

The Establishment of Order

— A Study on Willa Cather's

Death Comes for the Archbishop —

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Death Comes for the Archbishop is the book that has acquired the greatest number of readers among Willa Cather's novels. According to James Woodress, she believed this work to be her best.¹⁾ The author's motive in writing this book is made clear in *On Writing* written by herself. When she visited Santa Fé Cathedral and saw the life-size bronze of Jean Baptiste Lamy who founded the Cathedral, she had profound interest in this "pioneer churchman" who, Cather says, "looked so well-bred and distinguished."

What I felt curious was the daily life of such a man in a crude frontier society.²⁾

And also, during this trip she happened to find a book called *Life of the Right Reverend Joseph P. Machebeuf, D.D.* published in a town in Colorado, which gave her inspiration and information for undertaking a new work of art. Jean Baptist Lamy, the first Archbishop of New Mexico, and Joseph P. Machebeuf, the first Bishop of Denver, became the model of Jean Marie Latour and Joseph Vaillant respectively. They had been friends before they came to America and worked together in the New World.

The author depicts how the two priests from France struggle together in the southwestern frontier. The book involves a great variety of essential elements that should be discussed, including time and space or religion and art. In this paper, however, we limit our discussion wholly on the element of "order" and examine how the disorderly state is presented in *Death Comes for the Archbishop* and also how the order is established out of the chaos in the "crude frontier society."

The prologue is situated in Rome in 1848. Three cardinals are dining with a French Bishop who has just come home to Europe from the New World, discussing an appeal for the founding of an Apostolic Vicarate in New Mexico in the southwest which was very recently annexed to the United States from Mexico. The missionary Bishop presses upon the cardinals the urgent need of stationing a Catholic priest in this area that is "larger than Central and Western Europe," and recommends as a candidate a young French priest, Jean Marie Latour by name. The following

1) James Woodress, *Willa Cather: Her life and Art* (Lincoln: University of Nebraska Press,), p. 390

2) Willa Cather, *On Writing* (New York: Alfred A. Knopf, Inc., 1949), p. 7

words are the epitome of what is going to happen in *Death Comes for the Archbishop*.

"The new vicar must be a young man, of strong constitution, full of zeal, and above all, intelligent. He will have to deal with savagery and ignorance, with dissolute priests and political intrigue. He must be a man to whom order is necessary—as dear as life." (9)³⁾

As is obvious in the French Bishop's words above, the task for which Jean Marie Latour and Joseph Vaillant are stationed is to bring "order" to "the Augean stable." After being evangelized in 16th century by the Franciscan fathers it had totally been neglected by Rome and left drifted for more than two hundred years. Though the old churches were in ruins, the inhabitants still think themselves Catholic, keeping their belief. Actually, the dynamism of *Death Comes for the Archbishop* is how Jean Marie Latour and Joseph Vaillant establish order in this religiously chaotic situation of the southwest. The whole plot of the novel proceeds from disorder to order. To put in E. K. Brown's words, they "set out to revive the Catholic faith and discipline."⁴⁾ But what we should keep in mind is that the Catholicism Willa Cather deals with as the material for her work is, as Lionell Trilling says, "a Catholicism of culture and not of doctrine."⁵⁾ There is scarcely a scene in which doctrine of Catholicism are talked about. They are, it should be noted, no less pioneers than priests.

The chaotic state of the southwest, where the Mexicans and the Indians and newly-arrived Americans live, is shown by episodic method in rather simplified manners. The sociological disorder is exemplified in the few American characters that appear in *Death Comes for the Archbishop*. Buck Scales, an American living alongside an obsolete road, murders travellers who ask for a night's lodging, and robs them of their valuables. When Latour and Vaillant happen to come here on their way to a missionary journey, Magdalena, Buck scales' Mexican wife, saves their lives by giving them a silent sign of escape. She runs away from her husband, to be, in her turn, under the shelter of the priests. Buck Scales is arrested to be hanged, while Magdalena comes to work as a house-keeper for a monastery Latour founded in Santa Fé, living a quiet life ever after. This whole episode has a deeper meaning than it appears, because it exemplifies one of the patterns of establishing order in this region, that is, it symbolizes the change from social disorder to religious peace.

She seemed to bloom again in the house of God. (89)

One of the most impressionable symbolization of the world of order is shown in the scene where, years later, she is feeding a flock of dove, with her arms and shoulders settled upon by them.

3) Willa Cather, *Death Comes for the Archbishop*. (Kyoto : Rinsen Book Company, 1973), p. 9. This edition was reprinted from the original type of the Riverside Press, Cambridge, Massachusetts. The page references in the parentheses throughout are to this edition.

4) James Schroeter (ed.), *Willa Cather and Her Critics* (Ithaca, New York : Cornell University Press, 1967), P. 81

5) James Schroeter (ed.), *op. cit.*, p. 152

Father Vaillant says :

“Who would think, to look at her now, that we took her from a place where every vileness of cruelty and lust was practised ! . . . Not since the days of early Christianity has the Church been able to do what it can here.” (244)

Thus the world of cruelty and lust is contrasted with the world of peace and harmony based on the Catholic order.

In Vaillant's words, however, readers should notice a strange self-deception. He speaks as if he and Latour rescued her from destitute. Actually they fled from Buck Scales, leaving her alone in danger. She made an escape entirely by herself. And also, if she had not warned the priests to run away, they would have been murdered. The truth is that it was she who saved their life.

As a matter of course, however, there are roles which only ecclesiastical protagonists can fulfill. Latour and Vaillant give her religious salvation which assures perfect peace and order to her through her life.

There are variety of causes for the disorder presented in *Death Comes for the Archbishop* ; among them are included carnal desire and avarice, each being symbolized or, rather, caricatured in two Mexican priests, Padre Martinez and Padre Lucero.

Padre Lucero is the miser. He had “the lust for money as Martinez had for women.” He makes a mockery of Padre Martinez who indulges in carnal appetite without a slightest hesitation to the oath of celibacy which he is supposed to have made in ordaining to holy orders. He assures that avarice is the passion “that grew stronger and sweeter in old age.”

“... a petticoat is not much good to him (Martinez) any more. But I can still rise upright at the sight of a dollar. . . . what can he do with a pretty girl but regret?” (187)

In this way he brags the superiority of the passion for money over the passion for women. It is not until death visits him that he realizes a very simple fact that he can never bring to the afterworld the money, which he scraped together in the sunken world of a country parish by living “in the barest poverty.” For this obvious natural law, he must suffer the greater pain than death itself when he is on the verge of death. Surrounded by the crowd of Mexicans of his parish, with Joseph Vaillant sitting to give him Sacrament, Lucero cries in torment of both body and soul.

“Oh, why did God not make some way for a man to protect his own after death?” (194)

The important thing is that even under this obsessed condition the very thing that calms down Lucero who is undergoing an extreme disorder in mind is, at last, the Sacrament he receives from Father Vaillant. Once he folds his hand and closes his eyes the ceremony calms this tormented

men. Making his confession, he renounces his heresy and express contrition. Despite the fact that this scene is slightly caricatured, the miser's disorder in mind is calmed down by religious ceremony. Thus he dies preserving spiritual order in the end.

In Book V titled "Padre Martinez", the first section is significantly called "the Old Order." The character delineation of Martinez is fine and interesting. The description about the circumstances of the Southwest is of great interest to the author herself as well as to the readers. From the Catholic moral standard Martinez is a fallen priest, a transgressor who does not keep the vows of binding himself "to the service of the altar", namely, the vows of celibacy. He is supposed to have instigated the revolt of Indians and, by managing "to profit considerably by the affair," become the richest man in the parish. But the author's description of him even comprises a certain sympathy. It is obvious that even Bishop Latour, for whom the word "order" has a special meaning, recognizes a certain value and competence in Martinez.

When Latour, as the Bishop of New Mexico, warns him to change his tyrannical rule of the parish, Latour is rather nonplused over Martinez's eloquence, of which a certain part is much to the point, though most part is the sophistry to his way of life. Latour finds him "deeply versed, not in the Church Fathers, but in the Latin and Spanish classics", and he gives to Latour the best account of the history of this region that had no written histories. Moreover, Latour is fully satisfied with the service Martinez presides in his church. Martinez officiated the most impressive High Mass, giving "his whole force, his body and its blood." The Bishop has never heard the Mass more impressively sang than by Martinez's beautiful baritone voice. In short he is a scholar and artist as the Bishop Latour himself is.

What is important to the reader is this priest, a native Mexican, is another type of "pioneer churchman" Willa Cather presents to the readers. He is a prominent person, almost as prominent as Latour himself in some fields. As a scholar he is equaled to Latour. As a churchman, every phrase and gesture in his service has "its full value." The problem is he would not acknowledge that his way does not work any more under the American occupation. He is, as Latour reflects, "a man of the old order... and his days was over." That is to say, his "order" is the order of the days when the Southwest belonged to Mexico and no sophisticated European influence was found there. The author's intention is centralized in the following passages.

Father Latour judged the days of lawless personal power was almost over, even on the frontier, and this figure (Martinez) was to him already like something picturesque and impressive, but really impotent, left over from the past. (163)

From a Catholic point of view there are two elements in his character that are fatal to him ; namely, his lust for power and, as we will see later, his lust for women. Before the Americans came, he could maintain his manners among Mexicans, exercising his power. He could maintain his "order." The American occupation meant the end of this kind of man, which fact he would not accept. That is why he insists on the difference of the church here and the one in Europe. After

expounding the traits of the church in this region, he affirms flatly :

“You cannot introduce French fashions here.” (171)

To this eloquence the Bishop cannot return his refutation. Latour's role of establishing order is based upon the European idea and background. It is obvious that he is admitting Martinez's point partly.

He is depicted to be a very interesting and, in a sense, attractive person indeed, but to Latour as the Bishop of New Mexico, however, Martinez is the antagonist. Now we should see the other side of Padre Martinez. He is a man full of masculinity and carnal lust, a sinful priest. Unquestionably Latour has this habitual disposition of Martinez in mind when he makes the following supposition.

Rightly guided, this Mexican might have been a great man. (174)

He could not adapt himself to the new order under the American occupation. Therefore, when Martinez and Lucero rise in revolt against the Catholic Church of Rome, Latour does nothing as a countermeasure but just wait for the new order to come. “The old order” is over when Martinez dies of the old age.

Then we should turn our eyes to an interesting issue of how Willa Cather's own idea about carnal desire, which will cause disorder, is presented in *Death Comes for the Archbishop* as a work of art.

On the surface no antagonism is seen in Willa Cather's description concerning Martinez' transgression of the vow of celibacy. But close reading reveals a certain type of apathy or fear to sexuality on the author's side, which makes up the important part of her mind. She differentiates harmonious matrimonial relationship raising a peaceful family life from the relation based entirely on sexual desire which heart and mind cannot control and therefore brings disorder. Each of the two is insinuated in contrast in two things that are treated in a very literary, suggestive way.

One of these is the episode of “Agua Secreta” or “Hidden Water” which appears in Book I and the other is “the underground river” in the chapter of “Stone Lips” in Book IV.

In as early as Book I, being lost in the desert on his way home to Santa Fé from Durango in Mexico, Father Latour finds a cruciform juniper tree and, dismounting from his mare, kneels at the foot of it. An hour later he sees “a green thread of verdure, greener than anything Latour had ever seen, even in his own greenest corner of the Old World.” (27) He comes to a running stream and then a Mexican settlement which is appropriately called “Hidden Water”. The village, secluded from the outside human society, is so idealized that one easily thinks of the Arcadia. Though it appears too idealized to be realistic, Willa Cather exemplifies one type of society of

perfect order. They live totally indifferent to materialistic order Willa Cather detests, and yet they have "all they needed to make them happy."

Latour takes a walk along the stream which sustain the settlement and comes upon the water-head, a spring. The description of this place is symbolic and suggestive.

... nothing to hint of water until it rose miraculously out of the parched and thirsty sea of sands. Some subterranean stream found an outlet here, was released from darkness. The result was grass and trees and flowers and human life : household order and hearths from which the smoke of burning pinion logs rose like incense to heaven. (35-36)

Thus, this subterranean stream not only produces human life and household order but it leads people to Heaven where perfect order under the god exists.

The people in this village are all Catholics, and they have retained their faith and rites in Catholicism without any churches or priests, waiting for a priest to come some day. One thing to be noted is that in this episode the author stresses their peace and harmony in a family life, or their matrimonial life under religious order. The villagers think of Latour to be the Bishop the Blessed Virgin must have led to them "to baptize children" and "to sanctify the marriages." He performs marriages and baptisms for the people who got married without the marriage sacrament because the priest in Albuquerque⁶⁾ charged them an exorbitant sum. Their family life is made complete and orderly by the very hand of the Bishop, in a Christian sense to say the least. In this way Willa Cather emphasizes how peaceful a family life they are leading.

The subterranean stream that finds an "outlet" here is literally the origin of all living things and creates an idealized human society in Catholic sense, or rather, in the Catherian sense. The men and wives here live in perfect order and harmony, without lust and passion to which Willa Cather harbors fear. This stream thus symbolizes the world of order.

But "the underground river" in Book IV has no outlet. It is clear that this river is contrasted with the subterranean stream seen above, and it is also clear that here is a sexual connotation that causes strong repugnance or fear in Jean Marie Latour, or in Willa Cather herself.

Urged by an Indian guide in a snowstorm Latour and the guide get a shelter in a secret cave which this Indian's tribe has performed their religious rites for hundred of years. That is, this cave saves Latour's life, but he feels indescribable distaste and horror in this cave. He perceives an extraordinary vibration that makes him dizzy, and when he lies with his ear to the crack Jacinto made on the stone floor, he hears "the sound of an underground river flowing through a resounding cavern", feeling unjustified terror.

The water was far, far below perhaps so deep as the foot of the mountain, a flood moving in utter blackness under ribs of antediluvian rock. (150)

6) The priest, Father Gallegos, appears in Book V as one of the "impossible" Fathers, but before long he is purged by Latour.

In the midnight Latour recognizes his guide listening to something "with supernatural ear" with his body against the wall, and imagines this cave to be the place for the legendary snake worship of Indians. But the truth is unknown either to Latour or to the readers.

This section is suggestively titled "Stone Lips." The two rounded ledges of the rocks make a peculiar formation that looks like lips "slightly parted" with an opening between, through which they slide into "the throat" of the cave. This description is an intimation of a female sexual organ. Also, the snake story being hinted by the Indian's strange behavior gives some connotation of sexuality. Moreover, just before this scene there is a reference that the "life-force" of this Indians's tribe is decreasing and the young couples cannot "reproduce freely." From these accounts it can easily be imagined that the episode concerning the cave suggests the fear and repugnance of Jean Latour who, as a Catholic priest, must retain the vow of celibacy.

It (the cave) flashed into his mind from time to time, and always with a shudder of repugnance quite unjustified by anything he had experienced there. It had been a hospitable shelter to him in his extremity... But the cave, which had probably saved his life, he remembered with horror. (153)

His determination of continence as a Catholic priest is strengthened by his experience in this cave. This fact is indubitably symbolized in the following sentence.

No tales of wonder, he told himself, would even tempt him into a cavern hereafter. (153)

There are other scenes that reflect Latour's "fear of the feminine as disorder,"⁷⁾ which, as a matter of course, reflects the author's own. Among three women who appear in *Death Comes for the Archbishop*, two of them are living in the world of order. Magdalena, the murderer's wife, works for the Sisters in "the household of God". And Philomene, who is Joseph Vaillant's loved sister, is the Mother Superior of a convent in France. But a secular American woman, Dona Isabella for whom the author spares whole Book IV, shows a childish vanity of never admitting her true age, and gives great trouble to the people including Latour and Vaillant.

Incidentally those who keep celibacy must confront one unavoidable problem : They cannot leave their offspring to the next generation. Their lineage of blood is doomed to cut. To this ingenuous anxiety on the readers' part, the author prepares in the very last chapter a young priest who is to succeed Latour's intellectual legacy as well as his clerical work. A young Seminarian, Bernard Ducrot by name, comes to Archbishop Latour⁸⁾ in the twilight of his life. Having heard the old Archbishop's life told in the seminary school in France, he comes to New Mexico and takes care of both Latour's work and daily life. The important thing is that his imagination and

7) Margared Ann Bayless, *Willa Cather's Duplicity in Telling a Woman's Story* (Ann Arbor, Michigan : U.M.I., 1992), p. 160

8) In his later years Latour becomes the first Archbishop of New Mexico. Ducro actually comes after Latour retired.

enthusiasm to the New World are those possessed by Latour and Vaillant when they left France. Bernard Ducro becomes "a son to Father Latour" as the author says. The following passages are enough to reassure the readers.

"Surely," the Bishop used to say to the priests, "God himself has sent me this young man to help me through the last years." (311)

There is indeed some opportunism in these passages, but Willa Cather's intention is evident. Even though he practises celibacy according to the Catholic order, he loses nothing. On the contrary, he is to be given the reward.

Now, there is another, more disastrous element to cause disorder in people's lives and minds : money. The episode concerning Father Lucero was, as we have seen before, the caricatured depiction of the people to whom money is the only object of life. Beside this episode, the author's idea that money has no intrinsic value is symbolized in two kinds of "gold". One is the gold discovered in Pikes Peak that is to bring about the historical Gold Rush in Colorado, and another is "the golden rock" Latour discovered near Santa Fe .

In Book VIII that is titled "Gold under Pikes Peak", the depictions are centralized about Latour's discovery of "the golden rock" which is to be the material for a cathedral he has long been dreaming of, and about the gold rush in Colorado, to which Joseph Vaillant starts to assume the last and the "hardest mission he has ever undertaken."

The depiction about Denver shows the sprouting of commercialism. The letter tells Latour that Denver is crowded with "the wanderers and wastrels" dreaming of making a fortune at a stroke. They live in chaotic condition without any spiritual guidance. There are hundred of Catholics among them but no church, no priest that gives the funeral to the dead people. The great diocese under Latour's jurisdiction must now take in the "suddenly important region of the Colorado Rockies" .

Here we should turn back to the disorderly state of the Southwest which Latour and Vaillant were supposed to undertake to change before they left Europe. This is epitomized in the following words told by a French priest in the Prologue.

"... The old mission churches are in ruins. The few priests are without guidance and discipline. They are lax in religious observance, and some of them live in open concubinage."

(7)

But the disorders regarding the "impossible" priests are set to right by Latour's exercising his power as the Bishop of New Mexico. Padre Gallegos of Albuquerque, whose only concerns are dancing, poker and food and wines, is suspended from all priestly functions to make it the warning for the smaller native priests. Father Vaillant takes charge of the parish after him and

changes every religious observances to the right Catholic way, reviving religious zeal in people.

The "fickle" Mexican population soon found as much diversion in being devout as they had one found in being scandalous. (135)

To the readers, it seems, the order is too easily established. There are many admirable scenes where the two priests struggle with the indescribably severe nature of this district. But so far, the only thing they do in purifying the church is to exert hierarchical authority. As for Padre Martinez and Padre Lucero, whom we have already discussed, the case is a little different. For they mutiny and organize a church of their own, calling it "the Old Holy Catholic Church of Mexico." Latour's only countermeasure, however, is just waiting for them to become old enough to die. His effort is not so hard as the readers expect. After the priests are dead by old age and their parishes are recovered the order is established.

Readers feel that Latour's "purification" of this "Augean Stable" is too easily accomplished. The conflict between Bishop Latour's church and "the Old Holy Catholic Church of Mexico" ought to have become a very interesting plot for readers. But only a few pages are assigned to this description. This might be the reason why such critics as Peck criticize the author.

Cather takes such pains to resolve crucial action off stage that she risks losing her readers interest.⁹⁾

This view is not entirely wrong. But what should be remembered is Willa Cather clearly stated in *On Writing* that she wishes the work to be called a "narrative", adding this kind of work would be "the reverse of dramatic treatment." We should read *Death Comes for the Archbishop* from this point.

As is repeatedly said, Latour recovers order of the Catholic Church by exerting his authority and power. What he is lacking is, as he admits, merging into the native Mexicans. He has much sympathy to them and associate with them, but he cannot mingle with the people. Mingling with the native people is done mainly by Joseph Vaillant. As Latour admits, Vaillant hunts more souls as far as "hunting for lost Catholics" is concerned. Vaillant's eloquence before leaving for Tucson in Arizona in Book VII epitomizes both his idea and characteristics. When Latour expresses his need of keeping him in Santa Fé for getting help with his work, Vaillant expounds the importance of his missionary work in Tucson, replying that "you do not need me so much as they do!" Vaillant is eloquent and persuasive about the cause of his leaving Santa Fé while Latour has nothing to argue against him.

The following is one of the crucial parts of *Death Comes for the Archbishop*. The people is, Vaillant says, "like seeds, full of germination but no moisture." (239)

9) Demaree Catherine Peck, *Possession Granted by a Different Lease* (Ann Arbor, Michigan : U.M.I., 1990), p. 314

"The more I work with the Mexicans, the more I believe it was people like them our Saviour have in mind when He said, Unless ye become as little children. He was thinking of people who are not clever in the things of this world, whose mind are not upon gain and worldly advancement. These poor Christians have . . . no sense of material values. . . . I go away feeling that I have conferred immeasurable happiness, and have released faithful souls that were shut away from God by neglect." (239-40)

These people Vaillant refers to, importantly, are the people not imbued with materialism that is the devastating factor for humanity. They are just the opposite of the people in gold-crazed Denver. Also, the following words, which he gives to Latour when asked to stay in Santa Fé, are crucial in judging the roles of the two priests.

"It is work that can be done by intelligence. But down there it is work for the heart, for a particular sympathy, and none of our new priests understand those poor natures as I do . . . *I am their man!* (sic)." (241)

Latour cannot refute this persuasive remark. Vaillant leaves for Tucson and actually hunts for so many "lost Catholics" by exerting his trait of giving "a particular sympathy toward them."

What should be remembered is that their missionary work so far was the kind of work that could be done by exerting their authority based on their status or, to say the least, it could be done if they had enough religious belief and zeal. But Vaillant's work in Colorado is different from any mission he has done so far. Daiches says:

Vaillant goes off to Colorado to work among the lawless society of gold seekers. . . significant religious change is to result.¹⁰

First of all these goldseekers are neither Indians nor Mexicans. But they are Americans. Their value judgment exists at the farthest side from Mexicans "whose mind are not upon gain" and who "have no sense of material values." The disorder into which Vaillant is going to plunge is of entirely different characteristics. Before Vaillant leaves for his new mission of Denver where "all the living conditions were abominable," Latour foresees the hardships Vaillant is to live through.

This, I fear, will be the hardest mission you have ever had. (288)

His prediction turns out to be true. The situation in Denver is chaotic. People's attention is given wholly to gold. Unlike Mexicans whom he has mixed with so closely, nobody in Denver sticks a

10) David Daiches, *Willa Cather: A Critical Introduction* (Westport, Connecticut: Greenwood Press, Publishers, 1971), p. 113

shovel into the earth "for anything other than gold." Though there are men who own mines or flourishing businesses, they cannot afford to spend the money for donation to Vaillant's shabby church, because they need all their money to push these enterprises. By these accounts the author's intention reveals itself. This situation is the epitome and satire of the money-worshipping commercialism which is going to dominate America in the next few decades. Vaillant must confront "a materialism that respects no person or institution"¹¹ as Philip Gerber says. In short, he is aware, in this lawless society of gold-crazed Americans, that "a word, a prayer, a service" are not enough to set the souls free. Contrary to native Mexicans, their minds are wholly "upon gain and worldly advancement."

What is cynical is that, while there are Americans in Colorado who own flourishing businesses or mines, he is obliged to open his campaign among the poor Mexicans back in New Mexico and Arizona, where people own nothing except "a mud house and burro." Americans never donate even a glass of church window. Vaillant becomes at the mercy of "the turbulent commercialism of an emerging American influence."¹² This gold-oriented society is the greatest disorder he has ever experienced.

Father Vaillant had been plunged into the midst of great industrial expansion, where guile and trickery and honourable ambition all struggled together ; (332)

As a matter of fact, Vaillant's hardships are suggested in the significant account that he "never loved Colorado Rockies." Before he comes to live in Denver he is the type of person who can adapt himself so easily to any circumstance. In Albuquerque or in Tucson or wherever he is stationed, he soon comes into the close association with the people of the parish and becomes fond of living there. But as for the gold-crazed Colorado, he never comes to love it.

... his working life was spent among bleak mountains and comfortless mining camps, looking after lost sheep. (238)

His struggle is done not only in missionary works. He must also struggle in matters of commerce. Still, it should be noted that Willa Cather emphasizes he is the type of person who is totally indifferent to his own assets, of which he practically has nothing for himself except clerical diary. Even though he thus plunges into money matters, he is scarcely acquisitive for himself "to the point of decency."

His struggle lasts until he dies. But his 20 years' struggle is rewarded by the author herself in her account of his remarkable funeral. Latour likes to remember the funeral "as a recognition." The populations of villages and mining camps come streaming down to his funeral, and make a throng "like a National Convention." He is, the author says, the person who aroused and re-

11) Philip Gerber, *Willa Cather* (Boston : Twayne Publishers, 1975), p. 123

12) Philip Gerber, *op. cit.*, p. 122

tained "the extraordinary personal devotion" so long "in red men and yellow men and white." His funeral is the recognition of the author as well as of the people for his outstanding work.

As we have seen before, Vaillant makes a very important remark that Latour's work "can be done by intelligence" and "down there [in Arizona] it is the work for the heart." It is clear from the following remark by Latour that he feels a kind of complex to Vaillant who is so energetic as far as the missionary work is concerned.

You are the better man than I. You have been a great harvester of souls ... — and I am always a little cold — *unpedant*, as you used to say. (303)

But Latour has his own role based upon his personality as a "*pedant*". Contrary to the gold discovered in Colorado that leads people and the society to chaotic situation, Latour discovers another type of "gold" that has genuine value : He finds "quite by chance" the rock that is to become the material of the Cathedral which he had long been dreaming to build in Santa Fé. It is shining "gleaming gold" .

exposing a rugged wall of rock ... yellow, a strong golden ocher, very much like the gold of the sunlight that was now beating upon it. (279)

The golden rock is thus juxtaposed with the gold in Colorado. While the golden rock is the symbol of the achievement they made in the new world, the gold in Colorado is the source of disorder.

Taking Vaillant to the hill of the rock, Latour says, calling Vaillant by his nickname:

"That hill, *Blanchet*, is my Cathedral." (280)

We should note the fact that he calls the Cathedral "my Cathedral". He is not only a Catholic priest but an artist and scholar. It is obvious that he feels an envy and also a kind of qualm when he sees his friend so easily assimilate himself to the natives' way of life. Latour reminisces their Seminary years in France.

he had easily surpassed his friend in scholarship, but he always realized that Joseph excelled him in the fervour of his faith. (262)

Also, Latour is the kind of person who "would not form new ties," while he is "at ease in any society and always the flower of courtesy." (294) His characteristics are not only religious, but scholarly, artistic and pioneering. For Latour the constitution of the Cathedral means the indentification of himself and also, importantly, it means salvation. The Cathedral is the guarantee of his identity and the compensation as a churchman. The following passages very positively show the relevance of the Cathedral for him.

... he came to feel that such a building might be a continuation of himself and his purpose, a physical body full of his aspirations. (203)

He calls his dream of constructing the Cathedral "my vanity", because it will be based on his own aesthetic sense, his own intelligence and his whole personality. In that point there is a great difference between Vaillant and Latour. To Vaillant the Cathedral is nothing more than the place for people to go for religious purpose. But to Latour it must be the work of art; it must perform the aesthetic purpose of introducing artistic tradition of the Old World into the New World where, from Latour's aesthetic value judgment, the situation is of total disorder. Therefore, the Cathedral must be not only the symbolization of the established order of Catholicism but it must be the paragon of the buildings in the New World. The main purpose of this paper is to discuss the duality of order and disorder, but beside this category are other kinds of duality crucial to interpret *Death Comes for the Archbishop*, including that of the Old World vs. the New World, the past and the present or the future, the art and religion. As a matter of fact, the Cathedral which Latour builds out of this rock is the integrated symbol of all these dualities. By this construction, while gaining his own salvation, he has made the great contribution to the New World.

Latour and Vaillant are the dual heroes who are acting according to their own characters. It is clear, however, that the author's own interest is directed more to Latour who is "so well-bred and distinguished," as she says about Archbishop Jean Lamy, the model of Jean Marie Latour. And also, for the readers Jean Marie Latour seems to be the person of larger scale and finer personality making greater contribution than Vaillant. The reason for this is revealed in no other than the Vaillant's monologue. He reflects :

... a priest with Father Latour's exceptional qualities would have been better placed in some part of the world where scholarship, a handsome person, and delicate perceptions all have their effect... But God had his reasons... Perhaps it pleased Him to grace the beginning of a new era and a vast new diocese by a fine personality. And perhaps, after all, something would remain through the years to come; some ideal, or memory, or legend. (294)

The order, for which Latour and Vaillant are stationed, is established on the frontier of the New World. But the New World is plunging into the "new era." Jean Marie Latour is the person who leaves "some ideal, or memory, or legend" on the New World. That is to say, the Santa Fe Cathedral which is based on his "fine personality" is the very symbol not only of the established order but also of the "new era" to come.