years later he is "remembrynge on the poynt of his desir" (l. 1501). May almost always carries sexual overtones; however, it also carries the connotation of

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[49] Bernard F. Huppé and D. W. Robertson, Jr., Fruyt and Chaf (Princeton, 1963), p. 73.

[50] Huppé and Robertson, pp. 75-76.

[51] "A Goodly Orison to Our Lady," in Medieval English Verse, ed., Betty Radice and Robert Baldick, trans., Brian Stone (Middlesex, England, 1964), p. 46.

[52] Koonce, p. 185 ff.

full sun and joy in God's world. In Song of Solomon 4:16 we read: "Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruit." In Emelye's garden the "sonne upriste" (l. 1051). God was in Emelye's garden.

Emelye "gadereth floures, party white and rede,/To make a subtil gerland for hire hede" (ll. 1053-54). A red and white garland represents martyrdom; the white represents innocence, the red, blood shed by martyrs.[53] The same two colors of flowers associated with Venus represent lust or lechery.[54] Emelye, of course, is married against her wish never to marry, so in this passage the red and white flowers indicate martyrdom. Flowers themselves carry two meanings. They can represent the unfading flowers of Paradise or the corruption of this world.[55] Chaucer uses flowers in their corruptive sense in the Troilus when he tells young folk that this world "passeth soone as floures faire" (V. 1841). The flower was also used in its corruptive sense in the interpretation of Narcissus by Arnulf of Orleans, cited by Robertson, when he said that it is right that Narcissus be changed into a flower because flowers fade.[56] In this passage about Emelye, because of the other symbols associated with her, they represent the innocence of the unfading flowers of Paradise.

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[53]Huizinga, p. 203.

[54]Koonce, p. 93, and John M. Steadman, "Venus' Citole in Chaucer's Knight's Tale," Speculum, XXXIV (1959), 623.

[55]Bernard F. Huppé, Doctrine and Poetry (New York, 1959), p. 89, and D. W. Robertson Jr., Preface, p. 225.

[56]D. W. Robertson, Preface, p. 93.

Emelye is walking in the green garden, and this "Emelye hadde hir pleyynge" (l. 1061). This is the same word that is used to describe Theseus and Perotheus' activity when Perotheus asks Theseus to release Arcite from prison (l. 1195); the meaning is defined by its context in the Book of the Duchess. In that work the Black Knight tells how sorrowful he is. He says laughter is turned to weeping, his glad thoughts to heaviness, and then "my wele is woo,/My good ys harm, and evermoo/In wrathe ys turned my pleynge" (ll. 601-605). "Pleyynge," then, is a state of the heart when it is turned to God, wrath when it is turned away. "Pleyynge" carries a connotation of delight in the world for God's sake. In Arcite's situation the fact that Theseus and Perotheus are "pleyynge" may indicate that it is by the grace of God that he, Arcite, or soul, is released from prison. Emelye is in a state of Grace in her garden.

Looking at Emelye, compared to a lily, making a martyr's crown for her head, the suggestion of a Christ figure emerges. Noting that an enclosed garden can represent the church or Paradise we see Emelye as a heavenly lady symbolizing, perhaps, the Church. Considering that later in the poem Emelye is seen in the hierarchal order of the lists the interpretation is reënforced. When we speak of the Church here we are not speaking of the visible organized Church, but of the unseen Christian Church to which the true Christian, either of the pagan or the Christian era, belongs. Gilson explains that in the Christian view of the world the Christian God has been in control of the world since its creation, and from the beginning the Word was with God. People living before the Incarnation would be subject to the Word even though Christianity had not yet revealed

the true nature of the Christian world.[57] Palamon and Arcite see Emelye walking in her garden from behind thick walls and barred windows (l. 1075); they are outside the garden and they fight in a comic manner, speaking in long Boethian speeches. It is this technique of lowering the tone, that is, of changing from a serious to a comic vein, that focuses the attention of the reader on the nature of Palamon and Arcite rather than on the nature of Emelye; however, an understanding of Emelye's nature is essential to the meaning of the poem.

Emelye is mentioned next when Arcite returns from Thebes and serves her as page of the chamber. Emelye is referred to as "Emelye the brighte" (l. 1427). The words fair and bright are used in thirteenth century lyrics, quoted by Robertson, written about the Virgin Mary.[58] The word "brighte" may carry a mystical connotation.

Emelye is almost completely iconographic. She is with Theseus on the morning in May when he goes on the hart hunt. This is a chaste hunt. Hunting is another ambiguous symbol; but hunting in the name of Diana, early in the morning, and for large animals, all indicate a chaste hunt. It indicates the noble life, wisdom, and virtue.[59] Emelye is dressed in green. As we have seen, green is the color of faith, as well as the traditional color of the hunter. When Theseus comes upon Palamon and Arcite and says they must die, Emelye is part of the group of women who kneel and beg Theseus for mercy for the two men. No speech is specifically attributed

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[57]Etienne Gilson, The Spirit of Mediaeval Philosophy (New York, 1936), pp. 26-27.

[58]D. W. Robertson, Preface, p. 228.

[59]D. W. Robertson, Preface, p. 246.

to Emelye. When Palamon and Arcite admit they are fighting over Emelye, Theseus says that Emelye "woot namoore of al this hoot fare...than woot a cukkow or a hare" (ll. 1810-1811), meaning that Emelye knows no more of this kind of love than a cuckoo or a hare knows. Small animals represent lust;[60] Emelye's love is not this kind of love; hers is heavenly. Emelye herself does not speak; it is Theseus who gives us this information. Emelye is again presented iconographically. She is part of the procession, on a chaste hunt, dressed in green and kneeling.

The next time Emelye appears she is going to the oratory of Diana. She is wearing a crown of "Grene ook cerial" (l. 2290). The oak symbolizes despair.[61] The black knight in the Book of the Duchess sits under an oak tree (l. 447) when in despair over the death of Blanche. Emelye tells Diana that she does not want to marry; but if she has to, she would like it to be to the man who desires her most (l. 2325). She does not want to be with men or marry or bear children (l. 2310). Diana tells her that it is already decided that she will marry. This is the only time in the poem that Emelye speaks by herself or for herself; at other times she is part of a group that is speaking, or she is seen in a procession, or she is singing in her garden, or she is looking at Arcite in the lists, or she is shrieking or swooning.

Emelye is next seen in the procession to the lists (l. 2571), and then in the lists in hierarchal order (l. 2578). Later, after Arcite wins the tournament, he looks for her in the lists, and she "agayn hym caste a freendlich ye" (l. 2680); that is, she casts a friendly look

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[60]Beryl Rowland, "The Knight's Tale, A. 1810," Explicator, XXI (1963), item 73.

[61]D. W. Robertson, Preface, p. 465.

toward him. The teller of the Tale makes this comment in parentheses, "(For wommen, as to speken in comune,/Thei folwen alle the favour of Fortune)" (ll. 2681-82). The narrator lowers the tone of the incident and obscures it. Line 2680 is the most important line in the depiction of Emelye. It is the mystical greeting of the mystical lady. It indicates the greeting and saving which Rougemont discusses with respect to mystical literature.[62] It is also the one line in the poem in which Emelye indicates a preference of one knight over the other.[63]

Emelye is next seen when Arcite dies. She does not speak. She listens and holds Arcite in her "armes tweye" (l.2781). The poem does not say explicitly that she does, but Arcite asks her to, and because of her nature and the fact that Arcite's speech is not broken into, it is apparent that she does. Again her nature is obscured in the scene which is long, bloody, maudlin, and even comic. Again Emelye is iconographic.

Her last scene with Arcite is at his funeral. She lights the funeral fire and swoons (l. 2943). This swooning carries mystical meaning. It indicates that Emelye, symbolically, is dying with Arcite, as all mystical lovers do; the height of passion has been reached and Arcites' carnal passion has been transfigured. This is in the tradition of Western mystical literature.[64] It indicates a mystical marriage; Arcite has made a mystical marriage to Christian Faith or charity. In Western mysticism the contact between soul and the metaphysical world is

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[62]Denis De Rougement, Love in the Western World (New York, 1956), p. 105.

[63]T. C. Rumble, "Chaucer's Knight's Tale 2680-83," Philological Quarterly, XLIII (1964), 131.

[64]Rougemont, p. 37.

expressed through a marriage relationship; it is called epithalamian; in Eastern mysticism the soul actually fuses with the divine.[65]

The burning of Arcite's body indicates the complete purgation of all Arcite's worldly sins. Hoffman, in discussing the fiery death of Hercules, states that a fiery death suggests to the Middle Ages purificatory flames as of purgatory. A thirteenth-fourteenth century manuscript of John of Gailand, a poet who put into verse Ovid's Metamorphoses, explains that Hercules was "purged of his illicit impulses in the furnace of penitence and the fire of caritas."[66]

Finally, at the end of the poem, Emelye marries Palamon. She is now acting on her real level. This is the explanation of the red and white garland. Her nature is heavenly, but she must be with a man.

When we isolate Emelye from the blood and "low" tone of the poem which surrounds her a symbolic lady emerges. She speaks only once, saying "no" to carnal things. In her actions she looks directly at Arcite, holds him in her arms, and swoons. It is necessary to place this symbolic lady in the tradition to which she belongs. This paper will call her a Dantean lady.

The Dantean lady comes out of the Troubadour poetry of Southern France. According to one theory she comes from the religious poetry of the heretical sects that were the objects of the Albigensian crusades. In these sects, and particularly among the Cathars, it was believed that when a man died he was conducted from this devil-created world to the perfect and immutable God-created world by a lady who met him and greeted

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[65]Rougemont, p. 153.

[66]Hoffman, pp. 43-44.

him with a kiss or a smile.[67] The religious poets sang to this lady in poems overlaid with death themes, of longing, of her eluding them, of her ever saying "no." This lady was not originally a Christian lady but a heretical one; however, she came into Christian literature through Petrarch, Dante, and Guinicelli. She is probably best known in Dante's Divine Comedy in the person of Beatrice. Beatrice is the lady who greets Dante and takes him through Paradise; she explains the mysteries of the Church to him.

Turning to the Purgatorio we find Beatrice in association with Matilda at the point in the poem at which Virgil leaves Dante (XXVIII, 146).[68] Dante sees Matilda first. He is standing on one side of the river Lethe looking across into a Paradisical setting. He sees Matilda (for whose name no source is known) in a field, in May (XXVIII, 36), the season of eternal spring in Paradise (XXVIII, 143), singing and picking flowers (XXVIII, 41); she is a Virgin (XXVIII, 56). Ciardi identifies her as innocence.[69] She raises her eyes to Dante and gives his soul a star (XXVIII, 63). Matilda's function, later in the poem, is to conduct Dante across the river Lethe in which he loses his memory of his sins and worldly delight (XXXI, 91-96). Matilda's description in her paradisical setting corresponds closely to Emelye's except that Emelye is isolated from this world by a wall, while Matilda is inaccessible because of the river. Frequently in mystical literature there is a river to cross; the Pearl stands across a river from the dreamer in the Pearl.

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[67] Rougemont, pp. 90 and 79.

[68] All line references in this para. and the next to Dante's Divine Comedy are to Purgatorio, trans. John Ciardi (New York, 1957).

[69] John Ciardi, trans., Dante's Purgatorio, p. 228, n. 40.

Chaucer's enclosed garden, however, fits his purpose exactly because he is portraying Emelye in this world and must isolate her from the corruption of this world; and further, it balances the enclosed lists structure at the end of the poem.

Beatrice also appears to Dante on the other side of the river Lethe. Beatrice is wearing a green cloak (XXX, 32). When Dante sees her he says, "Now her eyes/fixed me across the stream, piercing me through" (XXX, 65-66). Beatrice's eyes are mentioned again when they are called emeralds (XXX, 116), and when they are called the "eyes of grace" (XXXI, 133). We also know that she had been a real woman in the world of the poem because Dante (XXX, 41) and she (XXX, 120-126) mention it. Emelye's green hunting outfit is the same color as Beatrice's cloak, and the eyes are important in both poems. Ciardi interprets the green of Beatrice's cloak as Hope,[70] while Pope Innocent III interprets the color green as Faith.[71] Gilson, quoted by Curtius, also interprets Beatrice to mean Faith.[71]

Emelye seems to be a composite of these two Dantean ladies. Her innocence and her function as greeter and conductor, relate her to Matilda; her depiction as Christian Faith or Church relate her to Beatrice. Beatrice is variously seen as Divine Love, Faith, Church.[72] Beatrice was, before her entrance into the metaphysical world, a woman in the real world of the poem, and Ciardi suggests that Matilda was also someone Dante

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[70]Ciardi, Dante's Purgatorio, p. 307, n. 31.

[71]Ernst Robert Curtius, European Literature and the Latin Middle Ages, trans. Willard R. Trask (Princeton, 1948), p. 372.

[72]Ciardi, Dante's Purgatorio, p. 288, n. 40.

knew because he does not question who she is.[73]

Chaucer, of course, has left no critical comments on his work, but Dante has. Rougemont quotes Dante's and Guinicelli's comments on this symbolic lady. Dante says of this lady, "Love that discourseth to me in my mind yearningly of my lady, moveth many a time such things with me anent her that my intellect loses its way among them. His discourse soundeth so sweetly that the soul that heareth him and feeleth, must cry: 'Oh me! that I have not power to tell that which I hear of my lady.'" Guinicelli says, "There goeth she along the road, so filled with nobility and grace that she puts down the pride of him to whom she giveth greeting, and be he not already of our faith, she doth bring him to it."[74]

This heavenly lady appears again in the eighteenth century in the Gothic novel the Castle of Otranto by Horace Walpole in the person of Matilda. She is associated with a latticed window, she dies with Theodore, her lover, requesting marriage; her mother's name is Hippolita, the same as the "faire" Ypolita in the Knight's Tale. This lady is still in Western literature. She appears as Lyonors in "Gareth and Lynette" in Tennyson's Idylls of the King when, after the fourth knight, Death, is killed she waves to Gareth from behind the castle window. It is a mystical rather than a worldly relationship the knights and heroes of these stories have with this heavenly lady.

The characteristics of this symbolic lady are chastity, her ever saying "no," her greeting to those who recognize her, and her association with death; according to Guinicelli, she is also a converter to the Faith.

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[73]Ciardi, Dante's Purgatorio, p. 288, n. 40.

[74]Rougemont, p. 178.

She is a real woman in the world of the poem. She is difficult to identify in the Knight's Tale because Chaucer has obscured her by lowering the tone of this poem whenever she is mentioned. Emelye, then, on her symbolic level, is the mystical Dantean lady, the converter to the Faith, the initiator of soul into the mysteries of the Church. She represents the heavenly Church. She belongs to the literary tradition that represents the eternal by a highly idealized woman. She is instrumental in securing a place for Arcite in heaven by her direct look towards him in the lists. That Arcite has actually been greeted and saved is expressed in the line, "And was al his, in chiere, as in his herte" (l. 2683). Chaucer has used a traditional literary symbol to give the Knight's Tale a Christian resolution.

Emelye helps define the nature of Arcite and Palamon; her relationship with Arcite is mystical, her relationship with Palamon is carnal. She is almost totally symbolical. Her real nature is much closer to the figure she symbolizes than Theseus is to the figure he symbolizes.

CHAPTER IV

Palamon and Arcite: Symbols for the Outer and Inner Man

A question central to the Knight's Tale is why are Palamon and Arcite so much alike? The fact that the reader has difficulty differentiating them suggests the possibility that on the symbolic level they are two parts of one individual. The fact that the Medieval reader could think in terms of inner and outer man further suggests that they may be the inner and outer parts of one entity. Palamon and Arcite can be differentiated only slightly in their physical appearance. Their attendant symbols, however, differentiate them significantly. Their range of activity differentiates them so widely that it is possible to interpret Arcite as a figure for the soul and Palamon as a figure for the carnal. We find, further, that when Arcite cannot make proper use of the suggestions that Palamon, the outer man, relays to him, he goes into uncontrollable passion that affects him morally and physically. When he sees Emelye and Theseus on their symbolic level or when he is riding his horse he is all right; but when he sees Emelye or Theseus on their real levels, or when he is off his horse in the grove, in the lists, or in the oratory, he is out of control. The approach of this chapter will be to compare the physical appearance, the attendant symbols and the actions of each of the two men; the action will then be interpreted on its symbolic level.

Palamon and Arcite are found lying side by side on a pile of dead bodies in Thebes. They are wearing the same insignia, for they are sons

of two sisters of Theban royalty. They are sworn brothers. The reader feels throughout the poem that the two men are equal in strength and knightly qualities.

Physically both men are large. Arcite's size is mentioned, when he returns to Athens as a laborer, in the lines, "For yong and myghty for the nones/And therto he was long and big of bones" (ll. 1423-24). Palamon has "shynes grete" (l. 1279). Their physical difference is in their hair and beards. Arcite has long hair and a thick beard. In his prayer to Mars, Arcite promises that if he wins "My beerd, myn heer, that hongeth long adoun,/That nevere yet ne felt offensioun/Of rasour nor of shere, I wol thee yive" (ll. 2415-17). Palamon's hair and beard are described when he comes to Arcite's funeral with "flottery berd and ruggy [shaggy], asshy heeres" (l. 2883). The poem does not emphasize physical differences between the two knights. Except that both men are large and that Arcite has, possibly, a thicker beard and longer hair than Palamon, there is little in the poem to differentiate the men physically.

Palamon's symbols are chains, tears, and black clothes. In Chaucer's translation of Boethius' De Consolatione Philosophie, at the beginning of the story of Orpheus, Chaucer's work reads, "Blisful is that man that may seen the clere welle of good; blisful is he that may unbinden him from the bondes of the hevy erthe."[75] Palamon's chains are the chains of a man tied to earth. His black clothes are mentioned twice in the Knight's Tale, once at the funeral when he comes "In clothes blake, ydropped al with teeres" (l. 2884); and later, after an unstated amount of time, when he answers Theseus' summons to his marriage to Emelye, the "gentil" Palamon

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[75]Chaucer, "Boethius," Bk. III, m. 12, ll. 1-2.

comes "in his blake clothes sorwefully" (l. 2978). Palamon's tears are mentioned three times; first, when his tears drop on his fetters in prison (l. 1280); second, when in the temple he asks Venus to have "pitee of my bittre teeris smerts" (l. 2225); and third, at the funeral, as mentioned above (l. 2884). It is this depiction of human sorrow that leads one to believe that Palamon is more "human" than Arcite, more of a body representation.

The tangible symbols associated with Arcite carry mystical connotations. When Arcite returns to Athens he is dressed as a laborer. He has with him a squire, who knows all about him and is dressed as poorly as he is (ll. 1408-15). No critical comments are made on this passage. The laborer can carry symbolic significance. In Matt. 11:28 we read Jesus' words,"Come unto me all that labor and are heavy laden and I will give you rest." In the Medieval poem referred to earlier we find that Mary prepares paradisical bounties for those who "labor" for her day and night.[76] Laborers can be those who work for mystical rewards.

The tangible symbols that attend Arcite at his funeral also carry Christian symbolism. Arcite is dressed in a suit of gold. Returning to Innocent III's letter to King John, Innocent told John that the gold of the rings represents wisdom; manly wisdom could be signified by the gold clothes. Upon his hands are white gloves, which signify an unmarried man,[77] or possibly innocence or purity. A "coroune of laurer grene" (l. 2875) is placed on Arcite's head. The laurel tree is said to bring dreams of doctrinal content and to make manifest the hidden truths of

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[76]"A Goodly Orison to Our Lady," p. 46.

[77]Albert C. Baugh, Chaucer's Major Poetry, p. 286, ff. l. 2875.

poetry.[78] Dante hopes to receive a crown of laurel for his poem the Divine Comedy.[79] Chaucer is perhaps telling us the poem has Christian content and that this particular incident has Christian significance. In Arcite's hand was put a "swerd ful bright and kene" (l. 2876). Robertson locates the Bible passage from which the sword symbolism is taken. In Luke 22:38 is the passage, "Behold, here are two swords." Alanus de Insulis interprets this passage rather elaborately, saying that as external knighthood is a figure for internal knighthood, and as there are two parts of man, corporal and spiritual, so there are two swords, the external and the internal. The external sword is proper to the defense from the enemies of man and the internal for defense against those things which injure the mind. The knight should put on the external one to keep temporal peace safe from violence; and the internal one, which is the sword of the Word of God, should be put on to restore peace to his own breast.[80] The external sword here, then, represents the internal sword, the Word of God, and indicates that there is peace within the breast of Arcite. The uncovered face, which has not called forth critical comment, may carry Christian significance. Arcite's face is uncovered when he receives the "greeting" from Emelye (l. 2676); it is also uncovered at his funeral (l. 2877). The uncovered face can mean that Arcite is looking at the light of God, or that the light of God is shining on him.

Theseus carries vessels "Al ful of hony, milk, and blood and wyn" (l. 2908) to Arcite's funeral. The honey, milk, and wine are mentioned

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[78] Koonce, pp. 179-180.

[79] Dante, Paradiso, trans. John Ciardi (New York, 1957), I, 15.

[80] D. W. Robertson, Jr., Preface, p. 174.

in Song of Solomon 5:1, part of which reads, "I have eaten my honeycomb with my honey; I have drunk wine with my milk." Koonce tells us that a man sprinkled with blood is a man who has been victorious over his enemies.[81]

When we discuss the activities of the two men a greater difference shows up. The first difference in their conduct is in the prison tower; the second is the difference in their activities during the seven years that Arcite is out of the prison; the third is in the grove; and the fourth is the disposition of the two men at the end of the poem. The first difference we see is that Palamon sees Emelye first (l. 1077), which is a reversal of the order in which they see her in the Teseida, from which the story comes. This is evidence that Palamon may be the exterior man. In Medieval theory the body would have to see the object first and then submit it to the reason.[82] There is just enough delay in time between Palamon's seeing Emelye and Arcite's seeing her to make this interpretation possible. Further, we know that the intensity of Arcite's reaction is much greater than Palamon's, because it is Arcite who suggests breaking up the friendship (l. 1182). If the inner man could not control his passion he would be more frenzied than the exterior man.

The second difference in their activities occurs when Arcite is freed from prison; he is active for seven years while Palamon is sitting in prison (l. 1452). When Arcite is freed from prison he goes to Thebes in the same state of mind he was in when he saw Emelye from the tower window, and wastes away from lover's heroes, a malady that wastes the physical resources of the lover. While there, Arcite dreams that Mercury

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[81] Koonce, pp. 267-270.

[82] D. W. Robertson, Preface, p. 71.

comes to tell him to return to Athens where there will be an end to his woe. Mercury is dressed in his hat and carrying a wand as he was dressed when he put Argus to sleep before killing him. The dream signifies death Arcite interprets the dream correctly because he says that he will go to Athens because he does not mind if he dies so long as he can serve his lady. The dream is not an immediate clue to the reader of what will happen but is directed to Arcite, and Arcite knows what it means. The mystical interpretation of the dream is that if Arcite chooses to serve the heavenly lady he will die to the things of this world and his soul will be in the kingdom of the elect. It is at this point that the carnal passion becomes mixed with mystical passion and Arcite is answering the call to eternal bliss as well as to earthly passion. The dream is sexual as well, because Jove has sent Mercury to slay Argus when his wife Juno had sent Argus to watch over Io (now changed into a cow) because she suspected that Jove was having an affair with her. Arcite disguises himself as a laborer either to hide from himself the true nature of his passion, its carnality, or to go in humility in serving his lady; the clothing possibly carries both connotations. The reason for his taking a squire is still unresolved. At the court he does physical labor and then becomes "page of the chambre" of Emelye. Arcite does not try to win Emelye; he is serving her on her symbolic level. The phrase "page of the chambre" carries sexual overtones, but most mystical poetry carries sexual overtones because mystical love is expressed in terms of sexual love; also sexual love is expressed in terms of mystical love. Arcite is advanced to serve Theseus and is in bliss. Arcite has now advanced symbolically in his motion toward God; he is serving Theseus on his symbolic level.

The third difference in their actions occurs in the grove scene. When Palamon and Arcite meet in the grove it is again May. Palamon has escaped from prison by drugging his jailor with the help of a friend; he is planning to escape by traveling by night and sleeping by day. He is hiding in the grove under a bush when Arcite arrives. To travel by night and hide under a bush, out of the sunlight, indicates a man who is hiding from the light of God. Arcite comes to the grove to do his observances to May, much as Emelye had been doing when the two men saw her from the tower. Arcite is riding a horse, indicating, symbolically, that he is in control of his lower nature. It is Friday, Venus' day, a day that is "geery" (unpredictable). Arcite dismounts and into a "studie he fil sodeynly" (l 1530). He is now off his horse and out of control of his lower nature; he thinks of his servitude to Theseus on his real level and talks about it aloud. Palamon recognizes him and confronts him. Palamon's coming out from under the bushes suggests the serpent in the garden. At this point Palamon and Arcite become a united figure again, and reason is in conflict with the carnal. May, with its latent symbolism, and Friday, have brought on Arcite's carnal desire. On a symbolic level carnality is tempting reason.

At the end of the poem we see the fourth clear distinction between Palamon and Arcite. Arcite dies, and the symbolism of his funeral, already discussed, points to the fact that he has attained full metaphysical conversion; on his symbolic level he is a figure for the soul. Palamon is the man who marries; he is a figure for the carnal. The fact that physically Palamon and Arcite are much alike suggests that they may be, on the symbolic level, two parts on one entity.

The time sequences in the poem may also carry symbolic significance. The time lapse from Arcite's release from prison until his fight with Palamon in the grove scene is seven years. In this poem, the seven years suggest the seven years that Jacob was required to serve to win Rachel, because Jacob's seven years' labor was a condition to his marriage to Rachel. Arcite has been "serving" Emelye for seven years, part in lust and part symbolically in a mystical way. All this time Palamon is in prison.

The final scenes take place about a year after the grove scene, making in all about eight years from the time Arcite was released from prison. In Huppé and Robertson's analysis of the Book of the Duchess the authors point out one mystical signification to the number eight. It was eight years that Aeneas was sick in bed with palsy when Jesus made him whole and he got up and walked again (Acts 9:33). In a gloss of this Biblical passage by Bede, recounted by Huppé and Robertson, Aeneas represents worldly delight.[83] In this time sequence in the Knight's Tale the eight years could represent the inability of Arcite to turn completely from carnal thoughts to heavenly thoughts. After his passion is resolved he will walk upright in God's kingdom.

The motion of soul toward God is being expressed in four ways, the time sequences with the mystical connotations of the numbers, the fact that some symbols carry sexual and mystical symbolism at the same time, the vacillation of Arcite between the real and symbolic levels of Theseus and Emelye, and the increasing intensity of Arcite's passion as he goes from prison to Thebes to the grove scene to the oratory[84]

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[83] Huppé and Robertson, p. 33.

[84] This scene is discussed in the next chapter.

scene to the lists scene. By its nature passion must be all-consuming before it is transfigured. The poem has a feeling of resolution when the reader becomes aware that Arcite's passion has been transformed to Christian mystical love and that Palamon is a figure for the carnal and should be the one to marry Emelye. As with Emelye, Palamon's and Arcite's natures have been obscured, but in their case with a highly developed human personality.

CHAPTER V

"Pars Tercia" of the Knight's Tale as a Symbol for Inner conflict

The third section of the Knight's Tale is often thought of as a long digression. Most of the symbolism and imagery have been discussed and analyzed by the critics; it is necessary now to suggest in what way "pars tercia" is an integral part of the story. It comes between the grove scene and the tournament scene and represents the heightened conflict in the mind. The order of the events of part three is the description of the building of the lists, the descriptions of the oratories, the arrival and descriptions of Lygurge and Emetreus (the representatives of Palamon and Arcite in the tournament), the trips by the three young people to their respective oratories at the correct astrological hours, and at the end, the scrapping of the gods among themselves as to which man should win the tournament.

Theseus spares no expense in building the lists for the tournament; he calls in skilled workers, mathematicians, artisans, portraitists and sculptors. The lists itself is a mile round. At the east gate Theseus has built an oratory to Venus; at the northward, in a turret, an oratory for Diana; and to the west an oratory for Mars. On the walls of each of these oratories are painted scenes depicting incidents from the mythologies of each of the gods. Each oratory contains a statue of the god, and after each of the young people has made his prayer, his respective god answers him in true Gothic fashion. The statue of Venus responds to Palamon, after a little delay, by shaking; the statue of Diana responds to Emelye

by speaking and then clanging as she walks away; Mars answers Arcite's prayer by ringing his hauberk.

Chaucer has built an elaborate structure by accumulating symbols, imagery and classical myths, and using them as building blocks. The description of the temple of Mars, down to line 2016, translated from Boccaccio and Statius, represents Mars the god. The remainder of the description of Mars corresponds to Albohzen Haly's description of the astrological Mars. The description of Venus' temple comes from Boccaccio and the Romance of the Rose, and the walls of Diana's temple from Ovid. Venus and Diana's descriptions are wholly of the goddesses rather than their astrological counterparts.[85] Jupiter, the greatest god in the forces of peace, the peacemaker, the god with the happy faculity of restoring peace when he sees two men fighting,[86] is allotted only one line in the poem, "That Juppiter was bisy it to stent" (l. 2442); Jupiter was doing everything he could to stop it (the fighting among the gods). Saturn is presented almost wholly as an astrological figure, a planet, except that the relationship of Venus as his daughter (l. 2453) suggests that he is operating in both capacities. Saturn, when described as having a wide path to turn (l. 2454), gives the feeling of distance and eternity; and when described as the father of Venus, gives the feeling of hierarchy. Saturn's nature is quite "cold"[87]; he is responsible for "strangling by the throte" (l. 2458) and "poisoning" (l. 2460). Saturn is the god who settles the dispute; he decides that Venus' knight, Palamon, will win,

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[85]Curry, pp. 122-124.

[86]Curry, p. 127.

[87]Curry, p. 127.

but only after some delay. In this building process Chaucer has lifted the action of this part of the poem to the stars;[88] he has built a vertical structure.

Chaucer has put the arrival of Lygurge and Emetreus in the center of this scene about the oratories; they are not placed in the procession to the lists where one would expect to find them. Lygurge, who represents Palamon, is a Saturnalian man; and Emetreus, who represents Arcite, is a Martian man. The Saturnalian man always has black hair that hangs down, and his eyes are yellow or red. The Martian man has crisp and curly hair, and eyes in varying shades of yellow, hazel, or green. Chaucer's descriptions of Lygurge and Emetreus are close enough to the composite Medieval descriptions of these men that Curry can identify them for us.[89] Because the actual contribution of these two leaders to the outcome of the tournament is minimal, their being placed in the central portion of this third section requires attention. By Lugurge's symbolic connection to both Palamon and Saturn and by Emetreus' symbolic connection to both Arcite and Mars a sense of height is given to this section of the poem. The line of ascent goes like this: Palamon, Lygurge, Venus, Jupiter, Saturn; and Arcite, Emetreus, Mars the god, Mars the planet. All this is topped off with the Gothic statues. Lygurge and Emetreus are important to the structure of "pars tercia."

Both of these men can be identified. There is a Lycurgus who was a Spartan legislator who believed that a newly married husband should remain continent for a considerable time after marriage.[90] This symbol

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[88]Curry, p. 122.

[89]Curry, pp. 130-37.

[90]Rougemont, p. 59.

fits Palamon's situation at the end of the poem because there is an undisclosed amount of time between the mystical marriage of Arcite to Emelye and the real marriage of Palamon to Emelye. The symbol seems significant. Hinckley identifies Emetreus with Demetrius, the son on Euthydemus, a Greco-Bactrian prince who extended the Greek rule in all directions.[91] In III John 1:12 a man by the name of Demetrius is commended for his good works. The symbolic significance of Emetreus can not be stated with assurance.

The fact that the warriors are placed in the center of this section suggests that this section represents the conflict in the soul or inner man. The intensity of the conflict is expressed by the incidents depicted on the walls of the oratories. The fact that Jupiter the peacemaker is alloted only one line, the fact that he could not resolve the situation, and the fact that all three young people go to the oratories on foot, also suggest the deepening conflict. When we place this scene between the grove scene and the tournament scene we see that Chaucer has presented us symbolically a depiction of the inner man in intense conflict.

The description within the oratory of the temple of Mars is a description of a painting on the wall. There is no indication that there is any actual physical downward digging into the earth in the construction of the oratory, yet the temple of Mars is described as being down a hill, in a barren forest in which there is always the sound of rushing wind, "In which ther ran a rumble in a swough" (l. 1979). At the temple gate there is such a wind that it makes the gate to "rese," shake (l. 1986). There are no windows in Mars's temple, but the northern light shines in at the

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[91]Henry Barrett Hinckley, "The Grete Emetreus the King of Inde," MLN, XLVIII (1933), 148-49.

door (l. 1987). There is the feeling that Mars's northern light is far from the light of God. This description gives the feeling of depth as well as height to the third part of the Knight's Tale. Chaucer seems to be reaching into the crevices of the mind.

Arcite makes the vow to Mars that he will give him his hair and beard if he wins. We realize how strong a vow Arcite is making when we recall that in Judges 16:17 Samson tells Delilah that the source of his strength lies in his hair. The Bible passage reads, "Then he told her all his heart and said unto her, There hath not come a razor upon mine head; for I have been a Nazarite unto God from my mother's womb; if I be shaven, then my strength will go from me, and I shall become weak, and be like any other man." Arcite's vow indicates that he is willing to become effeminate, that he will subject himself to woman. Palamon promises Venus that if he wins he will "holden werre alwey with chastitee" (l. 2236) (make war against chastity). This, too, indicates willingness to give up the manliness in his nature, because the making war on chastity indicates that he will subject himself to Cupid, who was a popular figure in which Conscience is subjected to Flattery and madness.[92] Both Knights are out of control of reason.

The interpretation which a reader puts on this section determines the level on which he is reading the poem. We can read it as Muscatine does, as representing evil forces in the universe; or we can read it as Curry does, as showing that the motivation is in the stars, but not in the gods.[93] The reading this paper suggests is that this whole third section

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[92] Hoffman, p. 90.

[93] Curry, pp. 119 and 163.

of the Knight's Tale is a representation of inner man when reason is out of control. Chaucer has described in terms of temples, symbolic warriors, paintings on the wall and the vows of the two knights the mind in which passion is in control.

There is a reference to which we can turn for evidence of this being an acceptable interpretation:

> . . . medieval astrology has been adapted to the Christian concept of a divine order in which the planets in their various configurations are signs or symbols of God's providence--or as Augustine calls them, parables or allegories signifying sacred mysteries pertaining to man's spiritual life. From this viewpoint, the good and evil influences of the planets are to be construed not as causes of good and evil in man but as symbols of his moral state. Before the Fall these influences were expressive of the divine love permeating the whole creation and reflecting man's spiritual harmony with God. With the Fall, however, this harmony was disrupted and man's relationship with the heavenly bodies assumed new meaning; for the evil unleashed by Adam's sin now became part of the temporal order and this change was manifested in planetary influences unfelt before the Fall. Thus the benevolence of the Sun and Jupiter is now counteracted by the malevolence of Saturn and Mars. Similarly, the influence of Venus, indicative before the Fall of the bond of natural love directing man's mind to God, now also symbolizes the irrational love turning the mind to physical or worldly delights.[94]

Koonce is suggesting ways in which Christian writers have used or may use the stars in Christian literature. The situation is much the same as the one that confronted Christian writers with respect to the Greek and Roman gods. Once a culture realizes that its accumulated body of knowledge is no longer valid it does not discard its past but puts it to new uses. The Greek and Roman gods were no longer used to indicate the causes of events

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[94]Koonce, pp. 59-60.

but were used to reflect the mental or moral attitudes of men; they became symbols of man's inner state. By Chaucer's time no one believed in the gods as causes of events, but the belief in astrology was still being attacked. Augustine in his City of God gives a rational, and rather famous, proof against the belief in astrology.[95] The material on which astrology was based became available, along with the material on the gods, as symbolic material for the poets. Much literary effort of the Middle Ages was spent in organizing the pagan material for Christian literary purposes. The theologians contributed to this process. When we view "pars tercia" of the Knight's Tale in this light we see that almost all the material in it is symbolic.

That Chaucer did not believe in astrology is attested to by his statement in his Astrolobe. While discussing the "assendent" and the astrological significance of Saturn or Mars or other planets in casting a man's horoscope he says, "Natheles, thise ben observaucez of iudicial matiere and rytes of payens, in which my spirit ne hath ne feith, ne no knowing of hir horoscopum; for they seyn that every signe is departed in 3 evene parties . . . ."[96] Thus, neither the gods nor the stars are the cause of the action; they are being used symbolically. The quotation from Koonce (above) suggests that they are symbolic of the state of man's soul. The "pars tercia" must be read symbolically if it is to have any meaning other than being a long digression. Placing this section in its correct order in the poem we see that Chaucer has presented us with a picture of

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[95] Augustine, II, trans. Wm. M. Green, Bk. V, chaps. 1-7.

[96] Chaucer, "Astrolabe," Works of Geoffrey Chaucer, ed. W. W. Skeat, 7 vols (London, 1900), III, part II, para. 4, ll. 36-40.

the mind when passion is in control. "Pars tercia" is a technical tour de force.

CHAPTER VI

Conclusions

Reading the Knight's Tale on the symbolic level gives the reader an emotional, intellectual, and aesthetic satisfaction not achieved by reading it on the literal level. It provides the emotional resolution to the poem for which the critics seem to be looking when they compare the Tale to its source, search Theseus' final speech for a resolution to the poem, and analyse the characterization of Palamon and Arcite to explain Chaucer's reversal of the outcome of the tournament. The resolution to the poem comes only when one recognizes the symbolic significance of Emelye, her function as the literary Dantean lady. It explains the "two" endings to the poem; Arcite makes a mystical marriage to Emelye, Palamon makes a "real" marriage.

The intellectual satisfaction comes as one recognizes that almost every character, incident, and image carries symbolic significance and contributes to the depiction of the motion of soul, as represented by Arcite, to its correct position as subject to God.

The aesthetic satisfaction comes as one fits all the symbols into a tight, rather than a loose, structure. The Knight's Tale, read symbolically, is a much more tightly woven story than when it is read on its literal level. The "pars tercia" in particular becomes vertical in space and much shorter with respect to its digressive qualities, thus tightening the fabric of the poem; the vertical direction adds height to the Gothic nature of the poem. There is aesthetic satisfaction in recognizing

Chaucer's technique as he builds a character or scene by the accumulation of symbols and imagery. Lygurge and Emetreus are built by accumulating details of their outward appearance. Emelye is built the same way. That is what makes these figures iconographic. Theseus, Palamon, and Arcite are built by accumulating attendant symbols; little of their physical appearance is given. Both methods seem to be involved in symbolic technique. The "pars tercia" is built almost totally by the accumulation of imagery which carries symbolic meaning. Critics have recognized the elements of balance in the formal aspects of the poem, and additional balance is achieved with the enclosed garden balancing the lists structure. A sense of rhythn is achieved when one recognizes the increasing conflict between inner and outer man and the resolution of the conflict at the funeral ceremony of Arcite. All aesthetic elements come into a more meaningful pattern when the poem is read on its symbolic level.

This investigation of the Knight's Tale on its symbolic level also suggests that there may be other works between the eleventh and fourteenth centuries in Southern France or Italy which belong to this same genre, the knight who is converted to charity through the greeting of the literary Dantean lady. The Knight's Tale is a manifestation of one aspect of Chaucer's poetic creativity, his recognizing the material of the Teseida and the Thebaid as usable for the genre to which the poem belongs.

One aspect of Chaucer the man brought out by this investigation of the Knight's Tale is that Chaucer is more "modern" than is sometines thought. His statement in the Astrolabe that he does not believe in the stars as a cause of events shows this. This statement is not unknown to critics but it is not always mentioned in connection with the Knight's Tale. It would certainly not be known to someone reading the Knight's

Tale as a poem removed from the total canon of Chaucer's works. Acknowledging Chaucer's attitude toward astrology can also be helpful in reading some of his other poems.

Another aspect of Chaucer's art that deserves comment is his poetic use of Boethius. Although Theseus' chain-of-love speech sounds Boethian one must be careful in assuming that the character using Boethian material is expounding Boethian philosophy. Again, use of Boethian material in Chaucer's other poems should be examined closely.

We can say finally that the Knight's Tale, read symbolically, has one of the basic characteristics of a Medieval poem: it sees order in the world. Order is the prevailing tone of the poem, and order is restored to the world of the poem when inner man is in control of outer man and when inner man is subject to God. The Knight's Tale, read on its symbolic level, does reflect in form and subject matter the order in the world that Medieval man cherished.

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Naomi Pasquine is the daughter of Christian and Edna Lutz, neé Coeyman. She was born in Newark, New Jersey, and attended the Newark Public Schools. She received her Bachelor of Arts degree, with honors in Mathematics, from Allegheny College, Meadville, Pennsylvania. She moved to Richmond in 1962. She is married to Arthur Pasquine, and has four children, Ruth, Sarah, Adrienne, and John.